3 3433 00434968 8

The New York Public Library
ASTOR, LENOX, AND TILDEN FOUNDATIONS

PLEASE HELP US PRESERVE THESE COLLECTIONS

Many volumes in The Research Libraries are scarce or in fragile condition and difficult or impossible to replace. The Library requests that you open this volume and turn the pages with great care. Return it to the protective wrapper or box if there is one. With your help, it can be given to the next reader with a minimum of further deterioration.

Routine photocopying of this volume is not permitted. Please ask a librarian to suggest alternatives.

3828

Dwight's Journal of Music.

WHOLE NO. 678 BOSTON, SATURDAY, MARCH 30, 1867 VOL. XXVII No. 1

For Dwight's Journal of Music.

Beside a Streamlet.

Beside a streamlet in the vale
Two willows green are springing;
And on a spray a nightingale
Sits singing, ever singing.

Oh nightingale, teach me to sing
A song as rich as tender!
Then I will twine gold like a ring
About thy feet so slender!

"For me the heart's free-born voice,
You can no fetters golden!
To sing in solitude my choice,
Unheard and unbeholden."

When a lover comes with moan and wail
When love hath bound above thee
Thine a sigh to wail for ring and chain,
And sickening heart to love thee!

"To me, as sky its joys were by
Of freedom once deflowered
Brown nightingale until I as and die
In covert green embowered."

FANNY RAYMOND RITTER.

Thayer's Life of Beethoven.

VII

MUSIC IN BONN DURING THE LAST CENTURY AND THE YOUTH OF BEETHOVEN.

(Concluded from Vol. XXVI. page 403.)

These important events, now for the first time (partly) brought to light, fall within this early period of Beethoven's boyhood: a journey to Holland (1781), where the playing of the boy to ten excited admiration; the publication of his first compositions (Variations and three Sonatas) in the years 1782 and 1783; and finally his formal appointment, although without salary, as second court organist, in the Spring of 1784, that is to say at the age of 13, by way of assisting Neefe, whom he was very much occupied, and whose place he had already often taken since 1782.

The stirring artistic and theatrical life, which Grossmann's company had brought to Bonn, was interrupted for a time through the death of Max Frederick (April 1784); but the interruption, at least with regard to music, did not last long. The new Elector, Maximilian Francis, brother of the Empress, Joseph II, the founder of the older Bonn University, brought with him the lively interest in the art which was hereditary in the Hapsburg family. He himself sang and played of the music. Soon after entering upon his reign he had detailed reports brought to him upon all branches of the administration; those upon the court music are fortunately preserved in full. They contain a personal mention of all the appointed musicians, as well as a brief characterization of their behavior and performances. Thus of Beethoven's father, then 44 years old, it says: "He has an entirely dry voice, has been long in service, of tolerable conduct and married;" undoubtedly he was quite useless, and enjoyed but distinction. Of our thirteen years old LUDWIG BETHOVEN (for so they pronounced and wrote the name for the most part) it then says: "Is of good capacity, still young, of good quiet behavior and poor." The unnamed author of the report (perhaps Count Salm-Reifferscheid) was favorable to him and wished to bring him fully into Neefe's place, whom they would gladly have got rid of on account of his "Calvinistic" faith. This attempt failed; but the young Beethoven now received 150 florins salary as second court organist.

Of the other prominent members, Mattioli was at that time dismissed on account of debts and Joseph Reicha engaged as Concertmeister in his place. Max Francis was constantly on the lookout for the acquisition of new talent, and his Capelle a few years later was one of the most excellent in Germany.

Beethoven's organ duties were not so tedious, that they did not leave him time to pursue his studies. Besides Neefe's instruction he received for a while lessons on the Violin from Franz Ries, and in 1785 composed three piano Quartets, which were only published after his death. At the same time he had now and then opportunities to hear operas of Gluck, Sarti and Grétry given by travelling companies; among others, in 1785, a French troupe played two months in Bonn. The need of a more thorough instruction for Beethoven being now felt, means were provided (we do not know exactly how) for undertaking a journey in the Spring of 1787 to Vienna, where he played before Mozart and received some lessons from him. The illness of his mother and very likely lack of means also, compelled him to return earlier than he might have wished. A letter from the young man written soon after the death of his mother, which occurred on the 17th of July following, to Dr. Schaden in Augsburg, gives a glimpse into the melancholy condition and the hopeless mood in which he then found himself in those family joys, so ready entertainment without true confidence in human powers, and moreover afraid of getting well himself, every thing conspired to weigh him down. His intercourse with those who were in a condition to lift him up, outwardly as well as inwardly, came, as Thayer convincingly shows, only after this period of his life.

It cannot have been long after, when Beethoven, now about 17 years old, was engaged as music teacher for the daughter and the youngest son of Frau von Breuning, the widow of the Councillor von Breuning who lost his life at the burning of the palace in 1777. She lived then, with her four children, at the house of her brother, the master of the Cathedral school Abraham Kerich at No. 175 on the Münsterplatz. The young music teacher soon became an intimate and esteemed friend of the household, while he placed the gifts of his uncommon talent at their service, on his own part also received all sorts of stimulus in that highly cultivated circle. Here for the first time was the splendid, unselfish[?] genius of the young man recognized; here too for the first time his deep and noble nature received its finer development and expression. Here he also found an offset to the sad impressions of his home, and a compensation for the recent loss of his own mother in the affectionate attachment of the lady of the house.

About this time the young Count Waldstein, of a family settled in Bohemia, had come to Bonn to enter upon his noviciate year as knight of the German Order under Max Francis, the Grand Master of the Order; he was solemnly knighted at the court chapel on the 17th of June, 1788. His great interest for music soon brought him and Beethoven together; he often visited him in his modest chamber in the Wenzelgasse; he became his warmest protector, and one may say, was the first to perceive the full compass of his talent and predict his future.

While Beethoven's relations to the outward world thus gradually shaped themselves better and his talent began to give him a social position, which he fully could only gain in the following years, a new artistic impulse through the foundation of a permanent Electoral National Theatre in the year 1789. Remarkable actors and singers, like Lux, Spitzeder, Steiger, Renomitz, the sisters Kalbola and the sisters Willmann and others. The orchestra also was strengthened by drawing in of new and excellent forces. Among them the two cousins Andreas and Bernhard Romberg (appointed 1790); held the first rank; next to them stood as a highly esteemed artist Franz Ries, who during Reicha's retirement as long from gout frequently supplied his place as Director; Anton Reicha, a nephew of the Director, of no mean talent as composer; Andreas Perner, an excellent violinist, who died at an early age in 1791; and especially that splendid Octet of wind instruments, which gave such delight a few years afterward in Mergentheim, and for which Beethoven had already composed something while in Bonn. It consisted of the oboists Liebisch and J. Welsch, the clarinettists Meuser and Pachmeyer, the hornists Nic. Simrock and Bamberger, and the fagottists Zillicken and G. Welsch. In this orchestra Ludwig van Beethoven played the viola (*Bratsche*) and in this way had the opportunity for four years, through his own actual participation, of getting acquainted with the best operas of the time, particularly those of the German school (Mozart, Dittersdorf, Benda, Schuster, &c.) and of thoroughly apprehending the effects of the orchestra, the requirements of dramatic music. His reverence for Mozart, whose *Figaro*, *Don Juan* and *Seraglio* (the *Zauberflöte* was not yet composed) stood upon the Bonn repertoire, was then firmly grounded for his whole life.

At the same time the respect which he enjoyed through his piano and organ playing, through his masterly gift for improvising (*phantasiren*); through his careful delivery, the like of which had not before been heard, in the circle of artists, rose continually higher. "All are all ear

when he plays," says a contemporary report upon the Bonn Capella by Junker, who had become acquainted with it in 1791, during its tour on the way to Mergentheim (the chief seat of the German Order). "This writer places him in decided contrast to the piano virtuosos of that time, distinguished for rapid execution (such as the Abbé Vogler, Sterkel, &c.) and calls his playing—more speaking, more significant, more expressive, in short, more for the heart." The same informant does not hesitate to praise the great modesty and reserve which distinguished young Beethoven when all sorts of flattering testimonials were pouring upon him.

Beethoven was also considerably active in Bonn as a composer; many of his youthful works have never yet been printed and are to be found in manuscript in the possession of Artaria, the bookseller in Vienna. Of many of the works afterwards published (such as the Trios, op. 1, the Trios, op. 3, &c.) Thayer makes it more than probable that they had their first design already in Bonn. Beethoven had set the music to a little ballet of Chivalry performed by the nobility of Bonn in the masquerade hall of the palace. But on the whole an acquaintance with those works of his which were already composed in Bonn warrants the assertion that Beethoven's peculiar stamp was slow and late in pronouncing itself fully; not one of them compares in fullness and [illegible] with the well known works even of the earlier years.

In the midst of this lovely development of the artist and the man occurs an important event in the history of his domestic relations. As his father more and more [illegible] there was fear that he would lose his place, the son petitioned (1789) that one half of his father's salary should accrue to him and the father be exempt from duty on half pay. This petition, doubtless through the powerful influence of Waldstein, was granted, and so the young man of nineteen became the responsible head of the family.

Thus lived Beethoven in Bonn, respected as an artist and loved as a man of only in a little circle within which he confined himself. The central point thereof consisted of the Breuning family, with the members of which (as also Wegeler) he cherished a firm friendship until his death. In this circle too his heart was for the first time seriously affected through a penchant toward two young friends of the house, Jeannette d'Honrath of Cologne and after her Fräulein von Westerholt. By his playing, and his teaching he came also in contact with the most distinguished persons and families of the city, like [illegible] with Count Westphal (who occupied the Fürstenberg house), the Countess Hatzfeld-Fraun von Hennewinkel, the Hofrath [illegible] and others. "These," says Thayer, "were happy years for him, years of an active intellectual, artistic and moral development."

The time came for departure. The little city of Bonn could not give him what was wanting to his complete development. It had to be a master of the first rank who should still further such a talent; only in grand proportions could he find the answers for his rich [illegible]. With the consent of the Elector it was arranged that Beethoven should with special support journey to Vienna, there to receive instruction from Haydn, who then passed for the first living composer and who had already become acquainted with the young man on his journey through Bonn. In the beginning of November 1792, about the same time that the French troops approached the Rhine, Beethoven started off; he went by way of Coblentz through Hessen, through the midst of the Hessian army, to Frankfort. From the 10th of November he was in Vienna, never to see his birthplace nor the Rhine again.

We add, following Thayer's example, the most important [illegible] about the further destinies of the court music at Bonn and the dissolution of the Electorate. Mainz was taken by the French; the theatre there was broken up and some members of it, among them [illegible], came across the [illegible] and were engaged in Bonn. The approaching danger induced the Elector in [illegible] to remove to Münster, where a whole troupe followed him; but at Easter 1793, they all went back again to Bonn. At the time several noted members were called in; the favorite songstress Willmann, whose praises are sung in the Bonn Intelligenzblatt, took an engagement in Vienna. The Elector who used to spend some part of the summer in Godesberg had there a small theatre. In the most brilliant [illegible] took place in the summer of 1792 and every Tuesday there was a concert where, among others, the young Romberg brought himself out. Particularly brilliant was a performance of the *Kinderfeste* in the *Palestrina* and at [illegible] in June 1793, under the direction of Neefe and F. Ries.

And so the musical performances went on through the winter of 1793–94 again in Bonn. But these were the last good days of the Court Music. Already in the first months of 1794 Max Franz, considering the seriousness of the times and his threatened condition, conceived the plan of reducing the number of the musicians and putting down their pay; an order of a new organization is preserved. Meanwhile the danger grew; the French troops were advancing nearer; in September 1794 Max Franz abandoned the [illegible], on the 6th of October [illegible] marched into Bonn. And now the company of actors and musicians dispersed of itself; some of them remained in private positions, nominally still dependent on the Elector in Bonn; others took engagements in other places. The two Rombergs had already at Easter gone to Hamburg. The well-deserving Neefe as Max Franz did not allow him to accept an engagement so long as he was court organist, had to endure two years of pinching poverty until he found employment in 1796 in Dessau; there he died in 1798. But the Elector, who hoped at least to be able to return to his episcopal seat at Münster, already drew up a scheme for a prospective reduction of his court music establishment. This is preserved in his own handwriting. It contains the names of the musicians known to us, with brief remarks, merely settling the point of their discharge. Among those whom the Elector wished to retain in his service we find the [illegible] Reicha and Franz Ries. At Beethoven's name is the remark: "Remains in Vienna without salary, until he shall be recalled."

Thus ended with the Electorate a period of high bloom for Music and Art in Bonn.

Madame Schumann and her London Critics.

(From the London [illegible])

We are sorry to find that some remarks of ours, not about Mme. Schumann's playing, but about the opinions expressed with regard to it by those of our contemporaries, have been misunderstood. We have often been troubled with misgivings as to the direct value of musical criticism, even in those cases when it so happens that the critic understands what he is criticising. It possesses this indirect value undoubtedly—that it increases the general interest taken by the public in musical affairs. But take no matter what musical critique, strike out from it all the anecdotes, biographical details, reflections on the mutability, perversity, or on the general [illegible] of public [illegible], some expression of opinion, perhaps, on the merit or demerit of a composition may at last be found; and then it is often to be a previous opposition to some expression of opinion equally entitled to be heard. The same thing we admit takes place not only in politics (where [illegible] is part of the game) but also in literature and painting. Scientific critics, too, will disagree; but we cannot perceive any of the disputes when always the [illegible] of one [illegible] the other to be in the wrong, which in artistic matters cannot, of course, be done. A critic may by superior cultivation and eloquence persuade his readers to trust him and to [illegible] those who do not agree with him, but [illegible] it does not follow that because he is an able advocate he must also be a good judge. [illegible] lack of agreement of the [illegible] of which Mr. Hullah speaks in his very [illegible] book [illegible] to be found in [illegible] the various and contradictory opinions expressed by men having authority on the subject of Mme. Schumann's playing.

Unfortunately however we did what one or more of the three critics cited in illustration of our remarks seem also have done—we made a blunder. Instead of representing the *Daily News* as crying "Optime," the *Times*—"Bene," and the *Athenaeum*—"Pessime," as we ought to have done, we put the *Times* in the place of the *Daily News* and the *Daily News* in the place of the *Times*. We are now assured that if we "look at the [illegible] in the *Daily News* of Feb. 5 and 10 we shall at once perceive all that contradiction and misstatement" are here made; but our confusion is only increased when [illegible]; but by referring to the *Daily News* of the 10th we might have avoided an error committed in the *Illustrated Times* of the 17th.

It, of course, says that nothing in our argument is better seen if the *Times* had disagreed with the *Daily News* or the *Daily News* that disagreed with the *Times*; and we are perfectly correct in saying that both disagreed with the *Athenaeum*. And now, that there may be no further "confusion" and "misstatement" on this matter, we subjoin extracts, fairly and exactly made from the notices of Mme. Schumann's first performance, as given respectively by the *Daily News*, the *Times*, and the *Athenaeum*.

"As the principal feature of the evening," says the *Daily News* critic, "we must first speak of the performance of Mme. Schumann, whose pianoforte playing is [illegible] of the highest order of intellectual interpretative art, in which the personality of the player and the exhibition of [illegible] are [illegible] subservient [illegible]" "with the sentiment of the composer and the realisation of his intentions [illegible] one of the most [illegible] works of the [illegible] great order of [illegible] playing. [illegible] style [illegible] 'a thorough perception of the composer's [illegible] was in every [illegible] performance [illegible] of the artist's genius and the artist's reputation."

"The concert on Monday [illegible]," says the *Times*, "[illegible] Mme. Schumann made her first appearance in London since 1856. The celebrated pianist was welcomed [illegible] with the enthusiasm [illegible] St. James's Hall in every part. The extraordinary energy with which the great Beethoven's romantic and beautiful sonata in D minor, Op. 31 [illegible] and she was twice unanimously called for at the end

Digitized by Google

The [illegible], played to perfection, brought the concert worthily to a conclusion, and [illegible] another hearty "ovation" for Mme. Schumann, who can scarcely fail to have been gratified by such frank and lively marks of sympathy on the part of her many friends and admirers in England."

"The opinion of this lady has yet to be recorded," says the *Athenæum* critic. "Without question she is a great musician and understands thoroughly what she undertakes to do; but we find her reading frequently overdone, under pretext of freedom, and [illegible] [illegible] of [illegible]. The [illegible] an [illegible] to be played with [illegible] to [illegible] [illegible] the grace of poetry [illegible] when the player [illegible] the [illegible] [illegible] towards an agitated display of finger and wrist, and then Mme. Schumann's playing on Monday was not, to our thinking, [illegible] [illegible] her [illegible] will [illegible] the [illegible] and her habit of [illegible] [illegible] show of force. This [illegible] [illegible] [illegible] for the sake of every [illegible] [illegible], and [illegible] whose [illegible] [illegible] and the more [illegible] because there [illegible] [illegible] the [illegible] of an engagement of [illegible] [illegible], a good wife, and [illegible] mother."

[illegible] [illegible] the [illegible] [illegible] of polysyllables used by the *Daily News* critic the [illegible] [illegible] in the [illegible] of the [illegible] by the *Times* critic, and the [illegible] [illegible] Mme. Schumann's [illegible] [illegible] the [illegible] of the [illegible] [illegible]. But it [illegible] that neither the *Daily News* [illegible] or the *Athenæum* [illegible] [illegible] wrong. The former [illegible] the [illegible] in which the [illegible] of the player and the [illegible] of mechanical dexterity [illegible], &c. while the latter [illegible] a tendency towards "an agitated display of finger and wrist, and show." The former tells us [illegible] [illegible] [illegible] that Mme. Schumann's playing belongs to the highest order [illegible] [illegible] [illegible] art" while the latter [illegible] [illegible] "frequently overdone, under pretext of freedom," and [illegible] [illegible] [illegible] [illegible] poetry." It [illegible] [illegible] "show of force" (which is [illegible] likely to impress an audience [illegible] [illegible] [illegible]) and [illegible] [illegible] [illegible] Mme. Schumann's [illegible]. [illegible] [illegible] [illegible] [illegible] of reputation but of celebrity, and the *Athenæum* need not have called her "a good wife and a devoted mother."

Bach's Works.

(From "[illegible] [illegible] [illegible] [illegible] Life and Writings," [illegible] from the German of [illegible] [illegible] [illegible] [illegible] [illegible], as published by the Leading [illegible].)

Continued from Vol. XXVI. page [illegible].

It is easy to understand that the various forms which Bach [illegible] and his compositions [illegible] of great [illegible] in their [illegible] [illegible], as well as skill and facility in [illegible] [illegible]. All the [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]. To [illegible] [illegible] [illegible] of Bach's wonderful [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] a great number of [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]. As the [illegible] [illegible] he could [illegible] [illegible] [illegible] the various combinations [illegible] [illegible] and he could [illegible] whole passages [illegible] [illegible] finger and [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]. He [illegible] [illegible] [illegible] [illegible] [illegible] the [illegible] of the [illegible]. The [illegible] musical forms [illegible] so rapidly and [illegible] with him that we see all idea of the [illegible] [illegible] [illegible] a [illegible] [illegible] [illegible] listening to his compositions.

During the period of Bach's highest artistic perfection he [illegible] [illegible] in the basis for the taste of his own. He [illegible] [illegible] the [illegible] to fashion in former [illegible] he was now above pandering to it forever and worked by strict conception and his own good taste. The [illegible] [illegible] [illegible] of writing for [illegible] [illegible] [illegible] [illegible]. Some of his works were undoubtedly written for outside occasions, but [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] the tastes of the hour. The [illegible] [illegible] [illegible] [illegible] lasting. Where truth and beauty show themselves so pure and clear as in Bach's music, the feeling for that [illegible] will never cease. "When no one

else"—so says one of his biographers—"has written, which I [illegible] [illegible] all other composers, and which possess the greatest abundance of the most original ideas, as well as the most freely spirit, [illegible] professional and non-professional connoisseurs. [illegible] [illegible] [illegible] [illegible] a [illegible] [illegible] [illegible] has [illegible] a real genius or not." The most fruitful imagination, the most [illegible] [illegible] the most [illegible] and acute criticism in the [illegible] [illegible] of that which never [illegible] [illegible] [illegible] [illegible] the most cultivated [illegible] [illegible] [illegible] [illegible] [illegible] [illegible], the greatest [illegible] the proper appreciation of the best [illegible] [illegible] the [illegible] and [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] the works [illegible] true genius, and [illegible] [illegible] in Bach. He who doubts the [illegible] of Bach's works [illegible] [illegible] [illegible]. They [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]. The [illegible] [illegible] [illegible] which [illegible] the true [illegible] in flower [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible].

It is more [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]. There was [illegible] [illegible] period—[illegible] [illegible] [illegible] [illegible] [illegible]—in which [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] and proper acknowledgment [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] the [illegible] of the [illegible].

[illegible] [illegible] of the [illegible] and subsequent [illegible] of the [illegible] [illegible] are perhaps [illegible] [illegible]. It [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible], particularly on the other [illegible] [illegible] [illegible] of feeling, looking, and [illegible]. During this movement all [illegible] [illegible] was overthrown [illegible] [illegible] [illegible] [illegible] [illegible]. The [illegible] [illegible] [illegible] [illegible] [illegible] by the [illegible]. A new building was to be [illegible] [illegible] German [illegible] Vogler, Bach, [illegible] [illegible] [illegible] the modern [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] an aesthetic feeling [illegible] [illegible] of art.

No wonder, then, that the [illegible] [illegible] [illegible] by [illegible] [illegible], [illegible] new [illegible] [illegible], [illegible] [illegible] [illegible] [illegible] [illegible], and [illegible] [illegible] the [illegible] and [illegible] [illegible] [illegible] [illegible] of [illegible] which it had [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]. This led to a revival of [illegible] [illegible] [illegible] the [illegible] and [illegible] [illegible] of Bach.

(To be continued.)

Death of Sir George Smart.

That [illegible] respected professor Sir George Smart, died on Saturday morning at his residence, No. 11 Bedford Square, [illegible] [illegible] [illegible]. He was born in London in May 1776, and for more than half a century was at the head of the musical profession [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] York, Liverpool, Manchester, [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]. He [illegible] [illegible] [illegible] the Lenten oratorios [illegible] [illegible] [illegible] [illegible] the Sacred Harmonic [illegible] [illegible], when [illegible] performances of [illegible] [illegible] [illegible] Drury Lane and Covent Garden [illegible] [illegible]. Sir George Smart was [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] 1784 [illegible] [illegible]. He was conductor of the Festival in Westminster Abbey in 1834. He [illegible] [illegible] at the coronation of William IV. and Queen Victoria, and was [illegible] a [illegible] [illegible] [illegible] Chapel Royal, St. James's, for many years, a post now [illegible] [illegible] his [illegible]. Sir George was one of the original members of the Philharmonic Society in 1813, and the City Concerts in 1818. In [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] the [illegible] [illegible] and composer [illegible] [illegible] the [illegible] of Manchester. In 1836, Sir George Smart, at the Liverpool Festival, [illegible] [illegible] the

first time to this country Mendelssohn's oratorio *St. Paul*. A month previous to this he [illegible] he conducted the Manchester Festival, at which Malibran died. It was the Duke of Richmond, Lord Lieutenant of Ireland, who knighted Sir George in 1811 at Dublin. Sir George was the musical director at Covent Garden Theatre in the Kemble days, when he went to Germany to engage Weber to produce *Oberon*. The [illegible] German composer died in the house of Sir George, then residing at 91, Great Portland Street, on the 5th of June 1826. Sir George Smart [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] the [illegible] by Handel [illegible] [illegible] [illegible]. [illegible] [illegible] of Sir George [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] in [illegible]. [illegible] [illegible] [illegible] [illegible] Braham ([illegible] [illegible]) [illegible] ([illegible] [illegible] [illegible]) Miss [illegible] ([illegible] [illegible] [illegible] [illegible] [illegible] [illegible]) [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] Mme. Mara [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] Mrs. [illegible] [illegible] Mme. Catalani, [illegible] [illegible] [illegible] [illegible] [illegible], Tosi, [illegible] Miss Stephens [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] Clara Novello [illegible] [illegible] [illegible] [illegible] and, in short, all the celebrities of [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] few of [illegible] [illegible] [illegible] [illegible]. Sir George, as a professor of the pianoforte [illegible] [illegible] [illegible] as a singing [illegible] [illegible] [illegible] [illegible]. He [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] 90 years of age, and the majority of singers, native and foreign, desired the [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] the names of Jenny Lind and Sontag [illegible] [illegible] [illegible]. Sir George was a careful, conscientious [illegible] who always zealously performed the duty assigned to him. His great [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]. His [illegible] was [illegible] [illegible] and [illegible] [illegible] the [illegible] of [illegible] [illegible] [illegible] [illegible] for him a [illegible] [illegible] [illegible] [illegible] [illegible] and made [illegible] [illegible], and the [illegible] of Rossini, [illegible] [illegible] Meyerbeer, Spohr, Mendelssohn, &c., [illegible] [illegible] as [illegible] [illegible] [illegible] [illegible] [illegible]. He has left a [illegible] and [illegible] [illegible]. His nephew, Mr. Henry Smart, the well known composer and organist, [illegible] of the [illegible] [illegible]—the Mr. Smart who [illegible] [illegible] and leader of the orchestra at Drury Lane, Covent Garden, and the Lyceum [illegible] [illegible] [illegible] in 1823. The father of the [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] Sir George [illegible] [illegible] [illegible] [illegible] [illegible] [illegible].

The funeral of Sir George Smart took place on Thursday. The [illegible] of the Chapel Royal, St. Paul's Cathedral and Westminster Abbey were anxious to be [illegible] [illegible], and [illegible] [illegible] [illegible] at the interment of the [illegible], but [illegible] [illegible] [illegible] the [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] Cemetery was strictly private. The chief [illegible] [illegible] [illegible] [illegible] [illegible] and [illegible], his nephew Mr. Henry Smart and Lady Smart's brother. Amongst the [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] Mr. Goss, the organist of St. Paul's Cathedral; Mr. [illegible] [illegible] Mr. Williams, Mr. Curtis, Mr. T. Chappell, Mr. Arthur Chappell, Mr. [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]. Mr. Costa was unable to attend, being at Paris for the production of [illegible] [illegible] [illegible] [illegible]. Mr. Anderson, master of the Queen's Private Band, and Mr. Cusins, organist [illegible] [illegible] [illegible] unavoidably absent. The [illegible] [illegible] the [illegible] [illegible] [illegible] [illegible], and shortly afterwards the coffin of Sir George Smart was deposited in the catacombs [illegible] [illegible] [illegible].—*London Times.*

Richard Wagner's Programme to the Ninth Symphony of Beethoven.

It [illegible] [illegible] [illegible] [illegible] for any one [illegible] intimately acquainted with [illegible] [illegible] wonderfully significant work of Art to understand [illegible] [illegible] [illegible] [illegible]. [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] portion of [illegible] [illegible] [illegible] who [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] an absolute understanding of Beethoven's masterpiece—since [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] arrangement, which in [illegible] [illegible] [illegible] and [illegible] [illegible] [illegible] [illegible] of the work might escape the [illegible] [illegible] [illegible] [illegible] [illegible] and easily confused [illegible]. Taking [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] problem of the higher instrumental music, [illegible] anyone [illegible] [illegible] [illegible] [illegible] [illegible] words, we think

Digitized by Google

To the mild beatitude of Joy succeeds now its jubilee,—jubilant we clasp the world to our breast; [illegible] all the air like the thunder of the cloud, like the roar of the sea, which in everlasting motion and [illegible] [illegible] quickens and sustain the earth for the joy of Man, to whom God gave it that he might be happy thereupon.

"EMBRACE, YE MILLIONS! [illegible] THE KISS OF THE WHOLE WORLD! BRETHREN! O'ER YON STARRY DOME MUST A DEAR FATHER DWELL. —JOY! JOY, BEAUTIFUL SPARK OF DEITY!"

The Choral Symphony

The sound and words coming of the first phrase [illegible] Richard Wagner's [illegible] [illegible] with passages from Goethe. [illegible] [illegible] the same [illegible] life problem [illegible] "Faust" and the composer in his Symphony [illegible]. [illegible]

[illegible]

The Scherzo movement, with its strong [illegible] [illegible] [illegible]

[illegible]

There comes the Adagio [illegible]

[illegible]

relapse into the colossal melody, and the dream gently fades away.

But it is not enough; the solution is not here. This we have in the fourth or Choral part. How wonderfully the transition from pure instrumental to vocal music is prepared! First a sort of shriek of despair from the orchestra; then a recitative, that almost speaks, from the double-basses and 'celli, uttering the soul's question and complaint. A wilder shriek (diminished seventh), and faint echoes of [illegible]. Then the [illegible] of the first movements are suggested; the basses answer: No, it will not do! The Scherzo [illegible] [illegible]

[illegible]

—*Journal of Music*, 1853.

[*After the first and second performances, Feb.* [illegible] *and April* [illegible], 1853.]

The two middle movements, Scherzo and Adagio, were doubtless the most widely appreciated, as it is in the nature of those movements to be always. * *

The first movement [illegible]

[illegible]

The Finale was more clearly rendered that than ever before, and more [illegible] [illegible]

[illegible]

ing with the premonitions of a marvellous transformation and new birth; it reminds one of the passage, "The whole creation groaneth and travaileth in pain together until now," &c.

Of course, after this sorrowful close, in which the orchestra rises above itself enough to utter the actual form and motive of the human utterance to which it is tending, there is a momentary reaction, or rather relapse into the stormy and chaotic mood again, (the diminished seventh,) with which the movement opened. [illegible] "Friends, no more of these mournful sounds, [illegible]" &c. [illegible]

[illegible]

And here we have the secret of the success of the [illegible] [illegible] of the vocal part of the performance. [illegible]

[illegible]

[*After the third performance.—Inauguration of the Beethoven Statue, March 1, 1856,—without chorus.*]

Mr. Zerrahn [illegible] [illegible] (*Quasi* [illegible]) [illegible] of the Ninth Symphony began, and the [illegible] [illegible]

[illegible]

[illegible] And is this the outcome? The conclusion of the [illegible], but not of the [illegible].

This was the best ending if we could not have the whole; but how one longed for the solution of the problem of that first movement! True the celestial Adagio blots it; but it would have been so much better to have gone on, and let the double-bass in those recitatives wake a path for human voices and the great chorus of the "Hymn to Joy," the Brotherhood to all Mankind!

(*After the fourth performance, March 26, 1859.*)

Mr. Zerrahn had labored with all the devotion of soul and body, in the drilling of his orchestra to render this great work; and, as he came through the task so happily, he must have grown by it. It seems have added to his powers, moral and artistic. It was a victory to strengthen one through life. The orchestra did their part admirably; so that some slight flaw in a bass part here, or a trumpet there, could be small criticism, when, as a whole, the complicated and immensely difficult work came out so clear. And more than that, it was played with real fervor.

The fourth movement also opened clearly. The "Joy" tune, so plain and simple, yet so pregnant, was hummed over by the basses, and played round with fanciful and happy humor by the reeds, &c. Oh! images of gratuitous children frolicking in front of a festival procession, and then rang out with all the thrilling energy of the whole orchestra [illegible] ... more exciting lesson. The difficulty of course came when the great point was reached of human voices. It is not of the greatest of heroes to strike the magic blow at the right moment; that [illegible] ... recitatives and so broke the back of the ... the double-basses had done in their instrumental. Mr. [illegible] succeeded to a degree highly creditable to himself; it was fully adequate to the conception of Beethoven. The whole of the quartet of solos ... their parts were extremely difficult, and the complete ... could only be expected of a quartet of the Jenny Lind and Formes calibre. Miss Harwood especially ... was the ... and the respect of true Art-lovers for the self-forgetting ... with which she made her fine voice ... towards the complete production of a grand art-whole, much of it sung admirably; and we know not the singer among us who could have come through such a trial better than well. Mr. Adams, tenor and Miss Twichell, contralto, added to their reputation with all intelligent and reasonable listeners.

(*After the fifth performance, April 1, 1859.*)

It is easy to pour out enthusiasm and at the best suggest by all the possibility that the composer could have a real something by [illegible]. He at least ... expressive words, if we knew the man Beethoven [illegible] ... the expression from his Symphonies, &c., only we clearly that we read the spirit and temper of his soul. As if he wanted to write it out in music, and more always do, and not merely to make a work for the idle pastime of an hour. They also must in all way make show ... come down to bring all great and high things down to the level of their own life.

It is only fair to say, so many paragraphs have done, that, while the fourth movement must be allowed to have a certain ... [illegible] by the words "Freude ... Joy," yet it is somewhat ... in the ... of ... words to ... as ... ... religious effects, ... , as in the song to the sample, nature, ... popular ... in music simple, ... Schiller ... a truth, poetic. That was ... Beethoven to his last work. That you ... to Schiller; but how it ... the whole picture, the whole tone of those joy ... mankind ... with all ... "God ... universal brother ... over the ... ... in there," in that lovely ... that ... ... which is ... in ... with the communion with "the Father that dwells above the stars." There on the ... it is the whole soul ... spiritual ... [illegible] ... ... by ... affinity ... and ... of his life ... characteristic ... and ... all ... with all the ... of his nature, and ... wonderful in their prophetic ... of it.

The Choral movement of the Symphony is unclear to all, partly because it consists so much and so ... , and partly because of the ... which ... ... to performers. It is because Beethoven wrote to express what was in ... his heart, and not with ... reference to the ... or the best practical display of a singer. ... cannot be ... by the ... The work, of course, is exceptional; allowance must be made for ... things, and it [illegible] by its intrinsic and ideal worth, judged from the standpoint of the composer's thought and purpose, it is found to be really true and great, even though the ... and almost never can be found ... perfectly embody it, yet it is not a common thing ... It is not a greater thing for the ... to contemplate, than any possible amount of that kind of success in vocal writing which merely caters to the singers, and runs into ... ... and ... of ... "passion," by which ... singers ... a ... more ... ... and publics are corrupted into seeing ... ... the singer than the music, seem far what is more available than the ideal beyond?

We do not undertake to say whether this Symphony is ... the most perfect of Beethoven's Symphonies. This is a question about which intelligent musicians are even now divided, though every year brings a large gain of votes for it. But we [illegible] ... that ... Beethoven ... It is a great work ... ... of critical ... and self-confidence was reserved for certain ... critics in Boston, newspapers. All who have studied the Choral movement ... [illegible] ... of the true enjoyment of any of Beethoven's great symphonies,) will testify that they find it on ... more and more clear, consistent, logical, direct, and ... The singers themselves, after they rehearsed it in the crowded little ... below, found the movement of the progress ... , were lifted up by it, and sang better than they knew. Here the ... were such ... ... feeling ... , may ... it ... ... inspiration, ... essential to the successful rendering of all such things.

The solo passages were considered ... There was ... passage in all ... the ... passage where ... tenor ... and ... ... and ... ... long ... higher ... ... quadruple ... ... of ... of the four parts. But the ... ... [illegible] ... ... with ... ... to ... of ...

Dwight's Journal of Music.

BOSTON, MARCH 30, 1867.

☞ The usual four pages of Music are replaced, in the ... the Title-page and Index for the past two years of the Journal, Vols. XXV and XXVI. ... In the next number the publication of Mendelssohn's "St. Paul" will be resumed.

Extra Symphony Concert.—Benefit of the Orchestra.

BEETHOVEN'S "CHORAL SYMPHONY" occupies a large part of our space to-day, to the exclusion of much customary matter. The Harvard Musical Association having successfully completed their second series of eight concerts (the eighth yesterday was too late for notice now), have decided to give one more for the double purpose of ... those ... of their efficient Orchestra by what they trust will prove a good Benefit, and of bringing out ... in Boston after too long an interval of eight years Beethoven's last and sublimest Symphony, in the Finale of which the instruments call in the aid of human voices, giving musical interpretation to the most significant verses from Schiller's "Hymn to Joy" (*Lied an die Freude*).

Well do we remember the first time we heard it, when it was given for the first time in this country at Castle Garden in New York by the Philharmonic Society, increased to about one hundred instruments,—a hastily ... crude, confused attempt, and yet, so ... ... the grand features of the work ... full of suggestion ... to ... ... forever after. In Boston it was first attempted in February 1853, by the Germania Musical Society under Bergmann, who performed it twice with marked success, although the interest was not unanimous. In 1856 (March 1) the first three instrumental movements, minus the Finale with chorus, were performed again on the memorable occasion of the inauguration of Crawford's noble statue of Beethoven, presented to the Music Hall by Mr. Charles C. Perkins. Finally, in March, 1859, Mr. Zerrahn brought it out twice, in full, in his "Philharmonic" concerts; and then upon the impression which it made was certainly such as to warrant the expectation of its annual return as regularly as that of "The Messiah." Indeed, the short comings in the execution, such as they were naturally in an isolated effort, only showed the importance of repeating the experiment at shorter intervals with the same forces, so that they might get accustomed to each other and the work. That hope was disappointed, and now after eight years we take it up anew from the beginning, believing that the improved musical means and taste of Boston will ensure a better success this time, before it is fully told, and that the zeal developed at this effort will not suffer itself to grow quite cold again for want of at least one of such telling.

The Ninth Symphony is not so difficult to understand, and certainly not so incoherent as many have imagined with little preparation. It needs a key to be sure, and to hear the connection of all its parts, especially the relation of the voices to the orchestra, should ... beforehand. Many have already done this, but many of our readers also have not and will come to it as new listeners, wondering what it all may mean. For their sakes, at the risk of self-excuse, we have reproduced from old volumes of the Journal parts of the record of our impressions after the several performances alluded to. By reading them, incomplete and vague as is the portion we preserve, one can scarcely help getting some light on the Symphony which will make it at least more intelligently. We have also given Wagner's curious parallel of its movements with passages in Goethe's *Faust*, which was translated years ago. Those who like to look into the structure of the work a little more technically will be aided by the able analysis of all the four movements contributed to this Journal (Vol. XIV., 1859) by our good friend Capt. C. A. Schmitt.

This Concert will be on *Friday Afternoon, April 12*, at *half-past three*. It will be, as we have said, for the benefit of the Orchestra, who have served us so faithfully in the cause of the highest, purest music during the past two seasons. Surely every subscriber to the past concerts will recognize the debt of gratitude. The musicians, who compose our orchestra, have mostly a pretty hard time of it to make both ends meet. Like art they have had to earn their bread chiefly outside of really artistic occupations and by catering to tastes not classical or earnest or refined. Let them feel, then, that the lovers of the best music are now numerous enough and earnest enough and united enough to make all that they may do in the spirit and direction of true Art safe and profitable to them. The Symphony Concerts have demonstrated that the purest programme can be made to pay; let us multiply as much as possible the calls for this higher occupation on the part of our musicians, till they shall find their best material support in it, as well as the dignity of their profession set above reproach. The thousands of persons who were delighted by the Concert lately given for the Orphans, will ...

Digitized by Google

forget the noble generosity with which these [illegible] [illegible] gave their services on that occasion. Now is the time to remember them.

The Symphony will form the Second Part of the Concert. There will be a short and brilliant First Part, consisting of Mendelssohn's picturesque "*Meeresstille*" Overture; Mozart's [illegible] [illegible] [illegible], by Mr. HUDDLESTON; and Weber's Polonaise in E (Liszt's transcription, with Orchestra), to be played by Mr. LANG, who made such brilliant effect with it last winter. The quartet of solo singers in the Choral Symphony will be Mrs. H. M. SMITH, Mrs. J. S. CARY, Mr. JAMES WHITNEY and Mr. HUDDLESTON. All the artists volunteer their services.

NEXT IN ORDER. There has been [illegible] March as full of music as of [illegible] [illegible] [illegible] [illegible] [illegible] [illegible], to be sure, rather under the head of [illegible] than of Art!] On Thursday Mr. PARKER repeated, by request, his set "Schubert Matinée." Yesterday came the eighth and last Symphony Concert.

This evening, Miss [illegible] [illegible], the very pleasing and artistic contralto singer, [illegible] [illegible] concert in Mendelssohn Hall, which we understand to be designed as a [illegible] benefit by the artists who take part. And well has she deserved it, not only by her art, but also by her readiness to serve other artists and good public causes upon the occasions. The programme is choice. Miss Ryan herself will sing the fine old Aria from Mozart's *Clemenza di Tito* ("Non più di fiori") with Clarinet obligato by Mr. T. RYAN; a couple of songs by Mendelssohn; a Schumann Duet with Mr. [illegible]; and a Duet from *Così fan tutte*, with Miss C. M. [illegible]. Mr. Huddleston sings the exquisite tenor air from Mozart's *Seraglio*, and Miss Loring a Tyrolean Song. Mr. [illegible] plays the *Andante spianato and Polonaise* by Chopin. The Orpheus club contribute Mendelssohn's festival music to Schiller's "Ode to the Artists" and a couple of part-songs; and the Mendelssohn Quintette Club an Allegro from Mendelssohn's E flat Quartet and a *Finale* from Raff.

Also this evening the "New England Conservatory of Music," at the Music Hall, [illegible] itself by a Concert, of which a leading feature will be the production of an original Piano Concerto by Mr. [illegible] [illegible], one of the directors of the new institution. Four excellent vocalists (Soprano, Contralto (new to Boston), Tenor and Bass) are announced; also three organists, including Mr. J. K. PAINE, fresh from Germany; and an Orchestra with Mr. ZERRAHN as Conductor.

To-morrow evening (31st) one of those "Grand Sacred" Sabbath concerts, which reach a deal of [illegible] by their huge vans of advertisement and do much [illegible] "for the million" not separating wheat from chaff. These are *managers'* concerts; but somehow or on the light of a true [illegible] does not seem to burn so clear when managed.

April opens on Monday with five nights of Italian Opera;—Mme. [illegible] [illegible]'s troupe here to close, [illegible] with [illegible] [illegible] [illegible], and Mme. [illegible] [illegible] and Signor [illegible], [illegible] [illegible] [illegible] [illegible]. A pretty strong company. On Monday "[illegible]," [illegible] "Traviata;" Tuesday "Norma;" Wednesday the "Barber of Seville"; Mme. [illegible] taking the chief role in each.

Review of Concerts.

[illegible] [illegible] CLUB. The fourth and last subscription concert, at Chickering's Hall, was crowded and gave lively satisfaction. The programme consisted of three noble compositions.

1. Beethoven's Third Quartet (in G flat, op. [illegible]) was repeated and with [illegible] [illegible] interest to many listeners. It is a thing to hear and brood upon again and again. Subtle and complex in its polyphonic interweaving of parts, thoroughly imaginative, rich in contrasted moods; yet all consistent, all one inspiration, it came out clearer in the rendering, one of the happiest efforts of the Club.

2. The earlier one of the Schubert pair of Trios, the op. 99, in B flat mentioned in our last. The piano part was played, and splendidly, by Mr. ERNST PERABO again, taking the place of Mr. PARKER, who was ill. It impressed us more than before.

3. The favorite [illegible] Mendelssohn Quartet the composer, here one in D, op. 44, which most of his [illegible] recognize as [illegible] [illegible] [illegible] a hour.

The Quintette Club has greatly freshened up their laurels in this eighteenth season, and have really [illegible] [illegible] the interest in this high class of music. We [illegible] the lovers of such would have gladly filled the room for several more evenings; but we understand the Club are going on a Western concert tour with Camilla Urso and Mr. Phillipps, and we wish them all success, and that they leave us that they may find good seeds along with the places not [illegible] they have.

Mr. CARLYLE PETERSILEA gave a fifth "Schumann Soirée" on the 14th, with this very interesting programme:

Sonata No. 2, in G minor, Op. [illegible]	Schumann
[illegible]	[illegible]
[illegible]	[illegible]
Song. [illegible]	[illegible]
[illegible] for [illegible] and Piano	[illegible]
[illegible]	[illegible]
Grand Sonata [illegible]	[illegible]

After hearing the G minor Sonata, we felt inclined to like it with Winkelmann to the very much [illegible] earlier one which Mr. Petersilea has played before; here were fine passages, but also much that was [illegible] *dying*. We must sincerely thank the young artist for introducing us to these [illegible] *Adagio* a [illegible] of Schumann's early and somewhat [illegible] [illegible] genial period. Mr. [illegible]'s Op. [illegible] pleased us more in the *Prœludium* than in the *Scherzo*, which appeared more common. The three little Romances, which Mr. P. played with Mr. Rosati, were quaint and full of individual charm. The Sonata by [illegible] [illegible] we did not hear. Mr. HUDDLESTON's singing of that impassioned, beautiful song *Nun [illegible]*, [illegible] [illegible] [illegible], with its broad rhythm [illegible] by the [illegible] of the poem, was capital and so [illegible] well sung. The Schubert song was hardly done too. Mr. Petersilea's rare talent and [illegible] [illegible] performance of the Beethoven longer Sonatas.

ORCHESTRAL UNION. The Afternoon Concert of Wednesday the 20th, offered the orchestral pieces the *Freyschütz* Overture and Beethoven's first Symphony; a [illegible] [illegible] [illegible] [illegible] also "The Awakening of Spring" by somebody with [illegible] [illegible] music from the great Bach, and a [illegible] [illegible]. Mr. A. SUCK played a solo on the Violoncello (Fantasia on Schubert's "Schwanlied-Weise" by Servais) in a highly artistic and acceptable manner; and a [illegible] for the four French Horns of the Orchestra by [illegible] [illegible] was a new and interesting feature and [illegible] well. Mr. [illegible] [illegible] conducted in the absence of Mr. Zerrahn.

Last Wednesday's programme included the Overture to *Oberon* and the romantic C minor Symphony of Gade [illegible] [illegible] [illegible]. The second movement was particularly relished. Mr. HENRY SUCK played a Violin Fantasia by David on Russian themes [illegible] [illegible] [illegible] [illegible] [illegible], he has greatly improved. An Andante and Rondo from Weber's Piano Concerto in E flat, pleasing [illegible] [illegible] compositions full of tender grace [illegible] [illegible] the second light and charmingly playful, was played by Mr. HOWARD DOW and won considerable applause. A Strauss waltz wound up the whole to [illegible].

MME. CAMILLA URSO received the just compliment of a Concert in the Music Hall last Saturday evening, at the hands of Boston musicians, to whom she played again Mendelssohn's Violin Concerto, in which we never heard her equal. Several distinguished artists took part, the foremost attraction being the young soprano, Miss HARRIS, from the Italian Opera. Great and miscellaneous was the crowd and the enthusiasm; but the affair was rather [illegible] mixed and too [illegible] to be the compliment which so true an artist as Mme. Urso ought to have. A [illegible] of [illegible] followed in kind [illegible] "[illegible]"] the very [illegible] [illegible] [illegible].

A nobler compliment is conveyed in the following

TESTIMONIAL TO CAMILLA URSO

which appeared in the daily papers, and which all concur as [illegible] [illegible] [illegible] Boston could refuse to sign, unless he would place himself in the false position of appearing slow to recognize the highest artistic excellence,—

BOSTON, March 7, 1867.

Mad. Camilla Urso—Dear Madame:

I take great pleasure in transmitting to you the enclosed tribute of admiration for your artistic talent from the musicians of Boston. With best and highest personal regard, believe me sincerely yours,

THOMAS RYAN.

We, the undersigned members of the Musical Profession in Boston, who have been recent witnesses of the extraordinary musical talent displayed by Camilla Urso in her performances on the violin herein our presence and duty [illegible] [illegible] it [illegible] be allowed [illegible] to more thoroughly [illegible] of [illegible] [illegible] in this department of the art, so [illegible] upon many occasions to say in so [illegible] perhaps, that we [illegible] [illegible] [illegible] heard [illegible] [illegible] belong to [illegible] [illegible] professional [illegible] [illegible] [illegible].

We are [illegible] [illegible] more [illegible] to follow this line of our [illegible] [illegible] in few ideas of our opinion has [illegible] [illegible] has [illegible] been duly appreciated by the general public. In her recent performance of Concerts in Boston, whether in Mendelssohn's great concerto or the works of Vieuxtemps and De Bériot, the same remarkable skill has been exhibited. But we would [illegible] [illegible] [illegible] her performance of the [illegible] concerto of Mendelssohn, one of the most difficult works for the instrument; her playing of which was so marvellously fine and near perfection itself as to carry our highest admiration. It is not enough to say that it was a wonderful performance for a woman; [illegible] a genuine taste rendering, which probably few men living could improve upon.

It may be [illegible] [illegible] to characterize her playing, but a few [illegible] [illegible] be pointed out [illegible] her complete repose of manner, [illegible] of style, broad, full and vigorous, a wonderful fill a [illegible] [illegible] [illegible] [illegible] of true accent and fall an wonderful staccato, remarkable firmness in [illegible] [illegible] as it is [illegible] as nearly perfect as the human [illegible] [illegible] allow. [illegible] [illegible] these are all held [illegible] as [illegible] [illegible] [illegible] warm soul and love [illegible] [illegible] to her work, we have an artist, who may truly be called a phenomenon [illegible] [illegible] worthy favor of Las [illegible].

Carl Zerrahn, Wm. Schultze, Wm. Wheel, Stephen A. [illegible], Carl Meisel, Geo. Hewitt, Thomas Ryan, Wulf [illegible], J. J. Lang, Ernst Perabo, [illegible] [illegible], [illegible], J. Weber, [illegible] [illegible], Carl [illegible], Louis [illegible] [illegible], [illegible] [illegible], [illegible], [illegible] [illegible], [illegible] [illegible], [illegible] [illegible], [illegible] [illegible], [illegible] [illegible], [illegible] [illegible], [illegible] [illegible], [illegible] [illegible], [illegible] [illegible], [illegible] [illegible], [illegible] [illegible], Henry A. [illegible], [illegible] [illegible], [illegible] [illegible], [illegible] [illegible], [illegible] [illegible], [illegible] [illegible], [illegible] [illegible], John [illegible], [illegible] [illegible], W. Searle, [illegible] [illegible], [illegible] [illegible], C. W. [illegible], Chas. P. [illegible], [illegible] [illegible], [illegible] [illegible], [illegible] [illegible], John R. [illegible], John H. Wilcox, C. [illegible], [illegible] G. D. Parker.

MUSIC IN NEW YORK. The fourth Philharmonic Concert contained the "Magic Flute" Overture; Beethoven's Second Symphony; Liszt's *Poème Symphonique* "Tasso;" Chopin's [illegible] Concerto, played by Mr. S. B. Mills; and Donizetti's "*[illegible]*" and Mozart's "*Il mio tesoro*," sung by Sig. Lotti. The orchestral performances, under Bergmann, [illegible] to have been admirable.

Mr. WOLFSOHN concluded his "Beethoven Matinées" last week with the great Sonata op. 106. The other Sonatas were [illegible] [illegible] op. [illegible], No. [illegible], and the one [illegible] "[illegible] *Adieux*" [illegible] op. [illegible]. Herr Frederick

Digitized by Google

sang Schumann's *Gretchen am Spinnrad* and a *Lied* by Mendelssohn.

German Opera is going on in a modest way at the Stadt Theatre, where *Tell*, *Masaniello*, *Freyschütz*, &c., &c. are given by some of the old company to fair audiences, more with the hope of consolidating the thing for future times, than of brilliant production.

Oratorio, even Handel, whose New York critics have so often pronounced out of date, has had several triumphs lately both in Steinway Hall and in Brooklyn. *Samson* and *Judas Maccabeus* having been very successfully brought out under Mr. Bristow's direction, with the aid of Mme. Parepa-Rosa, Mrs. [illegible] and others. A week of Oratorio Festival in June is in preparation.

Mme. Parepa-Rosa has sung in Italian Opera through last past week, with Adelaide Phillipps, Brignoli &c. to great acceptance. Her characters have been Leonora in *Il Trovatore*, [illegible], *Donna Anna* (one of [illegible]).

PHILADELPHIA, MARCH 23. The last of the Symphony Concerts of Messrs. JARVIS and SCHMITZ was given on Thursday Evening, at the Musical Fund Hall.

Symphony in B flat, No. 1	Robert Schumann.
Violin Solo, Concerto [illegible]	Vieuxtemps
[illegible]	
Concerto for Piano, op. 58	Beethoven.
[illegible]	
Violin Solo, [illegible]	Prume.
[illegible]	
Overture, [illegible]	Meyerbeer

The weather was most unpropitious, but the friends of good music were not to be discouraged when they could hear for the first time,—I blush to write it—a Schumann Symphony in Philadelphia. It is something to be able to say that this lovely creation is no longer an absolute novelty with us; and this is the most satisfactory reflection I can suggest, after [illegible] over the merits and defects of the performance. The rendering of the Symphony was by no means what was desired, for the proper and complete evolution of the beautiful ideas that crowd this remarkable work. A Symphony, and above all a Schumann Symphony, cannot be produced with full effect by an orchestra unhappy in the possession of one only 'cello, and that of but moderate excellence. Hence the beauty of the *Larghetto* movement remained wholly concealed and lost to a cultured ear, and the work, the most incomplete feature of its lovely character, was the necessary consequence. In justice to Mr. [illegible], the conductor, however, let it be said, that the supposed presence of two able 'cellists from abroad was prevented by the [illegible] storm. The last movement, being less complex in character, was more satisfactorily rendered than the others; but there was little on the entire performance, such a [illegible] of light and shade as to [illegible] the [illegible] [illegible]. Indeed, [illegible] a matter of congratulation that the attempt has at last been made, even in that unsatisfactory manner, to introduce Schumann to a Philadelphia audience; and that the reception was hearty enough, notwithstanding the unpleasant circumstances mentioned, to warrant another and more conscientious presentation. Though that the people, [illegible] false lights, have not led upon that effort, I am confident, furthermore, that the Directors of these concerts, profiting by this season of experience, will appear on the necessity of a more perfect [illegible] of the orchestral elements, [illegible] always [illegible] control; and that before long, in view of the competency of the material, and the requisite [illegible], we may have an orchestra worthy of comparison with any similar association in the land.

Mr. JARVIS, careful and accomplished pianist as he is, was especially happy in his interpretation of the Beethoven Concerto, introducing the Cadenzas of Moscheles, the particular appropriateness of which, he is said to due deference to the custom that seems to have obtained in this respect, I confess to a backwardness in appreciating.

It is high praise to confess to the greatest pleasure in listening to such hackneyed nonsense as *La Melancolie* and the 1st Concerto of De Beriot,—which was substituted for the Vieuxtemps Concerto,—represented by Madame Urso, one of the most finished artists of the French School, who has united so vivid Vieuxtemps, and who in these performances again charmed us with her graceful bowing, pure tone and delicately nice execution.

It is proper that I should here record the compliment paid Mr. Schmitz by the members of his orchestra, on this occasion, in the presentation of a very handsome conductor's baton.

Mr. JARVIS gave his last classical *matinée* on Thursday, March 10, at the Academy Foyer, with the assistance of Messrs. Gaertner, Kelton, Plagemann and other prominent musicians. Mr. Jarvis's solos were a Sonata of Weber and the *Rhapsodie Hongroise* of Liszt, the brilliant and extremely difficult finale of which was admirably rendered. This concert closed with Beethoven's *Serenade Septet* in D minor, which was performed with much care, Mr. Jarvis doing complete justice to the very difficult piano part.

The 5th *matinée* of Mr. WOLFSOHN's Series of six took place on Friday, March 18, in the same place, with this programme:

Fantasie, C major, op. 15	Schubert.
Prayer of Erin, "Rhapsodie"	Beethoven.
[illegible]	Schumann.
[illegible]	
[illegible]	Chopin.
Songs, [illegible]	[illegible]
[illegible]	Mendelssohn.
[illegible] "Robert"	Liszt.

Miss [illegible]'s rendering of the exquisite Beethoven *Aria* was far from satisfactory, and I cannot commend her conception of it. Her voice and method are [illegible] pleasant, the former possessing very little flexibility and becoming, at times, disagreeably harsh. Unless appearances greatly mislead, her *répertoire* in classical singing has not included the largest portion of her life. This very frank criticism is necessary, after the fulsome praise with which her début here was heralded. Mr. Wolfsohn's performances were, as usual, each more successful. He has bravely mastered the intricate difficulties of the "Robert" *Fantasia*, and his delicate rendering of the Chopin and Schumann *morceaux*, and his still great interpretation of the Beautiful Schubert Fantasia, led cause that his excellence is of a steadily progressive character. The bent of this gentleman's several years' patient and conscientious study of Beethoven are plainly manifested in these performances.

Let me not omit to mention here that Mr. Wolfsohn has a concert in contemplation, a sort of "farewell affair," I suppose, inasmuch as he proposes a European tour, limited study, thereafter,—to be given at the Academy of Music on the 11th of May, at which he will perform the *Choral Fantasia* of Beethoven, with the assistance of the Mendelssohn Society and the German Orchestra, under Mr. Schmitz's direction. Other celebrities, including M. Theo. Habelmann, will assist. This concert will probably terminate the musical season and will doubtless prove a very superior entertainment.

At the Second Concert of the Mendelssohn Society on next Saturday, March 26, Mr. Thunder performs the Choral *Fantasia*, with the assistance already noted.

The Germania Rehearsal of to-day presents this programme:

Overture, Martha.	Flotow.
Adagio.	Beethoven.
[illegible]	Weber.
Andante [illegible] Symphony, op. 6.	Gade.
Overture, [illegible]	Berlioz.
Selection, "L'Africaine."	Meyerbeer.

MANUSCRIPT.

Special Notices.

DESCRIPTIVE LIST OF THE

LATEST MUSIC,

Published by Oliver Ditson & Co.

Vocal, with Piano Accompaniment.

Alone at eve. Song. *R. F. Kimball.* 35
The words are by [illegible], and suitably and accompaniment are [illegible] rich and musical.

Watching for Will. Song. *E. Mack.* 30
A very [illegible] little song, with a pretty chorus.

I'm a twin! Comic Song. *H. Paul.* 30
[illegible] his twin brother [illegible] and the words [illegible] the song.

Hear ye Israel. "Elijah." 35
Well-known. Important.

Concert of Nightingales. "Harmoniemusik."
Coenen. 40
Very good, and not difficult. For 4 [illegible] voices.

I dreamt that I dwelt. Song for Guitar. *Hayden.* 30

Champagne Charlie. Song.
The 'boy that was' [illegible] up a [illegible] [illegible], striking melody.

Darling, slumber on. Song. *W. K. Bassford.* 30

Sweet bird, come sing to me. Song. *T. Browne.* 30

Olive back to me my native home. Ballad.
J. S. Cox. 30
Three sensible songs by good composers.

Music coming [illegible]. Duet. *Glover.* 40
Another beautiful duet by this excellent composer.

The moonbeams are dancing to-night, love. Song and Chorus. *A. Warner.* 30
A charming serenade with chorus.

Instrumental.

Eighth Waltz. *A. Jonaitis.* 30
Very bright and sprightly, and in a style of the best German sets of waltzes.

Valse de Sirene. (From [illegible].) *Hervé.* 30
Bright and pleasing throughout. [illegible] the [illegible] [illegible].

Love's secret lyre. "Land of Dreams." *Grobe.* 40
[illegible] "[illegible]" Very beautiful melody and very well arranged [illegible] medium difficulty.

Hoffnungsblume Waltzes. *Prosse.* 75
The title means "[illegible]." [illegible], of course, ought to do well for balls at the palace, and well be the best.

Roanoke Waltz. *W. L. Jobson.* 30
Dedicated to the young ladies [illegible] the banks of the Roanoke. Very pretty, natural and easy.

Rudolph's March. *Greyff.* 30
A great deal more than a common march. Has great variety, and is quite rich and powerful in harmony.

Fairy Waltz. *J. A. Bassa.* 30
Light, elegant, and easy. [illegible] piece.

Books.

ELEMENTS OF THOROUGH BASS AND HARMONY. Designed for Schools, Classes and Conservatories, and as an aid in acquiring the Art of Playing Church Music, and of Extemporizing. *By L. H. Southard.* 1 [illegible]
This condensed little work, by an accomplished teacher and organist, will be welcomed, even by those who have been through other treatises. Harmony cannot be learned too thoroughly, and a good way is to look at [illegible] the topic of a number of different teachers.

MUSIC BY MAIL. Music is sent by mail, the expense being two cents for every four ounces, or fraction thereof. Persons at a distance will find the conveyance a saving of time and expense in obtaining supplies. Books can also be sent at double these rates.

Dwight's Journal of Music.

WHOLE NO. 679. BOSTON, SATURDAY, APRIL 13, 1867. VOL. XXVII. NO. 2.

Thayer's Life of Beethoven.*

(Translated for this Journal from the Leipzig Allgemeine Musikalische Zeitung.)

IV.

The article from the Neue Zeitung which we have given in the last two numbers, contains, according to its title, only an abstract of Thayer's first two Books, ending with a brief notice of Beethoven's first visit to Vienna. We resume the thread of the narrative where Beethoven went to Vienna a second time never more to leave it.

"Like the great number of students and young people," says Thayer, "who came there every year to find teachers and instruction, had this small and slender, swarthy and pock-marked, black-eyed and black-haired young musician at 22 years journeyed to the capital, to pursue the study of his Art still farther with the small and slender, swarthy and pock-marked, black-haired and black-eyed old master." Beethoven in fact is said to have had even more of the Moor in his aspect than his teacher Haydn. At first we find him occupied with setting up his domestic establishment in young bachelor fashion. A little Diary ("Tagebuch"), the existence of which was quite unknown till now, gives us a purely human peep into the beginning of Beethoven's Vienna life and makes him appear as rather an orderly young man, who regularly wrote down his expenditures and from time to time drew the balance he were made hand and coverts as [illegible] over his expenses. At the same time he seems to have had the design to make himself (and so an elegant young fellow; we find in the Diary the address of a dancing master! But he must soon have felt somewhat low in spirits, for not only did the 100 ducats fail him, which had been promised him from Bonn, but presently a Jew's message came, to the effect that his father had suddenly died, and thus raised a question about the salary which he had thus far received for the father and the brothers, who had removed with him to Vienna. Fortunately through the mediation of his friend Franz Ries, in Bonn, the payment was for a while continued; but only for a few months, and then every shadow of support from this quarter is lost, and the young artist sees himself thrown back upon his genius and his industry.

The main object of his stay in Vienna, Haydn's instruction, was kept in view from the outset. It began soon after his arrival (November 1792) but only lasted to the end of the year 1793. It is already well known, that teacher and scholar were never able to satisfy each other. Beethoven wanted to become firmly grounded in theory; but Haydn does not seem to have been the man for that. He allowed violations of the strict rules to pass unquestioned in the pupil's exercises, while at the same time he wounded the young artist, who already stood firm in his way of composition, by what he deemed unnecessary remarks about his works. Moreover the suggestion that he should call himself "Pupil of Haydn" on the title page of his Sonatas (Op. 2) which Beethoven declined to do, made the relation still more difficult between them. It appears, nevertheless that Beethoven wanted to keep on pleasant terms with Haydn and would now and then treat him with chocolate or coffee,—which entry "for me and Haydn," occurs several times among the expenditures. It is known that Beethoven at the same time took lessons of Schenk, and then on account of Haydn's departure for London "was given over" by him to Albrechtsberger (January 1794). Probably Beethoven took lessons on the Violin also of Schuppanzigh; for the Diary contains the memorandum: "Schuppanzigh 3 times per W. (Week?) Albrechtsberger 3 times per W. (Week?)." Thayer finds that the lessons with Albrechtsberger also did not extend much over a year, partly because Beethoven was already greatly taken up with other occupation, partly because the larger half of the book of Studies which has been preserved, falls within a much later period. Thayer confirms the statements of G. Nottebohm about "Beethoven's Studies," for instance when he says of the great understanding between the scholar and the new teacher.

The condition of music at that time in Vienna, to which the author devotes the second Chapter of this Book, is already known through several writers, such as Otto Jahn and others. We know that the Italians reigned at the Court Opera, while the other opera companies, such as those of Schikaneder and Marinelli, were already far gone in decline. The church music seems to have stood "upon a very low standpoint." Public concerts there were none, with the exception of those old "Akademies" for the benefit of widows and orphans of musicians. On this side, therefore Beethoven could expect but little present advantages for the future. So much the more active was the social life and private musical life in Vienna, particularly through the finely musical feeling of the many wealthy patricians who spent a part of the winter in Vienna, and some of whom even in summer lived not too far from Vienna in the country and there partly through their own larger or smaller Capellen partly by the active participation of themselves and their friends, cultivated music with great zeal. These were the circles in which Beethoven had at first to gain a foothold and know how to gain it. Thayer brings before us the musical amateurs who distinguished themselves in those years and describes the way in which they pursued music.

It is not to be wondered that Beethoven soon conquered the field for himself. He was already known even from Bonn to many of the nobles; he was the "pupil of Haydn," also in high favor with Count Waldstein whose social relationship reached into the highest circles of nobility. Moreover it is conceivable that so such eminent piano player and improvisator, no such interesting composer had appeared since Mozart. One can see [illegible] what an impression those three Trios, Op. 1 made in these circles, and how our young composer [illegible] the Vienna ten form immediately won him many warm admirers. While Beethoven was not exactly scrupulous [illegible] and did not even hesitate to write dances for a [illegible] ball of the "Society of Plastic Artists," which made him an enormous number of friends, he was on the other hand great [illegible] to hold back in the publication of his larger works. He wanted the Trios Op. 1 and then again the first two Concertos to become well known [illegible] before entrusting them to a publisher. About the publication of the Trios Thayer communicates some very interesting documents, which exhibit the Beethoven of that time in the character of a decidedly good business man (einen guten "Rechenmeister!")

After all this, we believe that we may expect from the continuation of this new description of the life of Beethoven many an important disclosure about the master's outward fortunes and his inward development of character; and we look forward to the coming volumes with a longing interest.

* Ludwig van Beethoven's Leben, von Alexander Wheelock Thayer. Nach dem Original-Manuscript deutsch bearbeitet von Dr. H. Deiters. Erster Band. Berlin: F. Schneider.

The Bâton

(From the London Orchestra.)

The earliest practical use of the bâton in London orchestras, appeared on the beat of the first [illegible] of the leader's fiddlestick was in 1826 when the opera of Oberon was produced at Covent Garden under the direction of its composer,—Weber. The bâton used upon that occasion is said to be among the relics of Weber in the possession of the lately deceased [illegible], Sir George Smart. Unlike the formidable weapons which are now used in concert orchestras the bâton of Weber—similar to those now in use in Germany—was short, and served all the legitimate purposes for which a bâton is required. The modern custom in London concerts of wielding a long stick stretching forth both hands and distracting the attention of the audience with no very definite mode of making the beat intelligible to the performers, is highly objectionable and quite unnecessary. In large theatres, with the complex elements on the stage and in the orchestra, and in the direction of monster festivals, the case is different. Yet on all occasions, the beat should be decisive, symmetrical and intelligible. In no case should the bâton's movements deviate from the established rules of marking the divisions of the bar. The important use of the bâton is to mark the changes of time, assist the accompaniment of recitatives, and guide the performers in passages of mixed rhythm which abound chiefly in modern heavy music. The advantage of the bâton over the absolute system of beating time with a fiddlestick and the feet of the violin leader is acknowledged; but in the hands of persons neglectful of the legitimate system of making it serve no real purpose, always visible, and intelligible to all hands, conducting becomes a positive nuisance. There is no need of raising or lowering the bâton beyond the level of the head, and as for those wild gyrations about the head and below the elbow of the conductor, the swinging about of the body, with both hands out

Digitized by Google

stretched, and a suppressed "finish" to impart observance of a pianissimo, they are quite unnecessary. The conductor should be placed so that every member of the orchestra shall see the motion of the stick; and one of the chief qualifications of a conductor, apart from his experience in orchestras, is to know thoroughly the score of the work to be performed. The list of foreigners who have successfully wielded the bâton in England includes names of European fame: Weber, Chelard, Mendelssohn, Moscheles and Wagner.

Since the Philharmonic Concerts were first established (thanks to the talent and influence of Mr. Costa) there has been a complete change in the character of our English orchestras, and what was once considered a satisfactory performance of a symphony would not at the present day escape criticism. The organization and discipline of bands have seldom engaged the attention of English musicians, nor is there a single treatise in the English language on the structure of orchestras, and the just balance of voices and instruments in combination. It is seldom that a new institution, or the remodelling of an old institution, affords a conductor the best chance of [illegible] form a complete and efficient band. Mr. Costa has been engaged these years ago in England. In forming the band of the Royal Italian Opera, Covent Garden, in 1847, he had the unprecedented advantage of including the élite of the performers at Her Majesty's Theatre, with the choicest professors of other bands, making together the most numerous and effective band in Europe. In remodelling the vocal and instrumental resources of the Sacred Harmonic Society's concerts Mr. Costa introduced the best people of his opera band to assist the amateurs, and the result of his labours and organization at Exeter Hall, the Royal Italian Opera, and the Philharmonic Concerts, when under his direction, are too well known to need discussion. The improvement of orchestral performances since Mr. Costa first wielded the bâton in Her Majesty's Theatre some thirty years ago is most remarkable. Rehearsed operas that required half a dozen full rehearsals under the old system are now produced at [illegible] or three. It should be mentioned that all the [illegible] under Mr. Costa is the most punctual of artists, and by his example others [illegible] to be equally punctual. He knows the value of the musician's time during the short [illegible] of the musical season, and no unnecessary trouble is given to his band at rehearsals. His scores are systematically prepared, each [illegible] errors or variations arising from faults in the copy are noted, [illegible] though for the copyist to examine. When necessary the band is instructed to repeat an [illegible] passage without recommencing the entire movement, and thus time is economized and the performers are spared those delays which, under the direction of less skilled conductors, they are often doomed to suffer. No wonder, therefore, that Mr. Costa is deservedly popular among artists and with the musical public of England for his admirable organization and discipline of choirs and bands.

(From *Once a Week*.)

Haunts of Harmony in the City of London.

Music-halls are a development of the "Free-and-Easy," which no doubt is a well-bred descent from the "Magpie-and-Stump Club," described by De Foe in his "Journey through England." Every Wednesday and Saturday a number of gentlemen, lawyers and tradesmen, met in a great room in Long Acre, where they drank "nothing but ale," each gentleman having his separate mug, which he chalked on the table as it was brought in. A harp played continually at one end of the room, and from time to time some member of the company would rise and entertain the rest with a song. The gossips were seldom less than a hundred in number, and order was maintained by a "grave old gentleman in his own grey hairs," and within a few months of sixty years old.

The "Free-and-Easy" is now going out of fashion, but specimens still exist in some. Sadler's Wells Theatre, in Swallow Street, Piccadilly, and at the Waterloo Road. Of these, the first-named is supported by the Jewellers' Society, and meetings are convened every Saturday evening. On entering, a visitor is expected to deposit a penny in the plate at the door, and the money thus collected serves to provide an annual dinner for the aged inmates of the Jewellers' Almshouses. The day before Christmas are the old people called at the room where the meetings are held, and receive their money. The regular supporters of the institution are allowed to be present and watch the proceedings.

The weekly meetings take place in an upper room, furnished with one or two mirrors, and a good many gas-jets. The [illegible] and [illegible] aged [illegible] of a [illegible] which extends up the room, [illegible] and commence the chairs of the president and his colleagues. A couple of flower-planes [illegible] degree of a [illegible] and the place, near which he would we stand, occupies a [illegible] space between two windows, and facing the [illegible] by which the visitor enters.

The performers are totally amateurs. A young gentleman volunteers a song or a recitation; an ex-corporal an military hat and original version of the "Death of Nelson," breaks down in the middle of the second stanza. He exclaims "Extremely sorry, gentlemen, but—" "Try back, try," cries the audience encouragingly, and the vocalist is moved to fresh efforts by wholly undeserved [illegible] plaudits. He bows his thanks, makes a pass at his mysterious face with a [illegible] and vanishes in [illegible] of a vanishing fresh place. His successor, [illegible] everything goes like a charm all the end of the [illegible] when [illegible] from another flank. An energetic old gentleman [illegible] his shoulders up and [illegible] the most alarming manner and an [illegible] in [illegible] complaint, "Try back, a bell [illegible] back." The young musician, thus aligned, recovers a [illegible] place and sails a good town [illegible]. It is perhaps unnecessary to add that [illegible] Saloons were not [illegible] the vocalist of average [illegible] as a [illegible]. He joins the crowd of his own voice, and [illegible] one song alone at displaying his versatility in several.

We remember an elderly gentleman of haggard appearance who [illegible] the [illegible] evenings in question, and whose [illegible] was to favour his company with recitations from the "Idea of the World," delivered at a [illegible]. Vapidity regarded as a [illegible] was much more remarkable for [illegible] than the extraordinary [illegible] which he [illegible] selections from "Pickwick" and "Little Dombey."

A plan [illegible] a "Free-and-Easy" is expected not only to perform [illegible] but to "sing" an extemporised [illegible] for the various performers.

The [illegible] is elected week by week, and distributes [illegible] among his friends who rally to his support, and form a [illegible] ready to applaud every effort, good, bad or indifferent.

Sometimes professional gentlemen will volunteer a song, and their efforts are sure to yield unbounded satisfaction.

In conclusion, we may add that there is not much in the way of sociality done at the "Free-and-Easy" here alluded to, but there [illegible] quantity of drink consumed, and it is worthy of remark that the audience is a [illegible] composed of the male sex.

There is a harmonic meeting held "every evening throughout the week" in a fine [illegible] room at [illegible] Swallow Street, Piccadilly. The audience in [illegible] gentlemen's servants and [illegible]. It [illegible] to meet well [illegible] and a [illegible] appears on the premises [illegible] consequence the [illegible] of agreeable. The performances are more remarkable in connection than [illegible] and the "pleasant company" [illegible] in the programme as [illegible] of the day" is made up of [illegible] professionals as [illegible] who [illegible] the sake of [illegible]. The accompaniments are rendered upon a piano and [illegible] the vocalists have concluded their [illegible] they [illegible] to mingle with the audience and refresh themselves at the expense of their admirers.

There are "Free-and-Easies" in country towns, at which young ladies, who can play the piano and have a tolerable voice, [illegible] [illegible] a [illegible] or three [illegible] a week. It seems [illegible] they are provided with board and lodging [illegible] a [illegible] their [illegible] food is seldom too abundant, and their [illegible] [illegible] being a [illegible] by [illegible] treated on a [illegible] back. The duty of [illegible] the [illegible] described [illegible] to perform solos on [illegible] and accompany the amateur vocalists, who are generally common workmen, agricultural labourers, and [illegible].

About twenty years ago the list of respectable concert-rooms was headed by the "Cyder Cellars" and "Evans's." The entertainments to be found in these places were more of the convivial, and whilst the latter has been altered and purged of its impurities, the former has disappeared altogether. The surviving establishment, half supper-room, half music-hall, and one of the lions of London, is situated at the western extremity of the Piazza, Covent Garden. It is subject to peculiar and stringent regulations. Ladies are not admitted except on signifying their [illegible] and [illegible] to [illegible] the [illegible] privilege of watching the proceedings from behind a screen. The whole of the performances are sustained by the men and boys, and an efficient choir of men and boys sing glees, madrigals, ballads, and selections from operas. The accompaniments are supplied on the piano and harmonium. The vocal music was introduced by Mr. [illegible]—possibly the Herald's [illegible] of [illegible] music-halls. A celebrated [illegible] was there as Joel [illegible] his [illegible] to death. In [illegible] of [illegible] and [illegible]." After years of service he retired from the platform, but in his old age he reappeared at the [illegible] and by employed himself [illegible] for the benefit of the [illegible].

The new hall, one of the [illegible] in London, was erected under the management of Mr. Green, the present proprietor, and from designs by Mr. [illegible]. Its proportions are grand, and the dome, upon which [illegible] been contributed an [illegible] lately about [illegible] Mr. Green [illegible] the honour of having raised the [illegible] of its entertainments to [illegible] from [illegible], but [illegible]. On the occasion of our last visit we heard [illegible] music, English, German, [illegible] performed with admirable precision, taste and delicacy. Books containing the words of the songs are left on every table, and [illegible] the commencement of each composition its number is indicated on a board placed in front of the platform.

Gentlemen anxious to engage in converse on any [illegible] to conduct themselves to the [illegible] different, but in the body of the hall a [illegible] conversation went well on here. The [illegible] is a spacious room supported by [illegible] and [illegible] with paintings of celebrated actresses. For the art [illegible] we are indebted to the enterprise of Mr. Green. Previous to the erection of the new hall the [illegible] now adjoined was used as a singing-room.

During the early portion of the century the apartment in question was held as a [illegible] dinner and coffee-room. It acquired the name of the "Star," from the [illegible] of men of rank by whom it was frequented. It has been said that [illegible] was at one time of [illegible] in [illegible] than in the [illegible] day. The present hall in which the [illegible] Department forms a [illegible] portion of the Covent Garden Hotel. It was erected at a time when the improved quality of the performances required more space than could be commanded in the old saloon. The garden, which during the last stage of its existence degenerated into a receptacle for a broad and seedy shrubs, was famed for having been the property of the well-known Sir Kenelm Digby [illegible]. At a later period it contained a cottage in which the Kembles occasionally dwelt, when the [illegible] this was a popular [illegible] the neighbouring theatre. According to [illegible] it was in this cottage that their talented daughter, Miss Fanny Kemble, was born.

A curious [illegible] is [illegible] certain members of the Kembles for the year [illegible] and designed as a [illegible] for the reception of literary men of [illegible], was purchased by Mr. Richardson, the last proprietor of "[illegible]" against the [illegible] and treated as a [illegible] house above the [illegible] in the old music-room. It has a [illegible] to a [illegible], and its [illegible] the same [illegible]. It was [illegible] House on [illegible] of the [illegible]. [illegible] in 1771, [illegible] Richardson [illegible] of November 1805. It was described by its proprietor in [illegible] of knowledge and [illegible] of "feed and [illegible]" "[illegible]" adds the writer, "[illegible] and well furnished." "[illegible]" [illegible] men here.

It may interest our readers to learn that the present proprietor of "Evans's" directed the chorus in the first performance of Mendelssohn's "Midsummer Night's Dream." Mr. Green superintended the chorus arrangements for the same composer's incidental "Walpurgis Night."

It is but doing Mr. Green justice to add that he is zealous in carrying out the views with which he commenced his enterprise, and we recommend "Evans's"

to the notice of "steady young men" who admire a high class of music, are so harm in a good supper, but avoid theatres and the ordinary run of [illegible]. The performances commence at eight and conclude about one. The accommodation is excellent, the company select, the waiters are attentive, and the refreshments of the best quality.

It was on a moist and gloomy evening within the last six weeks that we crossed the River Thames [illegible] a small steamy [illegible], and, threading [illegible] of those tortuous and fragrant thoroughfares familiar to the students of penny novels, found ourselves in full view of the [illegible] front of "Canterbury [illegible] Saloon," and in close proximity to Mr. Price's patent [illegible] manufactory and that popular place of resort the "Fine Arts Gallery and Canterbury Hall."

And whence did this structure derive its name? The archiepiscopal residence is in [illegible] vicinity and we believe [illegible] the circumstance that we shall [illegible] to the [illegible].

A few steps more and we had crossed the threshold, but our hopes of a fresh and sudden sensation of [illegible] doomed to disappointment. The [illegible] we [illegible] but [illegible] area, [illegible] and balcony [illegible] closely [illegible]. The waiters moved [illegible] and fro and [illegible] their napkins [illegible] off the approaches of sleep, and the young ladies behind the bar either [illegible] contemplation [illegible] and stared [illegible] listlessly [illegible] until they were looking right through the back of the stage at some object on the far horizon [illegible] to dispel [illegible] one stood with one [illegible] low [illegible] and performed feats of dexterity with complicated [illegible] of wood [illegible].

We strolled [illegible] into the "Fine Arts Gallery" and [illegible] by contemplating Mr. Hughes's great picture of "[illegible] Hyde Park." We were forced [illegible] of so [illegible] elegance [illegible] the right of [illegible] of the sign on the subject of the [illegible]. [illegible] spirits were sufficiently depressed already, and we preferred [illegible] our attention to [illegible] a Quinton [illegible] so [illegible] and [illegible] bearing [illegible] and [illegible] which no public picture gallery can be [illegible] complete.

We paused for a moment [illegible] front [illegible] view of the Thames from Westminster Bridge, and then turning suddenly discovered [illegible] the company of one or two young gentlemen who wandered [illegible] up and down the room and occasionally [illegible] their proceedings by [illegible] two down and [illegible] a scream afterwards [illegible] we had the room [illegible] to [illegible]. In the [illegible] the [illegible] company [illegible] by [illegible] and [illegible] in [illegible] to the [illegible] of [illegible] sight [illegible]. [illegible] a [illegible] Abbey [illegible] week-day.

When the [illegible] the [illegible] such as is the composition to which we have adverted—came to a close, as [illegible] a [illegible] good [illegible] of the [illegible] of the [illegible] to [illegible] the [illegible] and [illegible] the best artists in London." But alas! for [illegible] confidence in [illegible]. [illegible] forward [illegible] platform [illegible] and having his [illegible] which [illegible] the [illegible]. No sooner had he retired than the [illegible] with his [illegible] and he [illegible] to [illegible] the very [illegible] of a [illegible] audience [illegible] the second song as depressing as the first. Upon this we resigned ourselves to [illegible] and gathered what [illegible] as could be [illegible] the architectural peculiarities of the building [illegible] and [illegible] of those by whom it was frequented.

"The Canterbury," though a spacious and well-arranged hall, has but small pretension to beauty. The decorations are of a cheap and [illegible] description and a prevalent [illegible] in the [illegible] of [illegible]. On each side, and at one end, are projecting galleries; at the other is a stage of moderate dimensions. The ground-floor [illegible] with tables, is supplied with tall [illegible] chairs; the balcony is reached by a handsome staircase, rising from a spacious vestibule [illegible] a refreshment bar; and the picture-gallery [illegible] entry [illegible]. The audience [illegible] between half-past five and [illegible] being [illegible] during the [illegible] stages of the proceedings and [illegible] from about eleven to the fall of the curtain.

The [illegible] of a Canterbury man, it may be imagined, the reverse of aristocratic; being for the most part petty tradesmen, clerks, shop-lads, mechanics and soldiers. Whole families may occasionally be seen in attendance; and since, as is most halls at a distance from the West-end, the olive branches are as sufficiently represented as the parent stem, the songs sung are at least [illegible] by [illegible] of [illegible] from a [illegible]. The taste of a Canterbury audience, though based upon correct moral principles, is the reverse of [illegible]. A form of entertainment that would be coldly received at [illegible] would be [illegible] at the [illegible] on the other side of the water. [illegible] are [illegible] with [illegible] applause and [illegible] generally performed by the band seems to yield more genuine delight than a selection from "Faust," or even the eternal "Orphée aux Enfers." The Canterbury has acquired a deserved reputation for [illegible] formerly [illegible] by the [illegible] Mr. [illegible], and [illegible] the [illegible] of ballet [illegible] and [illegible] of [illegible]. A [illegible] popularity, and bore the title of [illegible] was [illegible] known as [illegible] which we had the pleasure of witnessing and enjoyed [illegible].

But to resume our narrative. The gentleman in black [illegible] were [illegible] the [illegible] to [illegible] a [illegible] burlesque, upon which the Italian landscape curtain [illegible] up and [illegible] the [illegible] and made room for a second landscape of the [illegible] the [illegible] stage, and its [illegible] by way of apology for clouds. In the middle of the stage stood an uncomfortable contrivance suggesting the idea of a [illegible] which was intended to portray a [illegible] of [illegible] material. The band [illegible] and [illegible] there [illegible] in a [illegible] a gentleman [illegible] one of two [illegible] the [illegible] of [illegible] the [illegible] of [illegible] to the [illegible] of the [illegible] by whom the performance seemed to be accorded a perfect good faith as a legitimate [illegible] tragic art. Richard III having been disposed of according to precedent, the [illegible] brought [illegible] became [illegible] place and the [illegible] comedian [illegible] a [illegible] which [illegible] critics, [illegible] the [illegible] whole [illegible] able. [illegible] Italian landscape [illegible] the [illegible] and a young lady [illegible] her powers in a ballad she [illegible] by [illegible] accompaniment by [illegible] up and down the gallery and requesting [illegible] to "make half [illegible]." When the [illegible] of the [illegible] had been brought to a close, another "great comedian" appeared and achieved [illegible] popularity by [illegible] a [illegible] and [illegible] a [illegible] of [illegible] humor. His song bore [illegible] reference to the [illegible] advantages in the married man and the [illegible] and [illegible] of [illegible] appeared [illegible] by which the singer returned [illegible] of [illegible] and [illegible] his cap [illegible] to the air of the [illegible] here, [illegible] some [illegible] two [illegible] and [illegible] and high moral [illegible] attaching to the [illegible] of [illegible]. The applause [illegible] the [illegible] was greeted in [illegible] powers [illegible] dancing in the most [illegible] manner and [illegible] the [illegible] better [illegible] the [illegible] reappeared [illegible] of [illegible]. He had [illegible] to [illegible] in a [illegible] about the stage [illegible] and then [illegible] what [illegible] from the [illegible] that the [illegible] might [illegible] and [illegible] by the [illegible] of the band [illegible] a [illegible] medley [illegible] of "[illegible]" and "When Johnny comes marching home."

(To be continued.)

Music in the Boston Public Schools.

(From the Annual Report of the School Board, by Rev. R. C. Waterston [illegible].)

VOCAL AND PHYSICAL [illegible].

This department in our schools exists, upon philosophical principles, the best exercise of the vocal organs, [illegible] system of physical training. Professor [illegible] instructions has not only conferred great benefit upon the pupils, but has rendered valuable service to the teachers; enabling them to carry out his plans; developing the physical powers, and aiding, in a remarkable manner, the management and modulation of the voice in reading; and so laying a good foundation for the improvement of music, the advantages of which cannot fail to be seen, even by the most superficial observer.

INSTRUCTION IN MUSIC.

Much as has been done, for instruction in music, through former years, we believe that never was the whole course so complete as at the present time. Formerly, there were separate plans, [illegible] by teachers who had no uniform [illegible]. Now, under the general direction and supervision of the Committee on Music (of which it is [illegible] to say that Dr. J. Baxter Upham has been the efficient chairman for [illegible]), the three departments of Primary, Grammar, and High Schools have been placed in the hands of Messrs. [illegible] and Mason, [illegible] teachers peculiarly adapted to their work, possessing [illegible] and [illegible] in unison with each other, [illegible] with a remarkable [illegible] of imparting knowledge and [illegible] of the pupils. The course of music [illegible] elementary principles [illegible] to the [illegible] to [illegible] through a [illegible] to be [illegible] a [illegible] advance with [illegible] under the [illegible] which will follow. The school festivals in the Music Hall are among the most gratifying occasions [illegible] in this city. They are [illegible] proof [illegible] of the proficiency of the pupils and the appreciation of the public.

Music, introduced in our schools, exerts most an elevating and refining influence through the whole process of education. It is not only the cultivation of one of the most [illegible] and [illegible] gifts God has bestowed on his children, affording a [illegible] a joy and a [illegible] that [illegible] life [illegible] than this,—it is an actual help in the development and culture of all the other faculties. The [illegible] with greater ease and success because of the influence thus exerted. The mental faculties are sympathetic; the spirit of music, blending with, and flowing through all [illegible] life. As there [illegible] hidden [illegible] in all created things, [illegible] but by [illegible] and [illegible] the nature of the child the powers which [illegible] a [illegible] and therefore [illegible], so when a [illegible] is [illegible] to develop itself in [illegible] with the whole educational process. It is more than a mere pleasure, even when pursued as a recreation. According to the [illegible] it may become [illegible] with the breath of life, [illegible] the whole [illegible]. Have we not [illegible] this? Is there, at any [illegible], a [illegible] a sense of [illegible] or [illegible]. [illegible] the delightful [illegible] of music. How [illegible] some [illegible] through a [illegible]!

What a new interest does the cultivation of music [illegible] into the affections of home! How [illegible] powers [illegible] this gift, as added charm. Separate as the schools are from the Church, [illegible] pleasant to remember that every church and the Sunday school connected with each church has the advantage of [illegible] knowledge of music that has been thus gained. The [illegible] are [illegible] with [illegible] well developed and richly modulated voices, [illegible] from the School. There is [illegible] been [illegible] introduced from the school into the Sanctuary [illegible] the [illegible] house of God. Whenever the voice of the great congregation unites in anthems of praise, so that [illegible] of melody [illegible] like the waves of the sea, we have one of the grand results of the teaching of music in our public schools.

So, also, the perceptible growth of a true musical taste in the community, and the increasing desire for a higher order of music, has come in part from the same source; and will doubtless show itself more and more.

The constant, systematic, thorough teaching of music to more than twenty-seven thousand children, in every walk of life, through a whole city, and then [illegible] from one generation to another, must produce an [illegible] for good which cannot but be widely and deeply felt.

Translations from Schumann.

(By "F. E. [illegible]," for the London Musical World.)

[illegible]

Overture to "Waverley." Op. 1.

What a contrast to Bennett's Harfes, that raging [illegible], the terror of the Fisher [illegible] whom [illegible]

is simply an awful monster with hungry eyes. But where do we find him to-day? By the crackling hearth of a [illegible] country house amongst [illegible] [illegible] [illegible] [illegible] girls!

Before the famous *Overture* to "Waverley," Walter Scott's [illegible] [illegible] [illegible] [illegible] charming length [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] still my favorite of all the modern English novels. To this Berlioz has made his music. People will ask, "To which chapter? to which scene? why? with what object?" Critics always want to know just what composers, [illegible] cannot tell, and if one do not understand the [illegible] [illegible] of what they criticise. Good heavens! when will the time come that no chaff no longer be asked when we come by [illegible] [illegible] composition? Search for [illegible] [illegible] as much as you please; [illegible] [illegible] leave [illegible] in peace. Here, however, the motto on the title-page I find some clue:—

"Dreams of love and [illegible] chagrin
Once [illegible] [illegible] [illegible] and [illegible]."

This puts a melody on the [illegible] [illegible] at the present moment I should like, above all, for the orchestra to [illegible] [illegible] the overture [illegible] [illegible] of modern [illegible] [illegible] [illegible] [illegible] the story. It would be easy to describe it—either in a poetical style, by depicting the [illegible] [illegible] [illegible] [illegible] or by [illegible] the [illegible] [illegible] of its construction. Each way [illegible] [illegible] music has its value; at any rate the first [illegible] [illegible] [illegible] [illegible] in the latter his [illegible] is [illegible] [illegible] you [illegible] to take it. But Berlioz's music must be *heard*; even looking at the score does not help one much, and it is useless to try to gain any idea of it at the piano. Often the whole point of a passage lies in its instrumental effect; in [illegible] [illegible] [illegible] [illegible] of an [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible], even to the most practised [illegible], can [illegible] [illegible] [illegible] by the [illegible] [illegible] of the [illegible] on paper. If one thoroughly examines the thoughts, and considers them separately, they often seem commonplace, even trivial, but as a whole, in spite of much to offend and startle a German ear, the music has for me an irresistible charm. In each of his works Berlioz is different; in each he has ventured on new ground; I hardly know whether to call him a genius or a musical adventurer. His lightnings flash [illegible] [illegible], but it [illegible] [illegible] awful smell of sulphur behind it. One moment he lays down big [illegible] and truths, and the next, off he goes like [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] has no [illegible] to the first beginnings of musical culture and [illegible] (And the greater number of people have not) it [illegible] [illegible] appear a fool and [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] for a [illegible] of the [illegible] [illegible] [illegible] [illegible] [illegible] around, and on whom he [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]. That explains the [illegible] his compositions have met with, and the fact that it often [illegible] for one of them to reach its [illegible] [illegible] a proper performance. But the *Overture* to "Waverley" will make its way more easily. Everybody knows the story and its hero; [illegible] [illegible] [illegible] is [illegible] [illegible] as then the motto—

"Dreams of love and [illegible] chagrin
[illegible] [illegible] [illegible] [illegible] [illegible] [illegible]?"

I sincerely trust that the Overture may become known in Germany. It can [illegible] [illegible] [illegible] those poor overtures in which nothing, however good, can be of any use. It is curious, by the way, that the Overture bears a [illegible] resemblance to Mendelssohn's *Meeresstille*.

[illegible] [illegible] [illegible] on the title-page should not be [illegible]. He calls this Overture his "Opus 1," and says that he cancels his [illegible] [illegible] [illegible] "Opus 1" [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] and [illegible] [illegible] [illegible] Overture is henceforth to be [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] some [illegible] [illegible] [illegible], the second "Opus 1" will [illegible] [illegible] [illegible] [illegible]. One should, therefore, make haste to become acquainted with the work, which, in spite of some [illegible] weaknesses, far surpasses, in greatness and [illegible] of invention, any instrumental music which France has lately produced.

LISZT

Bravura Studies, arranged for the Pianoforte, from Paganini's Caprices (In Two Parts).

The original work is entitled, "24 *Capricci per Violino solo composti e dedicati agli artisti da N. Paganini*. [*Opera* 1.]" Twelve of these adapted for the piano by Robert Schumann appeared so long ago as 1833 and 1835. An arrangement of some of them also appeared in Paris, but I do not remember by whom they were done. Liszt's collection contains first of the Caprices and an adaptation of the celebrated "Rondo à la Campanella." He also was to have printed the [illegible] in simple [illegible] out of the [illegible] of the violin part, the [illegible] and [illegible] [illegible] produce their effects by different means. The all-important task was to produce the most effect by adequate means. Every one who has heard Liszt knows how thoroughly he understands the capacity and qualities of his instrument. It must, therefore, be most interesting to see the [illegible] [illegible] of the greatest violin player (as far as regards bravura playing) of this century treated by the greatest piano player of our day. A glance at the collection, with its wonderful array of notes, ranged up and down like the rafters of a house, is enough to show that we have no trifle to deal with. It is as if in this work Liszt had wanted to disclose all his experiences, and to bequeath to posterity every secret of his playing; in no better way could he have manifested his [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] than by a work like this, so carefully worked out even to the smallest details, and reflecting the spirit of the original with perfect fidelity. If Schumann aimed rather at bringing out the poetical side of the compositions, Liszt, without neglecting this, has shown rather its [illegible] in mechanical difficulties. He very rightly [illegible] the pieces "*Bravura Studies*," since they are just suited for playing as [illegible] as show-pieces. But there are not many who could thoroughly master them, perhaps not more than four or five in the whole world. However, the following will not prevent people from attempting them. Many are glad to approach even in a [illegible] way the highest summits of executive perfection. When one closely examines this collection, there is no doubt that by [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]. But the title "*Study*" answers for much in this case. We are to practise diligently whatever seem to be the rest.

These are, perhaps, the most difficult pieces ever written for the piano, as the only indication for the [illegible] [illegible]. Paganini probably meant to express this in his characteristic *dedication*, "*Agli artisti*," as much as to say: "*We are accessible to artists only*." That [illegible] [illegible] with the present arrangement. [illegible] [illegible] real artists of high standing could make anything of these. From this point of view alone can they be judged. We must forego a regular analysis and comparison of the arrangement with the original. I would take too much space, and is best done with both before one. It is interesting to compare the first Study with Schumann's arrangement of the same, a comparison in which Liszt expressly invites us by copying the latter bar by bar [illegible] [illegible] [illegible]. In the [illegible] [illegible] [illegible] the sixth Caprice. The last number contains the Variations which also form the last number in the original edition, that probably suggested to Ernst his "*Carnaval de Venise*." From a musical point of view this one is not the most interesting of the whole; but even here, in the small space of a few bars, one finds the most prodigious difficulties, such as even Liszt himself must have to study. Whoever can master these Variations so as to play them in the easy playful style which they require, and make them go like stones in a puppet, [illegible] [illegible] [illegible] [illegible] the world [illegible] [illegible] [illegible] will crown with golden laurels, as having Liszt-Paganini.

LISZT AT LEIPSIC.

Would that it were possible for two, my friends, my unknown readers, and all you who [illegible] [illegible] hope to hear this great [illegible] for yourselves, and yet eagerly treasure every word in reference here. [illegible] [illegible] [illegible] possible for me to give you a picture of so [illegible] a character. But the difficulties are great. His outward man by the [illegible] [illegible] [illegible]. He has been thus compared and his head has been compared to Schiller's and Napoleon's. And inasmuch as all eminent men [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] in common—especially their energy and force in the eye and mouth—the comparison is more or less accurate. In particular he resembles Napoleon when young, as the well-known portraits of General Bonaparte—pale and thin, with [illegible] marked profile—the expression of the [illegible] [illegible] concentrated in the brow. He also bears a remarkable likeness to the late Ludwig Schunke—a likeness extending to their common art, so much so that while Liszt was playing it often occurred to me that I was listening to something I had heard before.

[illegible] [illegible] [illegible] [illegible]. "To characterize his art is a hopeless task. It is not the [illegible] [illegible] [illegible] ing of [illegible] [illegible] [illegible]. It is rather the [illegible] of a great audacious nature, who has the very gift [illegible] [illegible] [illegible] [illegible], with the boundless [illegible] [illegible] [illegible] [illegible] of the ordinary deadly [illegible] [illegible]. There are many [illegible] [illegible] [illegible] of the [illegible] [illegible], and [illegible] [illegible] [illegible] who in many respects equal Liszt; and yet not one that all infallibly to him, because they have not his energy that holds on. One often hears, with [illegible] [illegible] Thalberg might enter the lists with him. But it is only necessary to look at the heads of the two men to profit the result of the contest. I recollect a well-known Vienna artist saying that his countryman Thalberg had the face of a beautiful high-bred lady with the nose of a man, but that Liszt might sit to any painter for a Greek god. And there is something of the same difference between their playing. As a player Chopin comes nearer to Liszt—at least he is not a whit behind him in fairy-like delicacy and grace; but nearest of all artists are Paganini and Malibran, from both of whom he confesses to have adopted very much.

At the present time he is scarce thirty years of age. The successive steps of his career are so well known to my readers that I need not recall them. Suffice it to say that he arrived in Leipsic already crowned with an amount of honor which falls to the lot of few but artists, and with his reputation firmly established. It was thus difficult to say anything to that [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] of the rooms and the [illegible]. And the plan was actually tried. It was surely not Liszt's fault that the announcements were so made as to mystify the public, and that there were mistakes in the arrangement of the concert. But these things were [illegible] [illegible] by a well-known anonymous [illegible] to excite public feeling against him, that he was [illegible] of coming to Leipsic only to satisfy an [illegible] love of gain. We dismiss, once and forever, such unworthy [illegible].

The first concert, on the 17th March, was a remarkable sight. The audience were crowded together [illegible] [illegible]. The very room did not look the hall, and the orchestra was filled with seats for the public. In the middle sat Liszt. He commenced with the *Scherzo* and *Finale* of Beethoven's Pastoral Symphony, [illegible] strange choice, that in several accounts [illegible] a happy one. In one's own [illegible] room with a friend or two it is possible to forget the orchestra in the transcription, which is certainly most carefully done; but a public in the very hall in which one had heard the symphony over and over again, played by the band in the most finished style, the comparative weakness of the piano was severely felt, and the more severely the more ever [illegible] it is [illegible] to render the masses of orchestral sound. A simpler and more suggestive arrangement would probably have been more effective. But to accord the purposes of [illegible] [illegible] [illegible] [illegible] his own [illegible], that [illegible] [illegible] [illegible] [illegible] [illegible] to [illegible] [illegible] the lion shake his mane. This [illegible] [illegible] was soon to [illegible] [illegible] [illegible]. His next piece was a *Fantasia* on themes by Pacini, played in a very extraordinary fashion. But I would willingly have exchanged all the [illegible] and audacious execution displayed in this for the magical delicacy with which he interpreted the Study that followed it. With the single exception of Chopin, I repeat that I know no one to approach him in this style. He finished with his well known "*Chromatic Galop*," and then, as the plaudits were [illegible], played the equally well-known "*Bravura Waltz*."

Liszt was too exhausted and unwell to give the concert announced for the next day. But, in the meantime, a musical festival was in preparation, of such a nature that neither he himself, nor any one else present, should ever forget it. The giver of the festival—Mendelssohn—had purposely chosen the programme from compositions unknown to his guest, viz., Schubert's Symphony in C, his own Psalm "As pants the Hart," the *Meeresstille* Overture, three Choruses from *St. Paul*, and, for the wind up, Bach's Concerto for three pianos, to be played by Liszt, Hiller and himself. The whole thing had a completely [illegible] and [illegible] [illegible] [illegible] [illegible] light's hours, such as one can hardly hope to enjoy again for years. At the end Liszt played a solo, and wonderfully too. The party separated in a [illegible] of delight and enchantment, and the cheerful and bright expression which [illegible] every face there, as it were, like a thank-offering to the [illegible] of the festival for his homage to the talent and fame of his brother-artist.

Liszt's most genial performance, however, was yet to come. This was Weber's *Concertstück*, with which he opened his second concert. On this evening the whole audience, both professional and non-professional, were in the most [illegible] [illegible], and the orchestra [illegible] which preceded [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] and [illegible] [illegible] everything before and beyond. He started the concerto at once with a force and majesty of expression befitting a procession to the [illegible], and carried it on with increasing power bar by bar until he seemed to dominate over the whole orchestra, [illegible] [illegible] [illegible] [illegible] [illegible]

* I have often found that [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible], though, on the other hand, they are seldom wanting in [illegible] [illegible].

Digitized by Google

At this moment he really looked like the great conqueror to whom we have already compared him, and the shouts of applause might well have been mistaken for "Vive l'Empereur!" Besides the Concertstück, he gave a Fantasia on themes from the *Huguenots*, Schubert's *Ave Maria* and *Serenade*, and finally, to the demand of the audience, the *Erl King*. But the Concertstück was the glory of the whole performance.

Who it was that suggested the crown of flowers which was handed to him on the stage by a favorite lady singer I know not, but it was certainly well deserved. None but a narrow and spiteful nature could carp, as some have carped, at a friendly act of homage like this. To give you, by thanks, the pleasure which you this day enjoyed, this great artist had sacrificed years of his life; all the labor his art had cost him you know nothing; he gave you the best he had, his heart's blood, his very nerves, and you grudge him a paltry garland!

Liszt, however, would not remain in debt. He was evidently much pleased with his warm reception on the second evening, and immediately stated his readiness to give a third concert for any charitable institution that might be selected. Accordingly on Monday last he played for the benefit of the Society for the Relief of Indigent Musicians, as, on the day before, he had done so likewise for the poor. The room was crowded to suffocation. The object of the concert, the programme, the co-operation of the [illegible], and above all the presence of Liszt himself, combined to excite the public sympathy. He arrived from Dresden in the morning, and although fatigued with his journey and with the long performance of the day before, went immediately to rehearsal, so that he had only a short interval before the commencement of the concert. Repose he had none. It is also only necessary to mention the fact, [illegible] with which Liszt played in the evening was but the natural consequence of his recent labors. He showed his friendly feeling by choosing for the concert compositions by three personal friends, Mendelssohn, Hiller, and myself. He selected the new (Summer) Concerto of the first, some Studies of Hiller's, and several numbers from an early work of mine called "Carneval." It will astonish many a timid performer to hear that he played the greater part of these pieces, completely *at sight!* The "Studies" and the "Carneval," indeed, he knew slightly before, but the Concerto he had not seen till a day or two previously, and, in fact, it was impossible for him to have found time in this short period for any proper study of it. I remained in [illegible] fact that the rhapsody of [illegible] had little impression on a general audience [illegible] dismissed [illegible], saying that he hoped it would. Nevertheless, I still believe he had deceived himself!

And here I may be allowed a word or two on that composition of mine. It owed its origin to the accidental circumstance that the name of a small town in which a musical friend of mine resided contained letters answering to the scale notes of those of my own name; and this suggested to me one of those *jeux d'esprit* which, since Bach with his example, have been common enough. It was composed piece by piece, partly in the time of the Carnival of [illegible], in a mood [illegible] seriousness, and the whole is close enough. Afterwards I added titles to the different pieces, and called the whole collection "Carneval." It contains many things which may charm individual hearers, but the moods of the music change too rapidly to allow of its being followed by the general public, who dislike being disturbed every few minutes. This fact, as I have already said, had not been sufficiently considered by my good friend Liszt; and though he played with so much warmth and geniality as probably to affect people here and there, yet the audience at large remained unmoved. With Hiller's Studies it is not very different. [illegible] made their way, and two of them—in D flat and in E minor—were received with great favor. Mendelssohn's Concerto we know [illegible] in all its beauty, [illegible] Liszt played it, as I said, almost at sight, [illegible] which it would be impossible for any one to do here like him. His powers of execution were [illegible] in full glory in the last piece of the programme—the "Hexameron"—a set of variations by Thalberg, Herz, Pixis, and himself. It is really wonderful to think when he can have found strength to repeat, as he did, fully half the variations, and then to the rapture of the audience, to wind up with his Galop!

In conclusion I have only one thing to regret—that he did not give the public an opportunity of hearing him in any of Chopin's pieces, which he plays incomparably and with the greatest affection. In his own room he cheerfully plays anything one asks for and when I have listened to him there with astonishment. He left us on Thursday morning.

Music Abroad.

London.

MONDAY POPULAR CONCERTS. (*From the Times, March 5.*) A very interesting novelty was introduced on Monday night, in the shape of an Octet, for string and wind instruments, by Schubert. Some will, doubtless, think it strange that this remarkable work should never till now have been heard at the Monday Popular Concerts, but they can hardly have taken into consideration the enormous number of compositions, almost every one of which have been brought forward at St. James's Hall since February 1859. It should not be forgotten that even Mozart and Beethoven have left many splendid pieces that still await a hearing; that Haydn has at least fifty quartets wholly unknown to the large majority of Mr. Chappell's supporters; that Spohr has a very great number to select from; and that Mendelssohn is not by any means exhausted. The movement on behalf of Schubert has of late introduced a new element, and while the degree of [illegible] belonging to that genius is likely to remain a moot question, his works are now frequently allowed to take precedence of others about which there could possibly be no question at all. Not only Schumann but Schumann's disciple and imitator have been admitted, and only the other night we were favored with a specimen of Herr Johannes Brahms, about whose significance opinions are [illegible] light that was to clear up all difficulties. Nevertheless the Sextet in B flat for string instruments, of Herr Brahms failed, admirably as it was played by Herr Joachim and his associates.

That Schubert was one of the most wonderfully gifted of musicians is beyond dispute. His six hundred songs alone would have proclaimed him; but now one great instrumental composition after another, in the shape of symphony, quintet, quartet, sonata, &c., comes to reveal it with [illegible] emphasis. Not the least surprising among these is the Octet introduced for the first time on the occasion under notice, a work of genius if there ever was one. The two movements—andante with variations and minuet with trio—omitted from the scheme of which the entire work consists are comparatively unimportant, although none who are acquainted with them can deny their beauty. They are, however, in due measure [illegible] manner which happily Schubert very rarely adopted. On the whole, therefore, the Octet may be said to have enjoyed a fair opportunity of appreciation; and, thanks to its splendid execution by MM. Joachim, Ries (2nd fiddle), Zerbini (viola), Piatti (violoncello), Reynolds (double-bass), Lazarus (clarinet), C. Harper (horn), and Winterbottom (bassoon), the audience were well satisfied [illegible] the continuous fountain of sound which kept up its [illegible] from one end to the other. The applause at the termination was boundless, and two of the movements—the exquisite andante [illegible], and a scherzo with trio that might have been signed "Beethoven"—would assuredly have been listened to again by the whole room, so engagingly [illegible] the one, and so full of vigorous life the other.

Herr Joachim added to the attractions of the concert by the most magnificent performance ever [illegible] of J. S. Bach's marvellous *Chaconne*, with [illegible] the thunders of applause that followed compelled the unequalled artist again to come forward and play the opening prelude to one of the same composer's solo sonatas. The pianist was Herr Ernst Pauer, whose classical [illegible] was exhibited in his choice—the solo of the Fantasia in F sharp minor by Mendelssohn. The other instrumental piece was Beethoven's trio in E flat No. 1, Op. 1, played by MM. Pauer, Joachim, and Piatti.

(*From the Musical World, March 30.*) Mme. Arabella Goddard took her annual benefit on Monday evening, and once more [illegible] by producing for the first time at these concerts Beethoven's grandest pianoforte sonata in B flat major, Op. 106, written by the illustrious composer late in life, [illegible] work had to be sold in London to meet the then existing necessity Beethoven had for funds. He wrote his friend and pupil Ferdinand Ries:—"Don't forget Sonata Op. [illegible] and the money." The work, however, has hardly ever been played as it contains passages insurmountable to most pianoforte performers. In one of the [illegible] the theme, which is particularly striking, is worked through several progressions of harmony, until the adagio is reached, which is of the truly Beethoven kind, [illegible] throughout. This at last gives way to an adagio, in the remote key of F sharp minor, which, perhaps, is the most impassioned movement ever written for the piano. Beethoven seems, as it were, to have taken his favorite instrument into his confidence, and knowing as we do, the anguish of his mind at the time of its composition, it would seem that he poured out his soul in the wonderful lamentation [illegible] through the various transitions of keys until apparently wearied with itself it dies [illegible] effect. The listener is [illegible] awakened from his reverie by the concluding allegro [illegible] dashed off, which being in the fugue style, [illegible] ideas which Beethoven knew so well how to treat. The climax [illegible] is reached by a [illegible] passage built upon the original theme. Mme. Goddard, by the exercise of her splendid talent in producing so intensely [illegible] a work, has earned the thanks of all amateurs, [illegible]. The fair performer seemed to linger on the pathetic tones of the great adagio movement with a fondness that spoke with an eloquence we can only record but which is impossible to describe. When Mme. Goddard retired after this remarkable display a perfect ovation followed her, and she was compelled to reappear on the platform in acknowledgment of applause as hearty and genuine as ever [illegible] accorded to any artist on any occasion. The concert opened with Mozart's quartet in D minor, for two violins, viola, and violoncello, performed by Messrs. Joachim, Ries, Zerbini, and Piatti. The last named [illegible] also performed a [illegible] in C major by Beethoven, in such a manner as to obtain an encore for the *finale*. The concert concluded with the Kreutzer Sonata, played, of course by Mme. Goddard and Herr Joachim. Mr. Cummings sang Handel's "Deeper and deeper still," from *Jephtha*, [illegible] in the shape of a song entitled "The Sinner," written by Mendelssohn in 1831 and now for the first time published. Mr. Benedict was the conductor.

NEW PHILHARMONIC. (*From the Orchestra, March 9.*) The Philharmonic Society inaugurated its fifty-fifth season on Monday, Mr. W. G. Cusins appearing for the first time in the post of conductor, vacated by the retirement of Professor Sterndale Bennett. The late conductor retired with the respects of many of the Society's well wishers, for his personal friends were [illegible] admirers. As a conductor Professor Bennett might have attained a higher position if his abilities in other respects had not thrown these special talents into the shade. Mr. Cusins has undertaken a task of [illegible] which, however, we consider him fully equal. Despite occasional [illegible] and [illegible] supporters, we [illegible] Mr. Cusins with the power to [illegible] any emergency [illegible] opinion further substantiated by his successful debut on Monday. The ordeal was no light one. Mr. Cusins had before him [illegible] the new conductor is the man for [illegible]. He [illegible] full control over his band, and [illegible] interest of the task before him. In the first piece of the programme, the C minor Symphony of Mendelssohn, composed in 1824, when the composer was between 14 and 15, the qualities of conductor and band were put to the test, but Mr. Cusins was evidently acquainted with every [illegible]. A stronger trial was Beethoven's glorious Symphony in A, but [illegible] successfully surmounted. An overture of Professor Bennett's—the "Naiads"—was given as a little [illegible] compliment, which was perfectly appreciated by the audience; and Cherubini's *Anacreon* overture made up the programme. Herr Joachim was in great force, and his Bach playing showed to great advantage with the orchestral accompaniment played in such a manner as to preserve a correct musical perspective. The vocalists were Miss Louisa Pyne and Mr. W. H. Cummings.

HENRY LESLIE'S CHOIR. A second extra concert was given when the "*Antigone*" was repeated, omitting [illegible] of the read text, which Miss Kate Saville [illegible] delivered. The [illegible] was highly [illegible] occasion. A miscellaneous selection followed including the overture to Cherubini's "*Deux Journées*" and to "*Oberon*," and an admirable playing by Mr Charles Hallé of Beethoven's fourth piano concerto in G. Miss Ada Jackson sang very well, and Mr Cummings was in excellent voice.

MUSICAL SOCIETY OF LONDON. The [illegible] was commenced March 20. We had the "*Walpurgis Nacht*" cantata executed in a style which only had

[illegible] sole singing of Mr. Leigh Wilson, who was inaudible beyond the first half dozen rows of stalls. Miss Julia Elton was [illegible], if her audience were not; Mr. Lewis Thomas sang carefully and well. Haydn's familiar symphony in E flat was performed with much gusto, and the elaborate andante found general favor. A [illegible] pleasing effect was attained in Schumann's vocal piece, "Gipsy Life," sung by eighty choristers and full orchestra: it provoked an encore. Mme. Schumann's playing formed a [illegible] point d'appui; the delightful concerto by Mozart, in D minor, and the Choral Fantasia of Beethoven [illegible] her [illegible] and [illegible] style of playing [illegible] wonderful beauty.

Paris.

OPERA. Of Verdi's new opera, "*Don Carlos*," the correspondent of the Orchestra writes (March 1st) as follows. Verdi's imagination like that of his own gypsy Azucena, seems still haunted by the whirling music of bygone days.

As regards the lyrical portion, I can only repeat my first impression. It is [illegible] dull, and is delivered [illegible] by a [illegible], a great [illegible], and he [illegible]. Of the [illegible] there is a [illegible] more to be said, though less equal [illegible]. I told you [illegible] Schiller's and [illegible] he there [illegible] from the original [illegible] I had no [illegible] and the "dramatic" interpolations, [illegible] and a [illegible] there are no improvements. But so as one very rarely [illegible] the plot of an opera, [illegible] dialogue [illegible]. The [illegible] scene represents the forest of Fontainebleau. The ground is covered with hoar frost, which [illegible] Don [illegible] the Don [illegible] the Marguerite. Elizabeth of Valois [illegible] has escaped from the neighboring [illegible] from whose [illegible] the [illegible] her lovely [illegible]. The [illegible] and [illegible] for [illegible] and [illegible] Frenchmen [illegible] their [illegible] to [illegible] the [illegible] for [illegible] must [illegible] the Bagarini, [illegible] powder [illegible] these [illegible], and [illegible] we must therefore suspend our criticism on the first act. The second is dull enough. A [illegible] the dreary corridor of the St. Just Monastery. [illegible] Philip [illegible] the [illegible] of Charles the Fifth [illegible]. In the next scene the Marquis Posa [illegible] with the Don [illegible] for the Princess [illegible] become his father's bride, and the Don's respect for his papa does not [illegible]. The Don has evidently some dread of M. Vandal, [illegible] his liberty to be [illegible] the [illegible]. In the next act he [illegible] the Queen and [illegible] the Princess of Eboli [illegible] the Queen [illegible] Verdi all over. [illegible] of [illegible] the [illegible] "Trovatore" [illegible] the [illegible]. The [illegible] of the [illegible] the Place and Cathedral [illegible]. The gloomy King Philip marches at the head of a [illegible] his [illegible] the [illegible] the Queen, for an [illegible] the [illegible] of a [illegible] is already prepared. [illegible] Place, and a goodly batch of unrepentant Protestants stand ready to be grilled. Don Carlos [illegible] at the head of [illegible] Flemish deputation [illegible] for some privileges [illegible] provinces, and [illegible] mercy [illegible]. The King [illegible] no mercy, no privileges. [illegible] his sword, and [illegible] he would [illegible] M. Lavastre's [illegible] is disarmed, and the King [illegible] the [illegible], his [illegible] and paternal pleasures being [illegible] by the [illegible]

that his son is in a dungeon, whence he would never emerge. The speech which recurs this [illegible] in [illegible] in his melody; it may become popular as the marches in the "Prophète" and "Faust," without, however, resembling either; and exquisitely beautiful is the Queen's prayer for the souls of the heretics as they writhe at the stake during the auto da fé. The last act is a wild confusion of discordant sounds. They who had fallen asleep—and their name was legion—dreamed that they were in the Tower of Babel, and the wakeful fancied that they were in the Exhibition, where the [illegible] of myriads of [illegible] of angry exhibitors who did [illegible] in that [illegible]. And [illegible] wild and unhinged instruments [illegible] drums and [illegible] playing [illegible] there were [illegible] but Verdi [illegible] he [illegible] made of [illegible] the [illegible] of the house [illegible] Verdi [illegible] Baron Bilting [illegible] Mademoiselle "Don Carlos" is a [illegible] as [illegible] have proved. The [illegible] the first [illegible] the [illegible] the evening. The [illegible] were [illegible] and [illegible] will be still many more [illegible] at the subsequent representations.

Dwight's Journal of Music

BOSTON, APRIL 13, 1867.

Concerts.

THE HARVARD MUSICAL ASSOCIATION brought its second series (of Eight Symphony Concerts) to a successful close on Friday afternoon, March 29. All of these occasions will remain memorable with [illegible] but scarcely one of them proved more delightful than the last. The only fault was that at length it largely [illegible] the usual two hours. This was the programme:

Toccata in F, composed for Organ. Arranged for Orchestra by [illegible]	Bach.
Concert Aria. "[illegible]" [illegible] Obbligato.	Mozart.
Miss [illegible] and [illegible]	
Pianoforte Concerto, in G, Op. 58 [illegible]	Beethoven.
Third Symphony [illegible]	Beethoven.
Andante Spianato and Polonaise [illegible] Op. 22 [illegible] Piano with Orchestra.	Chopin.
[illegible]	
Overture [illegible]	Mendelssohn.

The Bach *Toccata* rolled along more joyously even than it did last year, and in the orchestral form is certainly more [illegible] than upon the Organ. How full of hearty, healthy life it is! It [illegible] sense of generous, [illegible] power, of genius [illegible] strength, by its [illegible] conformity to law, or rather of genius [illegible] with [illegible] true to itself and [illegible]. [illegible] full of grand and joyous [illegible] music. We heard the pianist say (during its rehearsal) that it put him in the right state to play afterwards, it "sounds so comfortable and makes one feel so comfortable." And so indeed it proved when his turn came.

What better place than this, then, to [illegible] Mr. [illegible]'s admirable playing of Beethoven's fourth Concerto, the most poetic, lovely [illegible] of them all, in G? His [illegible] of the same task was one of the [illegible] experiences of last year's concerts. Then we thought no praise could be too much for his rendering of it and we were moved to write: "In technical respects and [illegible], [illegible] conception and feeling [illegible] every beauty so thoroughly musical and vital [illegible] lacked nothing, nor, as a whole, could we conceive of its being played better. The Allegro is extremely difficult, a series of [illegible]

sages" (all products of one creative mood, however, and related by close logical affinity), [illegible] flights of fancy, delicate and bold, in which a certain [illegible] plenty of bravura is thoroughly vitalized with poetry,—commentaries and reflections, as it were, from the highly charged orchestral background where the continuity of the main theme is all the time kept up. Those passages were played with perfect precision and fine accent, no exaggeration and no falling short; even those double trills in the same hand which one would think too much for any mortal fingers, came out clear and [illegible]; and the elaborate cadenza by Moscheles, in which he struck out great chords [illegible], made great effect. The Andante, short as it is, a sublime [illegible] piece of transcendent beauty, full of meaning. Here the musing, subdued, cantabile passages, in answer to the repeated stern call of the orchestra, were as purely musical and [illegible] [illegible] toward [illegible] the [illegible] all about [illegible] be made [illegible] were [illegible] form, by the graceful Rondo Finale, with another Moscheles cadenza. Mr. [illegible] before, had never played with orchestra before, and [illegible] placed himself in the front rank." Has he not kept the place? And could anything be further from the fact than the disparaging record which certain newspapers [illegible] of his performance of the same work the second time? In comparing our unreserved praise of last year with the fresh impression this time, we cannot find [illegible] the least exaggerated and therefore [illegible]. Indeed the artist seemed to do even better than before, and to [illegible] touch [illegible] light and shade, in exquisite finish, in intelligent, intelligible conception and feeling of the work as a whole, to have gained, if that were possible. Such possession with the spirit of the whole, such mastery of every detail, was enough to ask of any [illegible];—and yet it has been hinted that he came to [illegible] unprepared! Such was not the feeling of the [illegible], judging by the breathless attention and the spontaneous applause, and surely not of artists and musicians, who compared [illegible] delight after it. In the piece from Chopin—Andante for piano alone, followed by brilliant Polonaise with orchestra, the performer still grew in favor and was recalled with great warmth and unanimity.

The Aria "[illegible]," in which Mozart seems to have worked up some of the superabundance of lyrical [illegible] for which he could not find room in his first great opera "Idomeneo" [illegible] been heard here once before, in the superb singing of Parepa-Rosa. It is in the largest, noblest, highest dramatic style of the composer, an anticipation of his true Donna Anna [illegible]. Miss [illegible] had a trying task and made a good success in it. She threw herself into it with feeling, and while her rendering was unequal, partly from want of greater weight of voice, there were passages which came out with right dramatic ring and fervor. It was an earnest, sincere lyric effort, and went to the heart. Perhaps the richly [illegible] Violin obbligato part, which Mr. [illegible] played so [illegible], caught the light too much to allow the voice due prominence. Orchestrally and vocally taken all together, it was a noble piece, and we hope that another time the opening recitative may not be omitted.

Digitized by Google

The "Heroic Symphony," third of the nine, and first of the great ones, in which Beethoven was all himself and like no other, had not been heard here for some years. It is more seldom played than any other but the ninth, and, for some reason hard to explain, it seems to excite less enthusiasm in a general public. Yet it is one of the grandest, richest and most beautiful of symphonic creations; altogether noble and heroic in its whole intention, setting with a steady, broad, resistless current toward its end. Possibly the somewhat broken up, ingenious character of the last movement, with its variations and polyphonic learned air in the working of two themes, may distract and fatigue the mind at last, after the clear and unmistakable splendor of the first Allegro, the profound sorrowful, great grief (with [illegible] of divine hope) in the Marcia funebre and the exciting [illegible] of the [illegible] Scherzo. But from beginning to end the whole work is crowded with ideas, and these [illegible] [illegible] themselves on a grave hearing. The time [illegible] think the Symphony was better appreciated than ever before in Boston. Mr. Zerrahn had given it a careful rehearsal, and the orchestra were well up to their task.

The Mendelssohn Overture was also a revival of long ago. "Calm Sea and Prosperous Voyage" it has been common to translate the title, thereby conveying a wholly false and absurd idea of its meaning: for how could there be a prosperous voyage over a calm sea? It is one of the most picturesque of Mendelssohn's overtures, and one of the most graphic and delicious instances that exist of the [illegible] power of instrumental music—not descriptive in a clap-trap literal way, but as a true scene which describes emotions and [illegible] pictures, left [illegible] to the [illegible] of the hearer's free imagination. It is a musical picture in richly blended, [illegible] subdued, now fresh-est colors. First the long-drawn [illegible] from [illegible] harmonies, with sense of variety of quiet in them, recall the feeling of being becalmed at sea; but the art is too interesting [illegible] to [illegible] try there to let it become tedious. Then the rising of a breeze, which seems to creep through all the sails and tackle of the good ship, and set all in [illegible] and motion, till every thing at last takes one direction and with buoyant rhythm, and exhilarating melody [illegible] [illegible] [illegible] before the wind; a plenty of [illegible] thoughts [illegible] and there [illegible] for a moment [illegible] [illegible] [illegible] from 'cello, bassoon, &c. heard now and then [illegible] the general [illegible], snapped [illegible] and serenade and sentimental happy [illegible] to deck under the stars; [illegible] the [illegible] and [illegible] all a [illegible] good [illegible] [illegible] the motion as smooth and tranquil as an infant's sleep, and now what means those great sighs, in full chords, repeated higher and higher that spring up as those led and [illegible] sign [illegible]? Every one who has been [illegible] slowly along in mid ocean must have heard these and they reveal a true secret of a last [illegible] characteristic in ocean life. Mysterious sounds of an appalling grandeur, but merrily as we bound, forget my [illegible] and well [illegible] of [illegible] and blaze of trumpets [illegible] [illegible] strong [illegible] [illegible]. One of the happiest renderings which our orchestra have ever given us was this.

And fitly with this closes the good ship Symphony Concerts, with [illegible] colors [illegible], "Harvard," safely into port at the end of this second happy and successful voyage.

A proper celebration after landing, with grateful testimonial to the gallant crew (the orchestra) was the performance of the Ninth Symphony, with "Hymn to Joy," yesterday, in a Festival with that same picture Overture for frontispiece; of which next time.

Miss Anna S. Ryan's Concert, at Mercantile Hall, March 30, was a well-earned and hearty compliment to herself, and an occasion of real musical interest, as the programme shows:

1. Allegro from Quintet in B flat...		Mendelssohn.
Mendelssohn Quintette Club.		
2. Toccata, [illegible]		Mendelssohn.
Stephen Webster, Beikler.		
3. Aria. [illegible]		Mozart.
With [illegible] [illegible] by S. Ryan.		
4. Piano Solo. [illegible] and [illegible]		Chopin.
Mr. Leonhard.		
5. Tyrolean Song.		H. Proch.
Miss Ludwig.		
6. Duet. [illegible]		Schumann.
Mrs Ryan and Mr. [illegible]		
7. Part Songs. a. The [illegible] b. [illegible]		[illegible]
8. Songs. a. [illegible] b. [illegible]		Mendelssohn.
Miss Ryan.		
9. Violin Solo. [illegible]		F. Schubert.
[illegible]		
10. Aria. From [illegible]		Mozart.
[illegible]		
11. Duet. [illegible]		Handel.
Misses Ludwig and Ryan.		
12. Second Finale. [illegible]		Meyerbeer.
Mendelssohn Quintette Club.		

The concert began late, and we were only able to hear the first three pieces. Mendelssohn's noble chorus to words from Schiller's "Ode to the Artists" (sung here some eight years since at the Schiller Festival) was well sung by the "Orpheus," and made as effective as the hall would allow. Miss Ryan had chosen admirably in her Mozart Aria and sang it with [illegible] warm sympathetic voice and good style and expression, though from accidental cause with not entire freedom from constraint. It was however a highly creditable and rewarding effort.

New England Conservatory of Music. This suddenly arrived institution (already, we are told, extremely flourishing in a business way) inaugurated itself in a Grand Vocal and Orchestral Concert in the Music Hall on the same evening (March 30.) The programme was rather [illegible] [illegible] and much after the [illegible] or any classically educated model; both contained some [illegible] things and others in terms of the [illegible] [illegible] [illegible] a [illegible] array of soloists. An orchestra of [illegible], under Zerrahn, opened the concert with the "Hebrides" overture and closed it with the Finale from the Fifth Symphony. Miss Houston sang again the "Vorrei [illegible]" [illegible] Mr. H. Suck for Violin Obligato, and with more favor than before it [illegible]. Mr. J. K. Paine [illegible] a warm reception [illegible] first appearance since his good experience [illegible] in Germany [illegible] his performance of his Organ Fantasia and Fugue in E minor [illegible]. Mr. Whiting played a couple of Organ pieces (Transcription, by Best, from Schumann and Prelude of his own.) Mr. J. W. Whitney sang "It was a[illegible] your hearts" (Eli [illegible]) with [illegible] [illegible]. The Benedictus from Haydn's [illegible] Mass was sung by Miss Houston, Miss [illegible], Messrs. Wallace & Welch with Organ accompaniment by S. P. Tuckerman.

The vocal point of interest however was the singing of the new Contralto, Miss Huntley Sherwood, from New York. She has the best [illegible] piece, an Aria by Mercadante, [illegible] only heard her in her "Three Fishermen," ballad (sung for an encore) and in one of Mr. Gerhardt's Lost Songs" called [illegible] [illegible] a short [illegible] in declamatory place, in mod-[illegible] and quite effective. The lady has one of the richest, clearest and most serviceable contralto voices that we have heard for a long while; [illegible] the [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] and [illegible] among other things, to get imbued and [illegible] [illegible] with the [illegible] of good music.

Lastly we come to the chief feature of the [illegible] Mr. Eugene Gerhardt's Piano Concerto [illegible] played by himself, for the first time [illegible]. The Directors of the new Conservatory, we suppose would hardly allow that their own original compositions should be often put on trial in concerts for the education of the taste of their pupils; no doubt, they would agree with us that Conservatory Concerts, of all others, should be classical. But as Mr. Gerhardt is a new man among us, assuming directorship in an institution with ambitious name and claims, it is but natural that he should wish to present his credentials in the shape of a composition in large form. [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] period. His execution is unquestionably clear, brilliant, even, well sustained, and he stands well as one among the best pianists of this new [illegible] [illegible]. Of the Concerto as a composition it is harder to speak with certainty after a single hearing; but there are our impressions. The first movement (Allegro con spirito) has good decided themes, well worked up in the main; and a little too much of the fragmentary modern operatic sort of episodes, à la Lost [illegible], &c. and no constant [illegible] [illegible] the piano always in the most conspicuous [illegible]; orchestration clever somewhat crude. We liked this movement the best as having more of pith and unity than the others. The slow movement (and yet not slow, Andante quasi Allegretto) pleasing enough, but not sufficiently contrasted with the character or tempo with the first. The Finale is a Pastorale, [illegible] [illegible] [illegible] [illegible] and [illegible] [illegible] [illegible] [illegible] of low [illegible] and high [illegible] [illegible] (from [illegible] found from Beethoven in the Trio of the [illegible] Symphony Scherzo, and suggests the comparison). [illegible] [illegible] but not finely hung under orchestral coloring [illegible] and often coarse. There are [illegible] a leading phrase of Beethoven's Pastoral Symphony turned up and [illegible] [illegible] to go on. On the whole, [illegible] [illegible] [illegible] which [illegible] [illegible] ably, and [illegible] [illegible] not much in its [illegible], but among its [illegible] occasional models, able to return with hope and needing [illegible] to refined and clarified. But these are only some of first impressions.

Mr. Perabo's First Schubert Matinée, March 29, was mostly a repetition of the ninth (March 8), and drew a crowded [illegible] audience. Hummel's Septet, Schubert's E flat Trio and [illegible] Sonata in F minor (played with [illegible] [illegible]) made even better impression than before. The vocal contributions were by Mr. [illegible], who sang Schubert's "Aufenthalt" and "Frühlingsglaube" in his best style.

Orchestral Union. The sixth concert offered Mendelssohn's "Hebrides" Overture and Mozart's E flat Symphony. A young lady Master [illegible], a pupil of Mr. Eichberg, made her debut as a violinist in a Variation piece by De Beriot, leaving a most favorable impression. [illegible] [illegible] [illegible] a pure and true [illegible] [illegible] and [illegible] [illegible] [illegible] [illegible]. This week gave us Cherubini's fine Overture to "Anacreon" [illegible] [illegible] Beethoven's 8th Symphony. Miss [illegible] [illegible], a pupil of Mr. Kreissmann, made her [illegible] [illegible] public and performed Chopin's Andante Spianato and Polonaise in a really artistic manner, at least for a pupil. Much may be expected of her.

We are sorry to lose the Concert Complimentary to Mr. G. F. Hall, lately returned from seven years of vocal study in Europe. Hi. Baritone is said to be of the noblest quality and he is [illegible] [illegible] Signora Cañeza and Sig. Brignoli [illegible] [illegible]. He [illegible] [illegible] from [illegible] and Verdi, except the two fine orchestral pieces ("Melusina" overture and fifth Symphony of Mozart) conducted by Mr. Lang.

Chicago City Ballet Opera, [illegible] much [illegible] [illegible].

New York. Fidelio was given last Thursday by the Germans at the Stadt Theatre, with Mmes. Johannsen and Rotter, and Messrs. Himmer, [illegible] Weinlich and Graf. Hermanns was to appear this week in his great part of Falstaff in Nicolai's "Merry Wives." Robert has been given too, "in splendid style," with Mlle. Sanchez as Alice, Mme. [illegible] as Isabella, and Hermanns as Robert.

A novelty at the Academy of Music [Maretzek's

troupe) has been *Petrella's* comic opera "The Carnival of Venice." The *Albion* says of it:

The plot is simple, but wisely selected in support of comic opportunities. *Signor Mosca*, [Rollin] removes to a secluded *ruro* near Venice for the purpose of isolating two daughters, *Albina* and *Rosetta* [Miss Kellogg and Tescari] from certain persistent admirers. Leaving home, and depositing the keys at the mansion with a stupid old servant, *Cola* [Signor Ronconi], his back is no sooner turned than the daughters, aided and abetted by a maiden aunt, Mlle. [Mme. Natali-Testa], whom *Cola* lets alone, are there to visit Venice and participate in the Carnival. There they meet the *Gondola* fellows, and, after sundry most humorous adventures, the party return home. The last act is occupied by a final and determined assault on the rural retreat, by the lovers, *Orazio* and *Fabrizio*, [Baragli and Marra] and the castle [illegible] of the fortress is compelled to surrender at discretion. Then the happiness of the lovers and ... The best portion of the music lies in the [illegible] "Finale" [illegible], especially the concerted [illegible] commencing "Signor, credetemi" and is likely to become very popular. The gem of the opera occurs in the second act, when the daughters and the aunt before poor *Cola* to sin by taking them to the Carnival. The music is in the form of a canon and quartet for two soprani, mezzo-soprano and [illegible], and is both effective and original. The another [illegible] of this act, beginning "Donne non [illegible]," in which the entire dramatis persone take part ... one of the [illegible] and most pleasing numbers—the more so that the somewhat prohibitive one with which he are really made. The third act affords Signor Ronconi an opportunity for displaying his uproarious [illegible] comic resources. In the last scene occurs a passage "Ogni ..." which is one of the best pieces of buffo-writing extant. The [illegible] in the opera rather contributes [illegible] to the general harmony than shine as particular morceaux. "Il Carnevale" differs from "Crispino" chiefly in this very absence of detached arias for the [illegible] voices, and in the great amount of ensemble music. The music throughout the [illegible] and most dance-like and the composer has caught the [illegible] of the national character in its "hours of ease."

Philadelphia, April 1.—The following was the programme of the 2d Concert of the Mendelssohn Society given last Saturday evening at the Musical Fund Hall:

Overture "A Midsummer Night's Dream"	Mendelssohn.
Germania Orchestra.	
[illegible] Psalm	Mendelssohn.
Grand Chorus for Solo, Chorus and Orchestra.	
Spring Song; Song without Words, No. 6	Mendelssohn.
Germania Orchestra.	
Trio from [illegible] "... Venus"	Verdi.
La Carità; Soprano Solo and Chorus	Rossini.
Four-Part Song "Early Spring"	Mendelssohn.
"The Three Gypsies" Chorus	Mendelssohn.
Grand Choral Fantasia	Beethoven.
For Piano Solo, Chorus and Orchestra.	
Pianist ... Thunder	

By these performances which were mainly experimental, and which, so far as the Society is concerned, have been successes, Mr. Lord and his able and experienced conductor Mr. H. G. Thunder, have demonstrated their fitness for the difficult task assumed by them of organizing and developing a real singing society. The "Mendelssohn" has already taken its position as an amiable and prosperous rival of the older "Handel and Haydn," and there seems to be sufficient esprit among its members as well as energy in the directors, to ensure the stability of the organization. The Society numbers among its members several soloists of great promise, whose first appearances have been made under its auspices. Two of these, Misses Gormley and Forbes possess voices of unusual power and sweetness and will doubtless soon occupy a prominent position among our Philadelphia singers. These ladies are both pupils of Mr. Thunder long and favorably known as one of our most intelligent and thorough musicians, whose performance of the Beethoven *Choral Fantasia* at this concert let me once more be commended.

The Turner-Stein and Endgrell opera is the attraction for the coming week. *Trovatore*, *Norma* and *The Barber* being promised for the first three performances. Our public will regret the substitution of Parepa-Rosa [illegible] for Adelaide Phillips in these representations.

Mr. Carl Rosen, pupil of Mr. Wolfsohn, announced a concert on Friday evening, April 12, at the Musical Fund, with this programme:

Piano Solo, Scherzo, B-flat minor, op. 31	Chopin.
Mr. Carl Rosen.	
Songs, { a. I hear a small bird calling	Mendelssohn.
{ b. [illegible]	Franz Abt.
Miss Augusta Rosen.	
Violin Solo, Les Regrets	Leonhard.
Mr. Wenzel Kopta.	
Cavatina, (Ebben, ... "Per ... lagri")	Petrella.
Miss Clara Prindwood.	
Rondeau brillant, op. 62	Weber.
Mr. Rosen.	
Serenade, (Transcription) The Bedouin ...	...
Miss Rosen.	
Violin Solo, The Witches Dance	Paganini.
Mr. Kopta.	
Song [illegible]	Brinsmead.
Mad. Brinsmead.	
Piano Solo { a. Serenade, op. 35, No. 5	Heller.
{ b. Schubert's Serenade	Liszt.
Mr. Rosen.	
Song, [illegible]	
Written for this song by ...	Schubert.
Duo for two Pianos, A ... of the Dance	
Mad. A... and Mr. Carl Rosen.	

Mr. Kopta, the principal attraction, has created quite a sensation by his performances elsewhere, and his debut here is awaited with much interest.

The "Germania" for their Rehearsal to-morrow afternoon, present this programme:

Overture, La Dame de Haute ...	Auber.
Cornet Solo (An Songs)	Voss.
Cupid's ... Waltzes	Gungl.
Symphony, Consecration of Sounds, (Finale)	Spohr.
Overture, Antigone	Mendelssohn.
Introduction and Duet, "Merry Wives of Windsor"	Nicolai.
	Bernard Bach.
	Meretrix.

Farmington Conn. The pupils of Mr. Karl Klauser, the excellent teacher in Miss Porter's young ladies' school, who for many years has done so much to keep up a high classical tone among them, gave a Soirée on the 18th of March with the following choice programme:

Overture "Egmont" for 4 hands	Beethoven.
Nocturne, Duet	Mendelssohn.
Ballad in F major, op. 38	Chopin.
Fantasia and Fugue in ...	Mozart.
Twelfth Night Serenade	Meyerbeer.
Duet and Chorus	Bishop.
Rondo from op. 70 (Wanderer) ...	Beethoven.
Invocation, C sharp minor, op. 26 No. 1	Chopin.
Song	Schubert.
Andante and Scherzo from Symphony in C for 4 hands	Schubert.

Equally interesting were two concerts given at the same school (April 1 and 2) by Messrs. Mills and Thomas of New York who, though crowded with business before the departure for Europe, managed to pay a farewell visit to the admired Klauser's pupils. These were the 31st and 32nd of the regular Classical Concerts; programmes as follows,—

SOLOS.

Sonata, E flat, piano and violin	Mozart.
Sonata ..., op. 26, for piano	Beethoven.
Romanza for violin, in ..., op. 40	Beethoven.
Romance from the E minor Concerto, op. 11	Chopin.
Fantasie for piano, op. 49	Chopin.
Sonata [Kreutzer], op. 47, for piano and violin	Beethoven.

MISCELL.

Sonata in A, op. 12, No. 2 piano and violin	Beethoven.
Paraphrase, "Midsummer Night's Dream"	Liszt.
Simple Serenade in A ...	Taubert.
"The Abendlied" ... op. 11	Schumann.
Valse in D flat, op. 64, No. 1	Chopin.
Serenade piano and violin, [illegible]	...

Worcester. On the evening of Fast Day the "Choral Union" (composed of the old "Mozart" and "Beethoven" Societies) gave a concert to an audience which packed Mechanics' Hall. The first part was miscellaneous. A Mendelssohn Organ Sonata (Mr. E. B. Parkhurst); Cavatina from *I Puritani* (Mrs. Smith); Recit. and Aria by Mozart (Mrs. Munroe), "O rest in the Lord," from *Elijah* (Do.); Recit. and Aria (Mr. James Whitney); and choruses from *Elijah*.

Part II consisted of the music to Beethoven's "Ruins of Athens," adapted to the wholly different subject of "England" by the accomplished [illegible] librettist of our English concert-books. It was sung without orchestra with good piano accompaniment by Mr. B. D. Allen, Carl Zerrahn conducting. The Symphony was exceedingly well performed.

Special Notices.

DESCRIPTIVE LIST OF THE

LATEST MUSIC,

Published by Oliver Ditson & Co.

Vocal, with Piano Accompaniment.

Hail, glorious Apostle. (Hymn for St. Patrick's day.) *T. Comer.* 40

A glorification of Ireland's great apostle, whom we all reverence. There are quite a number of verses, which go rapidly in the spirited air of "St. Patrick's day in the morning." Arranged for chorus.

Fall of Fun. Song. *H. Paul.* 30

About a man whose individual good nature, and fancy ways, caused people to shake their sides for twenty miles around, where he began a joke.

Fairy voices and dreams of beauty. (Ah! ...) Cavatina. *Mercadante.* 60

Is a difficult, yet not beyond the reach of any one with a flexible voice, and would, probably be very effective as an exhibition piece.

Harvest day. "Tale the bristle rolling," "Harvest scheme." *Coxeme.* 40

Another of a very charming series, with an elegant movement of melody. The merry harvest maidens sing as they bring the sheaves, and do not forget to drop, now and then, a bundle for the gleaner. English words as in the song above, by T. ...

Beautiful Nell, sing on. Song. *T. H. Howe.* 30

Somebody's heart. Song. *C. A. White.* 30

Two good songs, by well-known composers.

INSTRUMENTAL.

Idaho Wise Lancers Quadrilles. *Godfrey.* 60

Godfrey's compositions are getting to be widely known, and he can hardly be accused, as far of making one pale piece. Try this while it is new.

La Venice and Carolina. Quadrille. *Morn.* 40

An old title, but the music is spirited and pleasing.

Wood and Polka, by D'Albert. For 3 performers. *Rimbault.* 75

Is a very pretty sight to view three young performers at one piano, with their nimble fingers keeping time together. This new piece, which is brilliant and not difficult, is excellent for practice, and good every way.

Palermo Quadrille by D'Albert. For 3 performers, by *Rimbault.* 75

Like the above, very brilliant, and a useful lesson piece.

Mendelssohn's Wedding March. For 3 performers by *Rimbault.* 1

Needs no recommendation or description further than saying that the triple arrangement makes it a very easy and quite within the small hands of young players.

Falling spray. Tremolo. *L. M. Harvey.* 50

Very effective as played by Mrs. Harvey and will, doubtless, be a favorite.

Mabel Waltzes. Piano and Violin. *Godfrey.*

Arranged for Soirée concerts. The two instruments agree wonderfully well, when fairly played.

Daisy Dean Quickstep. *C. Faringer.* 30

Books.

The Orchestra. A collection of Quadrilles, Waltzes, Polkas, Contra Dances, Polka Redowas, Schottisches, Marches, and Serenade Pieces. Arranged for Two Violins, Clarinet, Cornet and Bass. In five books. (One for each instrument.) For the Set, complete. $6.00

A [illegible] of new and favorite music, for small orchestras.

Music by Mail.—Music is sent by mail, the expense being two cents for every four ounces, or fraction thereof. Persons at a distance will find the conveyance a saving of time and expense in obtaining supplies. Books can also be sent at double these rates.

Dwight's Journal of Music.

Whole No. 683. BOSTON, SATURDAY, APRIL 27, 1867. Vol. XXVII No. 3.

Translations from Schumann.

By [illegible] (for the London Musical World.)

(Continued from page 10.)

Programme Music.

The difficult question how far instrumental music may go [illegible] in the representation of thoughts and situations is often regarded in too narrow a spirit. It is absurd to suppose that a composer takes up his pen with the miserable intention of expressing or depicting this or that actual fact. But let us not [illegible] undervalue the force of external influences and impressions. An idea will often act unconsciously on the musical imagination, the eye will often influence the ear; and the eye, being the most active of our organs, keeps constantly mirroring the outlines of objects amongst the melodies and harmonies, which, as the music advances, become shaped and moulded into definite forms. The more the musical element associates with itself thoughts and images such as [illegible] the more poetical and picturesque will be the composition; and the more imaginative and exact in the conception of the composer the more will he arouse and exalt his hearers. What is to prevent Beethoven, in the midst of his conceptions, being suddenly possessed by the idea of immortality? Why should his inspiration not be kindled by the image of a mighty hero? Or why [illegible] some other composer not to be inspired by the recollection of happier times gone by? Are we to be ungrateful to Shakespeare because he has evoked from a young musician a work worthy of himself? or, in a word, shall we be unmindful of Nature, and deny how much we owe to her beauty and her majesty? Can music tell us nothing of Italy, of the Alps, of the ocean, of a spring morning?

It is even possible for music to derive a charm from images so distinct as to make it very likely that they can be expressed. I was told by a composer that while writing a certain little piece he was continually haunted by the image of a butterfly swimming down a stream on a leaf, and this gave the music a delicacy and naïveté which nothing could give but an actual image of the kind. In such exquisite genre-painting Schubert was a master; and I cannot resist recalling how a friend of mine, and whom I was playing over Schubert's four-hand marches, on my asking if he had not definite figures before his mind, answered by saying: "Certainly; I was at Seville, a century ago, among the dons and dames promenading in long pointed shoes, rapiers, and all the rest." And the remarkable thing is, that I was myself seeing the same vision! Pardon me, reader, and bespeak not my pure parable.

Programme or no programme, the one question is, "Has the music anything in it? above all, has it genius in it?"

Requisites for a Good Performance.

Think for a moment what circumstances must concur in order that a fine composition may be heard to full dignity and glory. There must be, first, in the work itself and deep intention [illegible] [illegible] in its composition; next, enthusiasm in the execution, thereby [illegible] in the performers—the whole orchestra playing like one man, fired by an inward striving and moved by one [illegible]; on the part of both hearer and listener, audience and artist, the exact mood; but at the moment, lastly, a thoroughly happy combination of all circumstances of time and space, conducive to seeing and feeling, &c.; finally the power of evoking and communicating one's impressions, feelings and ideas, and of seeing one's pleasure reflected in the faces of one's friends.

Such a concordance is almost like throwing sixes, and each turning up six.

Miscellaneous.

1.

Composers, like mothers, often love those of their offspring best which have given them most trouble.

2.

A man who is acquainted with Shakespeare and Jean Paul, will make very different music from one whose sole instruction has been Marpurg, and the contrapuntists; and the same is true of one who has mixed in the full stream of life and another who believes the Professor of harmonies to be the ideal of all possible excellence—even though the abilities of the two are equally good, and their studies equally arduous.

3.

The Song is perhaps the only branch of music in which any really important progress has been made since Beethoven.

4. Composing for the Stage.

A young Composer who attempts for the first time to write for the Stage has two things to keep expressly in view,—first, to employ all he has that he is master of, and next, so to employ it as to make an effect and please the public. The first of these is no more than the rule of the second. How much that one has learnt and is able to do must be suppressed and relinquished when the object is to please such audiences and [illegible]! An opera is no trifle. Set him to the best musician to write for the theatre for the first time, and he will make a hundred blunders. He is bound not to do too much. He must give his singers opportunities for repose. His orchestra must have its proper pauses. The mechanical features of the stage, and the laws of the boards, what consideration, and experience do they not require! Before the composer can think of the public, the manager must be satisfied. How much fine music has often to be sacrificed because the composer thought only of his music and not of the boards he was writing for. Much weary labor must indeed be gone through before a piece can come before the audience in a really effective shape.

Reminiscences of Mendelssohn.

BY [illegible] J. C. LOBE.

(Translated for Dwight's Journal from Die Gartenlaube.)

It was the beginning of November in the year 1821, when three members of the Weimar Court Band, one of them the writer of these lines, in obedience to a summons from His Excellency, the Privy-Councillor von Goethe, were ushered by the servant into the reception room, in the front of his house, opening upon the Frauenplan.

Three desks stood ready for us at the side of the opened piano. Upon the latter lay a bundle of manuscript music-pages. Curious as I always was about all matters connected with music, I peered over the leaves of the different pieces, and read "Studies in double Counterpoint;" on another sheet, "Fugues;" on a third, "Canons." Then came "Quartet for the piano, with accompaniment of violin, bass-viol, and violoncello." On all the pieces was the name, "Felix Mendelssohn-Bartholdy." The notes were written in a fine, neat hand, and so far as I could tell by a rapid, cursory examination, the compositions showed an expert, educated artist. The name Mendelssohn was unknown to me as that of a musician.

We had taken our instruments from their cases and were tuning them in accord with the piano by way of preliminary, when there entered a tall man who, on account of his stiff military carriage might well have been taken for an old [illegible] cavalry sergeant. He was not, however, a stranger to me,—I had visited him the year before in Berlin,—it was Professor Zelter, the well-known director of the Berlin Musical Academy, Goethe's intimate friend and companion.

He greeted us all courteously, myself as an "old acquaintance."

"I have come here, gentlemen," he continued, "in order to make a request of you as an introduction. You will presently become acquainted with a lad, of only twelve years old, my pupil, Felix Mendelssohn-Bartholdy. He is skilful as a performer upon the piano, and will more his talent for composition, will probably astonish you even more. The boy is however of a peculiar disposition. The loud applause of an audience of amateurs produces no impression upon him, but he is eagerly on the watch for the judgment of real musicians, and accepts every such criticism as [illegible]; for a childish nature is still too inexperienced to be able to distinguish between good-natured encouragement and well-meant opposition. Therefore, gentlemen, if you should possibly be exacted to the height of a song of praise,—which I at the same time equally hope for and fear,—I beg you to pitch it in a moderate key, with not too loud an accompaniment in fine, in C sharp, [a transposition for C major?—Ed.] the most natural note in the scale. Thus far I have been able to guard him from vanity and too high an estimate of his talents,—those miserable enemies of all artistic progress."

Before we could make any reply to this somewhat peculiar address, the lad Felix came springing into the room,—a handsome, buoyant boy, with a decidedly Jewish cast of features, slender and active. Thick, wavy, black hair fell upon his shoulders, goodness and animation sparkled in his eyes. He looked at us a moment inquiringly, then came to us, and gave his hand to each with friendly confidence, as if we were old acquaintances.

With Felix had also entered Goethe, who returned our respectful bow with a friendly greeting.

"My friend," said he turning his back toward Zelter, "has brought with him a little gentleman from Berlin who has already given us to-day a great surprise as a performer. Now we shall also make his acquaintance as a composer, and for this I must ask your cooperation. Let us hear then, my child, what thy young head has produced," he continued, gently stroking the lad's long, glossy locks.

The latter ran immediately to his notes, placed our parts before us on the music-stands, opened the principal part upon the desk of the pianoforte, and took his place quickly on the stool before the instrument. Zelter stationed himself behind Felix, to be ready to turn the leaves of his notes. Goethe went places to one side, with his hand behind his back. The little composer glanced toward us with sparkling eyes, we had the instruments [illegible] strings of our instruments, an inclination of his dark locks, and the performance began.

Goethe listened to every note with the keenest attention, but without remark, except perhaps at the end of a phrase an occasional "Good!" or "Bravo," which he accompanied by a kindly nod of approval. Mindful of Zelter's warning, we also only by our gratified looks ventured our approval to the child, whose countenance glowed with

an ever-deepening [illegible], as the performance progressed.

When the last composition came to an end, Felix sprang from his seat, and turned to each in succession with a questioning look. He seemed to wish to hear some expression of opinion, as to his performance. Goethe, however, probably instructed by Zelter, took up the conversation, and said to Felix,—

"Bravo, my son! The countenances of these gentlemen," motioning toward us, "express plainly enough that your compositions have pleased them well. Go, now, into the garden where they are waiting you, and refresh and cool yourself for your [illegible]!"

Without reply, the boy darted from the room. As we looked inquiringly toward Goethe, to see whether we were to be dismissed he said:—

"Remain, gentlemen. I [illegible] gentlemen. My friend and I wish to hear your opinion of the lad's compositions."

A conversation of some length then passed between us, the details of which I am [illegible] no longer able to give, after the lapse of so many years, especially as I find no memoranda of them in my note-book. Many arguments and sentences, however, have remained imprinted upon my memory, for my later and more intimate relations with Mendelssohn frequently gave me occasion to call to mind my first meeting with him.

Goethe expressed his regret that we had so short an acquaintance with the little fellow only in concerted pieces. "In these musical prodigies," said he, "we nowadays, so far as regards technical skill, no longer so great [illegible] but what this little man achieves in the execution of fantasias, and of pieces at sight, borders upon the wonderful, and I could never have believed it possible for one of such tender years."

"And yet at Frankfort you heard Mozart in his seventh year!" cried Zelter.

"Yes," rejoined Goethe, "at that time I was myself only twelve years of age, and most certainly I, like all the rest of the world, was in the highest degree astonished by his extraordinary proficiency. What your pupil, however, already achieves, bears the same relation to the performance of Mozart at that age which the cultivated language of a man does to the lispings of an infant!"

"Certainly," said Zelter, smiling, "so far as mere manual execution is concerned. Felix plays at sight, as a simple exercise, and without missing a single note, compositions by which Mozart in his day transported the world with astonishment. But still many others can do this also. What I look at, however, is the creative genius of the lad, and—gentlemen," continued he, turning to us, "what think you of his quartet composition?"

We declared on our part, with fullest conviction, that Felix had shown many more original thoughts than had Mozart at the same age, for the latter had then produced nothing but threefold imitations of what already existed. Accordingly we had a right to conclude that the world would here, a [illegible] a second and greater Mozart, and that the more surely because he was in full enjoyment of exuberant health, while all other outward circumstances were favorable.

"May it be so!" said Goethe. "But who can say how a soul may develop itself in the lapse of years? We have seen so many talents, giving such fair promise of future achievements, go astray and deceive and disappoint our high expectations. From such and from, however, we may hope that this youthful genius will be guarded by the teacher whose good fortune has given him to Zelter."

"I strive to be very strict with the boy," said Zelter, "and, [illegible] his own independent labors, seek to hold him in check by the pursuit of rigid counterpoint studies. But how long can this continue before he escapes my discipline? Even now I can teach him nothing more of essential importance,—and once free, then first will it be manifest in what direction his own guidance will lead him."

"Yes, and especially," said Goethe, "in the exuberance of a teacher a problematical matter. Whatever the artist creates, which is truly great and original, he can only find within himself. To what teachers do you think Raphael, Michael Angelo, Haydn, Mozart, and all world-renowned masters, have owed their immortal creations?"

"It is true," remarked Zelter, "many have begun like Mozart, but as yet no one has equalled him in contrapuntal achievements." (Of Beethoven no mention was made, and therefore we have not mentioned his name.)

"Felix has imagination, feeling, and technical ability all in an unusual degree. In everything that he does, he manifests good sense and sharpness, and certainly for those [illegible] ideas, but as yet it is only pretty music which still creeps upon the earth; we do not yet hear in it the accents of genius. In this I have not deceived myself. Do you not think so, gentlemen?" As he himself had expressed the opinion, we could not but assent. "But I can tell you to add, in his early [illegible] compositions, too, those accents were not yet audible."

I also hazarded the question whether this quartet, as we had heard it, was entirely the child's own work.

"Yes, indeed," rejoined Zelter; "every note written by his own hand, and—treated too, entirely by his own mind.

"What you have heard he has just completed without any assistance whatever. I know not the principle of many teachers. In order to exalt themselves in teaching, they revise and correct the productions of their pupils until little or nothing remains of the ideas of the latter and then give them out as the work of the scholars. That is nothing but disgraceful swindling and charlatanry. They deceive not only the musical public and the public, but also the pupils themselves, who readily imagine that they have done everything themselves. It is an evil which has already proved the ruin of many a talent really of a high order, and hampered it in the higher development of its powers. My pupil, however, I leave to his own resources; I let him do what he is able to do at the time. In this way the desire of creating remains ever fresh and active, because of the zest of his [illegible] therein, [illegible] with what he has done and the pleasure which he takes in his success, is not embittered by criticism. There comes soon enough of itself. The judgment grows and expands, and with the means the inducement to break and better production. In this way, has this lad of twelve already written more than many a man of thirty. Let them out as I will, there they are, the necessary steps, which no one, not even the greatest genius, can do without or spring over. If Heaven shall only guard for us that rare plant from all baleful influences, more assuredly will it unfold itself as a bright exemplar of genius and beauty!"

This is all I can remember of that conversation.

[illegible] YEARS LATER.

The boy had grown to a man. I had watched with interest the constant rise of his reputation and fame; had enjoyed such a [illegible] of his compositions as they appeared one after another, each one more important, more elaborate than its predecessor, but for seventeen years I had not seen their author personally. Now he was the celebrated Director of the Leipzig Gewandhaus Concerts, which by his talent and ability had been raised to such pre-eminence. Of all this the performances of the orchestra, under the baton of Mendelssohn as leader, had become renowned as the very best which could be heard in the way of concert, overtures, symphonies and delicately-elaborated execution of concerted music. What wonder that I longed to participate in the pleasure? So I set to work and wrote a composition for grand orchestra, and after it was completed applied by letter to Mendelssohn with the request that I might be allowed to bring it forward in the Gewandhaus. I spoke of no pecuniary compensation, but only expressed the wish that I might myself direct the rehearsals and performance of my composition.

I soon afterward received a friendly letter from Mendelssohn, in which he informed me that my composition had been received with favor, its performance decided upon, and that it would also be very agreeable to the direction if I myself would bring it before the public. I mention this letter particularly, on account of a paragraph which characterizes his nature, so noble, amiable, ever tender, and ever ready to render assistance to the utmost of his power, especially to those of his own profession. He writes: "It seems to me desirable also, that a remuneration—though at least to cover some portion of your travelling expenses—should be offered to you, although you say nothing of this. Our means are, it must be confessed, very limited; nevertheless I thought this might not be unwelcome to you, and I also understand that the directors are of the same opinion." This was in November, 1838.

Soon afterward I came to Leipzig with my piece. Mendelssohn received me in the most friendly and cordial manner, and, during the rehearsals assisted me with his advice most zealously in order to render the final execution of the piece as perfect as possible. When on the eventful evening he came to me in the orchestra, and perceived the state of nervous excitement in which I was, he said,—

"You seem to be anxious."

"Indeed I am most heartily anxious," I rejoined.

"Ah, bah!" said he, "there is no need of anything of that sort. Your work is good; that you know as a matter of course. And what the public may receive to-day what will that amount to? Do we ask for our lot as that has so often befallen the greatest masters of all times with their very best works?"

My composition received at the Leipzig rehearsal and [illegible] Fortune. I was most thoroughly dissatisfied, and from that time forward renounced the pleasures of composition.

Subsequently I passed many a happy hour with Mendelssohn. He came frequently to Weimar, and on those occasions he played his most recent compositions to us and many of his most particular friends, either at my own house, or that of the then music-master Montag. But he always forbade any larger assemblies at such times.

"Let us have some music this evening," he used to say, "but quite by ourselves. It would be a great bore to have all our coats and play in our short-sleeves." One evening I did not come home from the rehearsal of an opera until ten o'clock. While hastening from my wife met me with the question,—

"Who do you think has been here? Mendelssohn! He is passing through the city." (If I am not mistaken, this was on his bridal tour to Frankfort.) "and was sadly disappointed not to find you. 'I'll tell you what, my dear Frau Lobe,' said he, 'I will spend the two hours which I have to wait here before the post goes out, with you, and, if agreeable, will play something for you.' So he seated himself at the piano, and for two whole hours, almost without interruption, played the most beautiful pieces for me alone, and extemporized divinely."

One may well imagine that my wife has not forgotten nor ceased to be proud of that evening. At another time we had some music at Montag's house. Mendelssohn played his D minor Trio. Then we undertook a quintet of my own composition, and in this he played the second violin very correctly and skilfully. When opportunity offered, however, he sought in other ways, also, to do me some kindness or service. Thus, for example, he spoke most favorably of the above-mentioned quintet to my noble patroness and benefactress in many ways, the Grand Duchess Maria Paulowna, who expressed that generous lady caused me a very handsome present, "in consequence," as she wrote, "of an honorable recognition of your professional exertions by Dr. Mendelssohn-Bartholdy."

TWENTY-SIX YEARS LATER.

It may perhaps be little known that this vigorous, healthy man seems to an extreme degree, always so cheerful, so happy in all his relations,

Digitized by Google

and recognizing so clearly his good fortune, was at times impressed with the presentiment of an early death. When he was bringing forward his "Faulst" in the Cathedral at Weimar, we were sitting together one day after a rehearsal at his room at the "Erbprinz," and I—at that time an arrant hypochondriac—remarked that I would enjoy but little of his later compositions. He rejoined,—

"If, my dear friend, you will survive me many a day!" I laughed at this assertion of his, but he interrupted me more seriously and decidedly with the words "I shall not live to be an old man!" And then, as if he repented of that declaration, his features assumed their most cheerful expression and he changed the conversation to a discourse of the rehearsal just ended, in which he especially dwelt upon and extolled the zeal of and ready co-operation of all those associated with him in the performance.

How could I dream at that moment—when my companion was in but his fortieth year and the fulness of health—that a few years later his prophecy would be fulfilled. In 1847 I removed to Leipzic, and found him in glowing health and spirits, seemingly not in a very direction [illegible] joyous many an entertaining and instructive conversation with him, and one year after, in 1847, when only in his thirty-eighth year, twenty-one years after my first meeting with the handsome, spirited lad at Goethe's house, the great master was borne from his residence in the Königsstrasse, to the Paulus Church. Among the mourners who followed his bier was the writer of these facts.

Haunts of Harmony in the City of London.

(Continued from page 13)

A contemplative stroll down the New Cut, Lambeth, served to ensure an agreeable and amusing to find entertainment in the west, we had a peep at Harmony, and it was to the Oxford. The approach to this popular place of amusement is sufficiently showy. Here in profuse accordance with architectural rules. To the majority of our readers, who have been familiar, they have noticed it as they hurry to and from the city, and persons passing at a certain hour have possibly marvelled at the masses of lime, including trees, rocks, and fragments of paper [illegible] being sent from the arcade on to the pavement, or over the pockets [illegible] wary pedestrian. At the end of an arched and richly decorated passage, the sides of which are ornamented with looking-glasses rising from gilt pedestals, through a double staircase; and in the balcony, and beneath it are doors, respectively conducting to the stalls and area. As regards its internal appearance, the Oxford is a mass of colour to excite us from chandeliers, gilding and paint so combined as to form a whole generally pleasing, but with no great respect for received rules of art. The refreshment bars and supper rooms are on the left as you enter, and in conspicuous positions in front and on each side of the stage are numerous pegs and boxes handsomely fitted in Byzantine drapery. As with those at the Oxford and a superior storey, to see at the Canterbury and in sheets, thinly composed of the male sex. We believe, however, that the prices of admission are in both halls much about the same, being sixpence for the area and a shilling for the balcony and stalls.

At the time of our arrival, which was a little after nine, a negro gentleman, in consummation, came in, was in the middle of a comic song, the point of the purport of which we were unable to catch, and a burst the hurrah between the verses was carried, and, with one of those complicated saltatory movements familiar to the initiated as a "break down." The song being ended, the Nigerian retires, and "Tanged in red uniform, a selection from Balfe's opera "The Light Dragoons." Upon this the curtain rose in front of the stage, costumes were known aside and divers ladies and gentlemen occupying the band rooms, and lasting waiters appeared. The latter assumed a position facing the audience, the former being occupied a slightly raised platform at the rear, and the members of the chorus fell into order at the sides—the ladies in front, and the gentlemen behind. The conductor also stood near one of the proscenium boxes, glanced round to see that everything was in working order, waved his hand to ensure the requisite degree of silence, stamped lightly his foot lightly on the floor, and the performance commenced. It is not within our province to comment at length either upon the quality of the music, or the manner in which it was interpreted; it will be enough to remark that though containing much that is lively and agreeable, the "Light Dragoons" is rather deficient in originality, and so far as we can judge from the selection, inferior to the opera of "Lara," by the same author, which was produced a year or two ago at Her Majesty's Theatre. With regard to the merits of the performance, every one did well, but the honors of the evening were reserved for Miss Russell and Mr. A. St. Albyn. It may be as well to add, that the selection at the Canterbury are rendered by the same artists as those at the Oxford.

The opera being ended, the [illegible] of the evening resumed, bustled forward and met with deserved applause in some amusing "character" songs and burlesque representations of popular singers. He was succeeded by Mr. Reynolds, of the Coldstream band, who played effectively on the cornet, and at the conclusion of a ballad sung by Miss Fitzhenry—a tall young lady in a green moiré gown with a white satin border—the chairman wrapped decisively with his hammer, and announced a performance by the "great comedian" who had made such rapid efforts to burlesque Mr. Keen, at the Canterbury. His entertainment—a mixture of prose and doggerel rhyme—was received with marked coldness, but a supplementary effort pat and necessary, the [illegible] success of the audience and the animating performer [illegible] and a [illegible] of bones. However, he reappeared, and upon the occasion of a [illegible] bored such remarks in his jargon as calculated to appease the general ill-will [illegible]. He was extremely sorry he had done his best; had never met with such treatment before, and he felt that there was no ill feeling in the matter. He had but lately returned from Scotland, and had been absent from the metropolitan stage for many years. Yet had been, he was so extremely unwell that he ought never to have left his bed. Whereupon an energetic individual, of shewy pretensions, and an enviable power of lung, exclaimed "Then go home to bed." Never could the gossip [illegible]. But the motion was seconded, the "great comedian" retired, and as even several failures have a depressing effect upon the spirits, an arranged a spare copper or two in [illegible], and soon afterwards quitted the hall.

The astonishment that had resulted in such unpleasant consequences was also exploded, with which [illegible] upon [illegible] from a [illegible] song [illegible] reminiscences of the [illegible], and an [illegible] exercise. [illegible] all of the [illegible] of the various [illegible] had with whom the [illegible] professed, to have been at different periods of his life [illegible]. The audience endured a great deal of rubbish in a laudable manner, [illegible] that the [illegible] backs the back of their pockets was the following [illegible] effect of the comic Muse recited at the [illegible]: "The Cork Leg."

> [illegible]
> [illegible]
> [illegible]
> [illegible] "That's the idea"

—a statement that appeared, general [illegible], and led as a frame for which the phenomenon may have been [illegible] that the [illegible]. It is consolatory to reflect that compositions of the kind above quoted are things of the past, and that, though there is still room for improvement, the popular taste has progressed [illegible].

Let those who regard teetotaller festivals with a jaundiced eye seek a remedy for their depression in a timely visit to the Alhambra. It is certainly the most cheerful as well as one of the best-conducted places of amusement in London. In such natural part articles need no description for those who are ignorant of the building in its present state, I am [illegible] which it [illegible] when [illegible] as a Panopticon [illegible] the [illegible] Panopticon of Science and Art. [illegible] is not only admirably appointed, and as nearly have [illegible], but, unlike most theatres, it is seldom [illegible] ventilated, and enjoys a happy [illegible] from offensive odours. The heavy chandelier which formerly hung from the roof has been replaced by an ornamental border of gas jets and a central light so arranged as to diffuse but little heat though it is at once picturesque and useful. The best is one of the best in London, and if utterly classical music is [illegible] you [illegible] a [illegible] and [illegible] performed in a manner to satisfy the most exacting connoisseur. The Alhambra ballets are not to be spoken of lightly. They are triumphs of art—salutary pictorial and mechanical. The glories of such productions as "King Hempery" and "The Hobgoblin Feast" are powers of fascination at distance. The "scene pantomime ballet" brought out at Christmas abounded with fine ask [illegible]. The most astonishing feats were performed by a [illegible] who impersonated a "troll" of an undeveloped type and peculiar habits; and to judge from the applause of the audience, the Clown, Harlequin, Pantaloon, and Columbine were as efficient as any in London. In "The Mountain Gorge" we have an Eastern ballet, and some useful hints to Mussulmans and Croesus. We learnt from it that guns are not only of service in a fight, but wonderfully efficacious in a dance, especially when handled by ladies; also, that there is a degree of picturesqueness in an arrangement by moonlight, which can be duly appreciated only when we are in perfect good humour with ourselves and neighbours, and untroubled by any fear of the [illegible] Tartar Court. The overhanging rocks, [illegible], clear waves and luminous atmosphere are miracles of scenery, and all thoughts of the paint-pot, brush or mechanical contrivance are effectually forbidden.

Whatever your position in the Alhambra, you will always see and hear to advantage. As much cannot be said even of our small or theatres, and it should be remembered that he was building in Leicester square is capable of accommodating as many as 3,000 persons. Not an inch of space is [illegible] at the back, and the [illegible] means of access to and escape from the various parts of the building [illegible]. [illegible] a half of a hundred feet long, and as [illegible] and [illegible] by every [illegible] with the [illegible]. The prices of admission are moderate, and range from sixpence for the upper balcony to three or four guineas for a commodious private box. We may add that, for the convenience of those who object to mixing with the crowd, reserved seats have been provided, price four shillings each. Mr. Strange reckons it among the best and cheapest evening's amusement in London. There is comfort, amusement and everything is good of its kind. More than this we cannot say, unless it be further given to add that the Alhambra Palace is [illegible] the only redeeming feature of Leicester square.

On the site of an old fashioned inn, known as the White Lion, and [illegible] in the Edgeware road, and within half a [illegible] of the Marble Arch, there has been erected a handsome and spacious music hall bearing the title of The Metropolitan. Its internal arrangements are highly resemble those at the Alhambra, [illegible] on a [illegible] scale, and while the prices of admission are proportionately moderate—being sixpence to the area, [illegible] for the balcony and a shilling for the stalls—the accommodation is excellent and the entertainment generally of a superior order. Of late, the whole of the interior has been [illegible] re-decorated, the mall area has [illegible] in respectability, and the refreshments have undergone a marked and much-needed improvement.

There is a stage, supplied with a picturesque act drop and a fine stock of scenery, but too limited in extent to allow of any very spectacular display. The band though small is efficient and the entertainments include the usual allowance of [illegible] would-be comic songs, [illegible] and [illegible] dancing. "Mythological [illegible]" were announced at one time, but have been wisely discontinued. Ben Lion, [illegible] termed the "wonderful [illegible]," performs extraordinary feats with hoops and ball [illegible] from "[illegible]" and the sensational element is supplied by a [illegible] of [illegible] gentlemen who [illegible] in [illegible] and who [illegible] by the [illegible] on the [illegible].

The Jolly Nash [illegible] the [illegible] good-will of the audience and [illegible] a double encore, but has to apologize for not complying with further demand. The popular favorite seems to possess but a moderate share of talent, though much [illegible]. He has an air of [illegible] and good [illegible] which pleases his [illegible]. His efforts [illegible] of a [illegible] with his friends. When the audience join [illegible] chorus he smiles and keeps time with his hand. He is always [illegible] but to gratify reasonable desires, [illegible] his friends are [illegible] he [illegible] through [illegible] such pleasant terms as to carry [illegible] to [illegible] and arouse [illegible].

There are a couple of [illegible] some halls opposite the barracks at Knightsbridge. They are respectively entitled The Lion and The Trevor, and if the former is the more [illegible] conducted, the latter is decidedly the more amusing. The Sun has lately been rebuilt, and is now a commodious, well lighted, and [illegible] hall. Its a composite style of architecture, of which the most prominent features appear to be [illegible] Gothic extraction and classical [illegible] of utterly impossible men on [illegible] horses. The passage in the entrance is of a gorgeous and [illegible] only [illegible] conducts to a spacious [illegible] of the roof is supported by a couple of [illegible]

Grecis, who from the west [illegible] are formed after the manner of [illegible]. The hall itself, though spacious and substantial, serves much of the chapel. The "[illegible]" are approached by an underground passage, [illegible] of the catacombs at Kensal Green, and having reached them, and glancing backwards, you observe a large gallery, resembling the [illegible] of old fashioned churches. It is occupied by both medium and ordinary men, refreshing themselves with creature comforts, and attentively regarding the business of the stage.

The chairman, who occupies a raised seat in the "stalls," is strict in enforcing order, and it is pleasant to observe the snug little party which gathers round the table whereat he presides. In addition to being an energetic and courteous manager, he apparently possesses the gift of mental abstraction to an extraordinary degree, and even during the progress of a comic song he may be observed making notes and abstruse calculations with a degree of [illegible] as once unique and impressive.

The performances usually commence with an operatic selection, and conclude with a composition of soaring [illegible] the "War March of Priests," from Mendelssohn's "Athalia." It may be doubted whether music of so ambitious a cast comes within the scope even of the "greatly enlarged" orchestra, and we might have fancied that the audience would have preferred a waltz or a galop; but the conductor [illegible] his doctor on fact, and it is gratifying to think that classical music is already on its journey to Hammersmith.

The "company" at the Sun at Knightsbridge Music Hall appears to be made up of a few "stars" and a good many "sticks." Amongst the former are [illegible] [illegible] and Warde, who "[illegible] the house [illegible]," in a species of ditties followed by much [illegible] [illegible] [illegible] the admirable, and the great Vance. With regard to the last-named gentleman [illegible] [illegible] has been [illegible] upon. [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] "[illegible]" [illegible] [illegible] the [illegible] of the "[illegible]." If he could conquer this propensity, by weightiness [illegible] the semblance of the "[illegible]," he would escape [illegible] [illegible] [illegible]. In the [illegible] of a [illegible] member of the [illegible] [illegible] he [illegible] perfectly [illegible] and [illegible] [illegible] effectively [illegible] sight of all the character represented. There is no ease and nonchalance in the performance that are specially chosen up. Though the [illegible] of the [illegible] are [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] some of the most [illegible] [illegible] are the most admirable [illegible] [illegible] apparently spontaneous. The "[illegible]," a perfect [illegible], every costume is appropriate, and the affected [illegible] and career of [illegible] are sufficiently marked; but not so decided as to degenerate into buffoonery. In "[illegible]" there is much to admire, particularly the [illegible] of the [illegible], the [illegible] [illegible], rapidly shifting changes of countenance, and gradual merging of awkward shyness into [illegible] [illegible]. The "[illegible]" is a [illegible] piece of [illegible], and [illegible] [illegible] [illegible] and [illegible]. The "great Vance" has an average voice, which he employs effectively. We have been told that he is not gifted with the 'professional' [illegible], but [illegible] [illegible] an [illegible] [illegible] degree of success, and [illegible] is [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]; [illegible] by the majority of his [illegible], but he possesses a certain quaint originality which is incapable of being reproduced in other persons. We are acquainted with one gentleman who has [illegible] [illegible] so long as he refrains from action only [illegible] his mouth closed; [illegible] though, [illegible] [illegible] [illegible] [illegible] up, his performances [illegible] or later degenerate into unmeaning buffoonery; and though there may be something [illegible] [illegible] [illegible] [illegible] a [illegible], it is one of those efforts of genius to which [illegible] should not be had more than half a dozen times in five minutes.

ARTHUR OGILVY.

(To be continued.)

The Musical Capabilities of the Chinese.

A recent [illegible] of the London Missionary Society's press, at Hong Kong, has just been received by the Rev. John [illegible] of [illegible]. It is a small [illegible], consisting of about a dozen of our most favorite psalm tunes, such as [illegible], [illegible], [illegible], [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] Chinese [illegible] and the Notes. A [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] at Hong-Kong has [illegible] [illegible] and [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] a Tonic Sol-fa [illegible] [illegible] in connection with [illegible] Church. In a letter which accompanies the little book, there is the following very interesting information:—"As I believe this to be almost the first attempt to teach the reading of music to these wonderful people, perhaps you will allow me a few words of explanation. Chinese hymns are very easily [illegible], [illegible] other nations are [illegible]. Therefore, nearly all the tunes I send you are written. Begin at the [illegible] end of the book, and read from right to left. The Chinese themselves have no notes and no idea of music. Their instruments can produce only two or three notes, and their singing is screeching in falsetto as no kind of tone. About six months ago, it was proposed to commence a singing class, in the hope of forming a choir for the Chinese service at Union Church. With the help of Dr. Legge (London Mission) and Mr. H. Abeg, a good number were gathered of all ages. A large 'Modulator' (pictorial representation of the scale used by sol-faists), was procured. An attempt had been made before to use our method, but the young gentleman who conducted it knew no Chinese, and Dr. Legge, no music, so it fell through. Sheets of [illegible] were used at first. When these became cumbrous, Dr. Legge kindly printed the tune-book. In the sight singing, if the tune be an easy one, as St. [illegible], [illegible], [illegible], it is perfectly sung the first time without error; if a difficult one, two or three trials may be required. Difficulties have been met with peculiar to the [illegible]. The [illegible] [illegible] [illegible] [illegible] [illegible] were utterly [illegible] there. Why they asked, should a [illegible] [illegible] be up, and a grave note down? Their voices are harsh to a painful degree, and their talent for [illegible] wonderful. They must never be asked to go above F, and after half an hour's singing lose all command of their voices. They also [illegible] [illegible]. The notes *fa* and *la* [illegible] [illegible] and [illegible] [illegible] give them great trouble. Many means were [illegible] and most [illegible] ways of [illegible] them. All however are [illegible] to try. The class has now been introduced into one beautiful church, as a choir for the native service, and after a short struggle with the old principle, of each man singing as was good in his own eyes, the service of song is improved and improving.

Music Abroad.

London.

OPERA. The annual proclamations of the rival managers are out, as loud and long as ever; and behold the Royal Italian (Covent Garden) actually opened on the [illegible] [illegible] with *Norma*, the principal role by Mme. [illegible], who won her English success in that last year; the other parts by Mad. [illegible], Signor [illegible] and [illegible]. *Faust* was to come next. Mr. Gye promises but one new piece: Gounod's *Romeo and Juliet* (with Adelina Patti); and Verdi's *Don Carlos* (with Pauline Lucca). The list of engagements furthermore includes Mlle. [illegible], Mlle. [illegible] [illegible] [illegible] (first time in England), Miss Morensi (American), Mlle. Lablache and Mme. Dell' Anese. Messrs. Mario, Neri Baraldi, Naudin, Fancelli, Bossi, Mazzuo, Cotogni, Gardoni (the last three new to England). [illegible] Graziani, Capponi, [illegible] [illegible], [illegible], Ciampi, Coppetti, and (another first appearance) Bagagiolo. Of course Costa is conductor.

Her Majesty's opens this very day (the [illegible]) and Mr. Mapleson's proclamation is in sprendiloquent style worthy of an Gilmore. For *prima donna* assoluta he announces Titiens, Mlle. Nilsson (first appearance in England), Mlle. [illegible], from Hanover; Mlles. Sinico, [illegible] from Genoa, and [illegible] [illegible] Munich. For mezzo-soprani and contralti: Mme. Demeric Lablache, Mlle. [illegible] (new), from Madrid, Mlle. [illegible] (new) from Lisbon, and Mme. Trebelli Bettini. For tenors Mongini, Hohler, Tasca and [illegible]; baritones and basses: Santley, Tondo, Foli and Rokitansky. The operas promised are: Verdi's *La Forza del Destino* (first time) and *I Lombardi*; Rossini's *Tell*, *Semiramide* and *Donna del Lago*; Spontini's *Vestale*; Nicolai's *Falstaff*; Mozart's *Don Giovanni* and *Nozze di Figaro*; Gounod's *Mireille*; Meyerbeer's *Dinorah* and *Huguenots*; Donizetti's *Lucrezia Borgia*; Beethoven's *Fidelio*; Weber's *Oberon* and *Freyschütz*; Cherubini's *Medea*; Bellini's *Sonnambula*. Sig. Arditi is conductor still.

The recent Concert record of London is so rich in interest that we must copy largely:

CRYSTAL PALACE CONCERTS. Herr Manns, the conductor of these popular entertainments, seems to have done more than any man to overcome the English prejudice against Schumann. Lately he has brought out *Paradise and the Peri*. *The Musical World*, still harping on the "laborious dullness" of this beautiful Cantata, says:

Nevertheless, the Schumann question is just now the most significant musical question of the day, and Herr Manns deserves the gratitude of the thinking public for allowing them such excellent opportunities of judging for themselves. With the exceptions [illegible] [illegible] he may be said to have [illegible] way; but, unhappily, his occasional chorus is by no means as efficient as his instrumental orchestra. Thus, while the instrumental part of the music was more satisfactory on Saturday than heretofore, the choral parts were not much better. Nor can it be forgotten that on the first introduction to England of *Paradise and the Peri*, at the Philharmonic Concerts, the music of the *Peri* was undertaken by Mme. Lind Goldschmidt, and sung in such a style as to render every [illegible] hopeless. A more [illegible] part was [illegible] [illegible] for a human voice; and this, on Saturday, was evidently felt by Mme. Lemmens Sherrington, [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]. The other soprano was Miss Robertine Henderson, who does whatever may be assigned to her competent or [illegible] [illegible] [illegible] well. Miss Julia Elton was the contralto; Mr. Cummings—[illegible] [illegible] as [illegible] and [illegible] [illegible] [illegible] [illegible] of the [illegible] [illegible]—tenor, and Mr. Lewis Thomas principal bass baritone. The whole cantata, with the exception of a baritone air and a chorus in the third part, was performed; and the effect was [illegible] [illegible]. Nevertheless, the last movement in the second part obtained an encore from a [illegible] of the audience, which was accepted with eager alacrity by Herr Manns.

The same article goes on to show how interesting otherwise the Crystal Palace concerts are:

Far more interesting was the operation, at the preceding concert, of the exquisitely beautiful entr'acte from Schubert's *Rosamunde*, with the addition of an *air de ballet* which, in spite of its unaffected simplicity, was quite worthy of the rest. Such [illegible] [illegible] would make the fortune of many a composer who aimed no lower than opera bouffe. On this occasion Mme. Rudersdorff sang in [illegible], which, as before, was unanimously called for again. At the same concert Herr Joachim gave a magnificent reading of Beethoven's violin concerto; the best of the four overtures to the opera of *Leonore* (*Fidelio*) in its way—interesting as any of its successors, was performed; and Mr. Arthur S. Sullivan's lovely [illegible] admirably written and brilliantly scored overture, *In Memoriam*, was repeated, creating even a [illegible] impression than at first. The work more than any other from his pen, justifies the high expectations we have always entertained of the young composer. In addition to Beethoven's concerto, Herr Joachim played the gavotte and charming [illegible] [illegible] from his [illegible] concerto, the whole of which was to have [illegible] [illegible] [illegible] besides the prelude to J. S. Bach's violin sonata, No. 3, as arranged by the composer himself with orchestral accompaniment and styled "*Sinfonia*." By the way, of pianists we have had of course Mme. Schumann, who, with Beethoven's great concerto in E flat, [illegible] [illegible] and [illegible] [illegible] in which as the [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] symphony in D minor (No. 4) was included in the programme, as well as the *finest* of Mendelssohn's concert overtures *Die Hebriden* (*Fingal's Cave*) which [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] been so perfectly executed. Mme. Madeleine [illegible] [illegible] [illegible] [illegible] gave the audience of [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] of the *[illegible] concerto* of [illegible] Moscheles [illegible] [illegible] should be [illegible] [illegible] [illegible] [illegible] [illegible] two concertos besides the "G minor" and that with the "Grand [illegible] March" as theme for finale the one chosen for the occasion by him [illegible]. To [illegible] [illegible] [illegible] [illegible] at another concert the second and most brilliant pianoforte concerto of Mozart [illegible] [illegible] admirably played by Mr. Franklin Taylor, who has more than once distinguished himself at the Crystal Palace, but never so conspicuously as by his fine performance of this splendid work. [illegible] the [illegible] of which he entered thoroughly [illegible] [illegible] [illegible] [illegible] as his execution was correct and effective. On

the same day the symphony was Beethoven's No. [illegible] the overture Wagner's *Tannhäuser*—to name two things in music more utterly opposed in every respect than which would be impossible. Which of the two is really music?—might be asked. [illegible] we are not. Add to all these two things a [illegible] *Aria* of Spohr executed in the noblest and most "classical" style by M. Sainton, who was, perhaps [illegible] playing so wonderfully well as now; Beethoven's Eighth Symphony (in F); Professor Bennett's concert overture the *Naiads*, and other pieces too numerous to specify. The fact is that the Crystal Palace Saturday Concerts form a musical season, and a rich one, of themselves, and are enough to tempt any "*Amateur*," with *means* at disposal, to take up his residence at Sydenham for the sake of them.

PHILHARMONIC SOCIETY. The appointment of Mr. Cusins as Bennett's successor in the conductorship is far from being unanimously approved; but there seems to be a disposition to give him a fair trial, and that so consistently, so far as we [illegible] well. In the second concert an *Orchestral Suite* by Bach was played. The *World* says:

The series of concerts promises well. The directors are exhibiting unusual spirit. They have commissioned M. Gounod, Mr. Benedict and Mr. Arthur S. Sullivan to write new works expressly for the society; and last not least, Professor Bennett has consented to add a slow movement to his symphony in G minor, and thus to complete a composition from every point of view remarkable. Beethoven's Choral Symphony is to be given at the fourth concert. At the second (on Monday), among other things, the same master's fourth symphony was performed; and Mlle. Mehlig, the young pianist who was last year so successful at one of Benedict's [illegible] concerts, played the concerto in D of Mendelssohn.

MUSICAL SOCIETY OF LONDON. The first concert of the season offered Mendelssohn's *Walpurgis Night*, Haydn's Symphony in E flat (one of the "Twelve"), Mozart's Piano Concerto in D minor, Beethoven's *Choral Fantasia*, Schumann's "Gipsy Life" Chorus, and Wallace's *Maritana* overture. There was a chorus of 60 professional singers with a splendid orchestra, conducted by Alfred Mellon (whose death is reported only a few days later.) The critic there quoted, says:

In the concerto and *fantasia* the pianist was Mme. Schumann, whose preference in the former of Mozart's exclusive version is the [illegible] cadenza of Cramer and Hummel [illegible] equal [illegible]. The effect is not always be infinitely better; but [illegible] it is impossible for us to know how Mozart may have embellished his own [illegible] in certain passages, and [illegible] we could [illegible] in the same manner in any other manner as well. Mme. Schumann introduced two cadenzas of her own, the first of moderate length, the second reasonably brief, played with her accustomed energy, and was received with the accustomed favor. In the *Choral Fantasia* neither the solo nor the orchestral accompaniment were all that could be wished.

MR. J. A. CHAPPELL'S Grand Orchestral Concert on Thursday night, at St. James's Hall, was a brilliant success. A fine performance was that of Schubert's great symphony in C, by the Crystal Palace Orchestra, under the direction of Herr Manns, who never directed it better. The Triple concerto of Beethoven, with MM. Hallé, Joachim, and Piatti at the solo instruments, was also a great treat; and perhaps Herr Joachim played Spohr's "Concerto Cantante" better than when he last performed it. The singing—by Miss Edith Wynne and Mr. Cummings—was excellent, and the concert ended brilliantly with the brilliant overture to *Oberon*.

MR. HENRY LESLIE'S CHOIR. Mr. Henry Leslie's second performance of *Antigone* (St. James's Hall) was much better than the first. On this occasion only so much of the dialogue was recited as seemed absolutely indispensable in connection with the music of Mendelssohn, by which a great deal of time was gained, and the effect of the music in no way impaired. A few sentences of recital explained the leading incidents of the scenes, and these, like the connecting dialogue, were delivered by Mr. Walworth in a thoroughly unexceptionable manner. The audience seemed to like the *Antigone* even better than before. Not only was the magnificent "Hymn to Bacchus" encored, but also the beautiful "Ode to Eros" (sung by Messrs. Cummings, F. Walker, Chaplin Henry and Smythson). After this success, for which Mr. Henry Leslie has labored so zealously, the *Œdipus* must surely follow. The concert was otherwise highly interesting, including among other things, Cherubini's overture to *Les deux Journées* and Weber's to *Oberon*, Beethoven's fourth piano forte concerto (in G), played with wonderful fineness and accuracy by Mr. Charles Hallé, though somewhat carelessly accompanied by the orchestra; and songs by Miss Edith Wynne and Mr. Cummings.

THE MONDAY POPULAR CONCERTS ended in a benefit to Mr. Arthur Chappell, the director, with a very remarkable programme, the leading piece being Bach's Concerto in D minor for three pianos, played by Mme. Clara Schumann, Miss Arabella Goddard and Mr. Charles Hallé. (Moscheles, Thalberg and Mendelssohn played it in London in 18[illegible]; here in Boston it was played in 18[illegible] by Jaell, Scharfenberg and Dresel.) The *Morning Star* says:

Steadily and simultaneously, as if the three keyboards had been worked by one pair of hands, the piano proceeded into [illegible] instruments which formed the orchestra of the occasion (played by Messrs. Joachim, Ries, Piatti, and Reynolds) accompany the piano in one with the same unremitting precision, and the audience remained spell-bound until the last bar came to an end with one of those ringing effects peculiar to the [illegible] of which John Sebastian Bach was so [illegible] example. Then rapturous cheers broke forth, together with various tokens of earnest appreciation and a summons for the performers to appear again, a through the hall which was responded to first by Mme. Schumann and Mr. Hallé, and then by our English pianist Arabella Goddard. It is impossible that any event more thoroughly splendid and perfect of its kind can have taken place at any public entertainment in the world.

The other performances which constituted a bill of fare prodigious in length as in quality have [illegible] which will be recognized by the [illegible] attention. There was Beethoven's [illegible] in E major (Op. 1[illegible]) played by Messrs. Joachim, [illegible] Ries and Piatti in the finest style of these well-matched [illegible]; there were several of these [illegible] from Bach's [illegible] which Mr. Charles Hallé executes in so [illegible] and accurate [illegible]; Spohr's graceful barcarolle and scherzo for violin, given with Herr Joachim's own [illegible] tone and expression; a nocturne by Chopin, and the scherzo from Weber's pianoforte sonata in A flat, performed by Mme. Schumann; and Beethoven's [illegible] in A major played [illegible] by Joachim, and [illegible] by the [illegible] close of [illegible] Miss Edith Wynne fulfilled the not too grateful task of singing four songs, alternating with the instrumental pieces of the more engrossing kind [illegible] a manner which won unanimous approbation. Lastly there was Haydn's string quartet in D major, Op. 1[illegible] No. [illegible], with the favorite vocal variations, of all things best calculated to bring a concert to a jubilant termination.

DEATH OF ALFRED MELLON. After a brief but severe illness Mr. Alfred Mellon died on Wednesday night, at a quarter to twelve, at his residence in The Vale, King's Road, Chelsea. The indisposition that proved fatal was a relapse from a previous illness which had lasted through a great part of the autumn and early winter of 1866, and from which he was hoped he had entirely recovered. By the death of Mr. Mellon the musical profession has lost the most genuinely and justly esteemed of our English orchestral conductors. From his first arrival in London, some three or four and twenty years ago, his aptitude for the [illegible] of the conductor's office was manifested, and much of his experience was gained by his forming the small orchestra of the Adelphi Theatre. His first independent undertaking was the Orchestral Union, under which name a society was established whose concerts, with a small but well-balanced orchestra, conducted by himself, speedily attracted a wide and legitimate reputation—a reputation more than confirmed when the numerical strength of the orchestra being materially increased, he was enabled to give some of the finest performances of classical music that had ever been heard in England. Indeed although Mr. Mellon held a high position at the Royal Italian Opera from the first, it was in the Orchestral Union that he chiefly achieved his deserved fame as a conductor. This led to his being engaged as musical director at the Royal English Opera, originally set on foot by Miss Louisa Pyne and Mr. W. Harrison at the Lyceum Theatre in 1857, and afterwards removed to Covent Garden,—a speculation which, though it did not ultimately prove entirely successful, served English operatic music, and, with more liberal support from the public, might have laid the solid foundation of a national lyric theatre. As a conductor of opera Mr. Mellon was as good as anybody; first class as a conductor of orchestral music; and this was shown to a later period when, at the head of the musical department of the English Opera Company, it was his duty to prepare the representation, not only several English works of importance, but also the English version of Meyerbeer's *Africaine*. Mr. Mellon's great ability was, perhaps, never more emphatically proclaimed than at the concerts of the Musical Society of London, which he directed from the beginning, and at which he had perhaps the grandest orchestra ever assembled that is, in that time had ever been assembled in a London concert room. Even now the magnificent performances, under his direction, of Spohr's great symphony, the *Consecration of Sound*, is remembered; and many are the triumphs in a similar direction which he subsequently achieved. His ability as a caterer for the public is scarcely less favorably exemplified by his Promenade Concerts at Covent Garden Theatre, where the judicious intermixture of "classical" with "popular" music, as well as the admirable performance of his orchestra, met with unanimous recognition. In addition, moreover, to other various duties, Mr. Mellon had recently accepted the conductorship of the Liverpool Philharmonic Society, celebrated among the first musical institutions in the country. Here his silent and active [illegible] attention to business produced the most good results as elsewhere, and his loss will be severely felt.

As a musician Mr. Alfred Mellon held a distinguished and well-earned position. Under Herr Molique as his master, he made himself master of all the technical resources of his art, and many compositions from his pen, in the shape of quartets, &c., showed his ability to use them to excellent purpose. As a man he was universally esteemed, and as a friend his loss will be long and earnestly regretted. He died at the age of 46. It is hardly necessary to add that Mr. Mellon was the husband of one of the most popular and admirable actresses of our time.—*Times*.

Paris.

MUSIC AT THE FRENCH EXHIBITION. We learn by the statement recently published by the Imperial Commission that the musical art will be represented at the Exhibition in the threefold view of its composition, execution and history. French and foreign composers are invited to send in two works intended to celebrate the great event of the year, the first to be a cantata for orchestra and chorus, and the second a Hymn of Peace. A special "commission of musical composition" will be appointed with the duty of selecting from the works contributed those which are most worthy of performance during the Exhibition. Two gold medals, two of silver, and two of bronze, with the certificates of merit, will be presented to the most worthy of the compositions. Besides, the cantata is [illegible] prize of 10,000 francs will be awarded to the composer of the hymn selected for performance at the inaugural ceremony. A second commission of three members will make arrangements for orchestral and choral concerts. Festivals of the Orphéonistes, those we should call them, choral societies, and for performances by military and other bands. These concerts, in which all nations are invited to take part, will be held in the nave of the Palace of Industry in the month of July next. Six gold medals, twelve of silver, twelve bronze, and six certificates, will be awarded to those who take part in these performances. The third special commission is to organize a series of Historical Concerts, in which a small number of the most eminent will perform, to make remarkable musical works of different ages and different countries, and they also will receive medals and certificates. The distribution of these will take place on the 1st of August. The following are the chief members of the three commissions mentioned above:—1st. "Musical Composition"—M. Rossini, president; MM. Berlioz, Carafa, Félicien David, George Kastner, Reber, Ambroise Thomas, and C. Gounod as secretary. 2nd, For arranging the Orchestral and Choral Concerts—M. Félicien David, president; MM. Victor Massé, E. Rodrigues, and George Hainl as secretary. For the Orphéonistes Concerts—M. Ambroise Thomas, president; MM. Bazin, Jules Cohen, Léon Vivet, [illegible] and Laurent de Rillé as secretary. For the military and brass bands performances—General Mellinet, president; M. Émile Jonas, secretary. For the Historical Concerts—M. Fétis, president; MM. Chasseau, Delsarte, Gevaert, Roger, Wekerlin, Vervoitte, and Gautier as secretary.

[The Inaugural Ceremony failed and there was no *Hymn of Peace* on the first of April.]

GERMANY.

VIENNA. Camilla Urso(?), after twenty-two years absence, has been *drawing crowds*.—The Abbé Liszt has composed a grand Mass for the coronation of the Emperor of Austria as King of Hungary.—Two movements of an unfinished Symphony, in B minor, by Schubert—a posthumous work—have been published by Spina (and in London by Ewer & Co.), which, the *Athenæum* says, are "original, if over Symphony was; distinct and captivating in idea; peculiar in treatment; here and there diffuse, but instinct with that lovely melody, and spirit, which it given to only the favored few."

On the 14th March a Historical Concert was given by Johannes Brahms, consisting of works by Schubert and Mendelssohn, Bach, Scarlatti, Beethoven, Schumann and Brahms, besides songs by Franz, Brahms and [illegible].—On the same evening the 3d Academic Soirée of Carl [illegible] with [illegible] singers and pianist; programme insignificant.—On the 20th, Mollenda(?) at the "Academic Singing Society" with Fel. Carina from Pesth and the court orchestra; "Roman Song of Triumph" by Bruch; part of the 28th Psalm by Müllner, two [illegible] Odes, by Teichert(?), Scotch song by Kyrich, "Die Hoffnung" by Volk. Chorus by Rogelsberg, and Volkmann's Scena in Sappho; solo, "Sappho."

The number of concerts has been frightful. Zellner, too, has given a few historical concerts, aiming to show the progress of dramatic music from its beginnings down to a certain epoch. He had "the flower of the aristocracy" for audience, who "listened with religious silence" to interesting fragments, German, French and Italian, excellently sung by Messrs. Bernsdorf, Kraus, de Marchi, Ann Schmidt, &c.; Mlle. Wy and Mayerhofer. Zellner himself played some of Bach's organ pieces on the harmonium. A brilliant opening, it appears, in all respects. —Mlle. Carina (from Pesth) has had fine success in the Opera in *Faust* and the *Huguenots*.

BERLIN. Two new works by Kiel, *Missa Solemnis* and *Te Deum*, lately brought out, are pronounced by the local critics the most important music of the kind that has appeared since Mendelssohn; for more so than Kiel's *Requiem*.—The Symphony Soirée of the royal orchestra (10th) offered a Suite by Bach, Schumann's *Genoveva* Overture, Beethoven's 5th Symphony, &c.—March 12. Fourth Concert (?) Robert Schumann's D minor Symphony and Abendlied (with strong orchestra). Romanza by Wurtze(?) &c. Adio and [illegible] Trauttmann overture, &c. —3d Second Orchestral Evening of H. Schulz with Joan Becker and Chiostri (viola), the Vienna Club of Kullak's music school and Liebig's Orchestra. Sing. Society Concert; Irish choral song by Schulz; Mozart's Double Concerto for violin and viola; Chorus by Cherubini; Mendelssohn's Violin Concerto; a motet of *Eyseni*.—24th. "Monster Concert" of Bilse's orchestra. Beethoven's C minor Symphony; Weber's *Invitation* &c. (Berlioz); and performed pieces from *L'Africaine*, &c.—25th. New [illegible] Quartet Soirée of Holländer. Tausig's Concert and second Soirée of Kotzolt, with Vocal Schmidt-Pöhl, Zürn and Nühlader; songs by Kalbmann, Franz, Schumann, Schubert, &c.—26th. De Ahna's last Quartet evening.—27th. Vehsen and Fuchs sang Schubert's Cycle, "*Die schöne Müllerin*." —28th. Second Soirée of Rimbold's society: Madrigals and choruses by Handel, Drew and Esser(?), Mendelssohn, Schumann, Hauptmann, Schlottmann; Viotti and Ebert; Variations for two pianos by Schumann &c.—29th. Concert of the Court pianist Marie Johnson-Grf(?), with orchestra; and of Carl Banse with Handel (the London version) and Rubbich(?).—31st. Burkhilt's third Soirée with Becker's Florentine Quartet; Schumann's E-flat Quartet; Violin Sonata by Raff; E-flat minor Trio by Volkmann; songs by Franz, Schumann and Schubert.

At the Royal Opera the performances during the last week of March were: *Fidelio*, with Mme. Harriers-Wippern; *Titus*, with Mlle. Artôt; *Spontini's Cortez*, in which the tenor Niemann is said to be incomparable; *Midsummer Night's Dream*, with Mendelssohn's music; *Fra Diavolo*, with Mme. Lucca. Wachtel has been re-engaged for five years.

LEIPZIG. The programme of the 19th Gewandhaus Concert (March 28) was composed of Cherubini's *Wasserträger* Overture; Aria from Mozart's *Figaro*; scenes from Schumann's *Genoveva*, and Beethoven's 9th Symphony. Among the new things produced lately at these concerts was a *Te Deum* by Julius Rietz. Wilhelmi, the young violinist, has appeared with the utmost success.—Langert's opera, "*Des Sängers Fluch*" has encountered expectation.

Dwight's Journal of Music.

BOSTON, APRIL 27, 1867.

End of the Concert Season.

Our season has come to an end. A very remarkable season, rich beyond precedent with Oratorios, Symphonies, Chamber music—especially piano music (Schubert and Schumann as well as Beethoven, Chopin and Bach)—and at the end, grandly. We have had two remarkable musical seasons in Boston. One was in the time of the old "Germania" orchestra, some fifteen years ago, when nearly every week in the winter gave us an orchestral concert with "all the nine symphonies" and many more, concert halls continually crowded, and corresponding activity in Oratorios and rehearsals. Then was a great spring forward in classical and high-toned taste; but the Germanians dispersed, the means grew less and the enthusiasm cooled away and tastes became distracted. And now again we have had a season even more remarkable not only for the great number and variety of fine works and composers represented, and for the uniformly large support of every kind of concert and of opera, but for the wider and more real appreciation in the end cause of what was good, and the sincere zeal with which so many have to some extent studied and sought to understand what they heard in thrown themselves heart and soul into the choral works as Oratorio, Ninth Symphony &c.

To close the season grandly, we have had within a couple of weeks Beethoven's "Choral Symphony" renewed, and two grand Oratorio nights, besides other things of interest.

SYMPHONY CONCERT EXTRA. The Harvard Musical Association to crown their most successful season of nine concerts (including that for the Couture), gave a tenth on Friday afternoon, April 12, both for the sake of bringing out the Ninth Symphony and by way of thanks and benefit to the orchestra who have served them so faithfully and well. The audience was large and of the most inspiring character, alive to all best things; and the concert was artistically and in the matter of pure, high sympathetic pleasure, a great success. Perhaps naturally it was as good a success as could be expected for an extra concert at the end of such a fatiguing round of musical excitements, and with the *double-bar* of two great Oratorios full in view. The Music Hall should have been crowded, as on the Couture occasion, to realize the full benefit designed for the musicians; as it was, it was to that scene a moderate benefit, while in a moral sense, as an inspiring, memorable occasion, it must have done them good, as it did their audience, and raised them in their feeling of the dignity of their profession.—This was the programme:

Overture: "Meeresstille und glückliche Fahrt." (Becalmed at Sea; a Tranquil, Happy Voyage; Coming into Port) ... Mendelssohn
Aria, "[illegible]" ... Mozart
Mr. J. Rudolphsen.
Polonaise, for Piano-Forte, in E major ... Weber.
Transcribed with Orchestra, by Liszt
Mr. B. J. Lang.

Beethoven's Ninth (or "Choral") Symphony, in D minor.
1. For Orchestra alone: Allegro, Scherzo, Adagio molto.
2. Choral Finale, alternating with Andante Moderato.
3. Finale, for Orchestra. With Chorus and Solo.

The short and brilliant First Part kept the concert within the usual two hours. Mendelssohn's picturesque Overture, capitally rendered, charmed even more than before; and of course was heard with keener appetite at the beginning of the feast. We need not describe it again. Mr. RUDOLPHSEN sang *Non più andrai* (in German) with telling and artistic style and a great deal of spirit; it seemed a deal too short. Mr. LANG even surpassed his last year's rendering of Liszt's highly colored transcription of the brilliant Weber *Polonaise*, with its introductory slow movement which Liszt has borrowed from the other *Polonaise* (in E flat). In fine masterfulness, brightness, clearness, conveying the whole spirit of the thing with utmost ease and grace, we hardly know how such a performance could be excelled. The ingenious, at times fantastical orchestration too, was on the whole well done, though the pretty jingle of the triangle which brightens up one passage lost its effect by not coming sharp upon the beat.

The bright little First Part, coming as a sort of attention made a good relish for the great Symphony—Beethoven's last word in this his fullest form of utterance. Meanwhile the stage, on both sides of the orchestra, was heaped up with chorus singers, nearly 300 of them, all aglow with expectation of their work; and the four solo singers (Mrs. SMITH, Mrs. CARY, Mr. JAMES WHITNEY and Mr. RUDOLPHSEN) took their places in the front. Mr. ZERRAHN raised his baton, and the great Symphony began, summing up and recalling here and there in brief vivid hints, all that we had heard in all the other Symphonies—that is to say, all of essential spirit, character and tendency,—not of course literal reproductions. In the first movement, with its stern Bass voice ringing through the cold and chaos of those *rushing fifths*, its sweet pleading strains of needs and fates, whisperings of hope, heroic and resolute resolution, endless pursuit and denial and distraction of the ideal glimpse of true Joy, have we not the tone of the Concert and the "Eroica" again? But this time more complex, with a greater multitude of themes brought into service, and worked out together with such a wonderful unity and beauty and grandeur. But we have said enough before now—too much perhaps—in description of this Symphony, and will forbear. No doubt the first movement sounded somewhat duller than the rest, and was less closely apprehended by the most; partly because it was so crowded with themes and so com-

Digitized by Google

plex in structure; partly because it needs to be looked back upon after reaching the height of the whole work in the "Joy" Chorus, to make its sense and bearing quite intelligible; and partly because the orchestra, full as it was and doing its best with a good will after very patient and laborious rehearsal, still needed greater mass, while (by the absence of the Quintette Club) we were reduced to two violoncelli against six double basses. Still it made with some a deep impression, yielding wonderful [illegible].

In the Scherzo we have again still springing up afresh, the human [illegible] other Scherzos (the 4th and 8th Symphonies especially), and in the Trio, with its characteristic bassoon and oboe and horn passages, the Pastorale. This movement went quite well, especially the repeat.

The heavenly Adagio, with its alternation and variations of two rhythms and two lovely melodies, went best of all and was most truly felt. Here the soul is poised in pure upper air above earthly cares and groveling [illegible] with serene ecstasy, a foretaste of celestial bliss. But here too thought of sadness of the unattained comes; then trumpet notes of high resolve and grandeur march, and the energy seems to threaten for the solution is reserved for the Finale, when human voices [illegible] the Instruments (double basses) at last show finding the gift of utterance in speech and the "Joy" tune (Schiller's Hymn) first intoned by double-basses, then when apply the best tenor gradually possesses the whole band and choir the genius of all leading illustration in new phases of the thought in different verses until the climax of the whole is reached, the real notes of true Joy in the sublime thought of human Brotherhood and the embrace of all Mankind, to which is felt the one presence (we have so fear) of "the Father who dwelleth above the stars!"—At this point, the erywal harmony of voices in long religious tones was indeed finely rendered, and the effect was thrilling. Generally, too, the choral parts were more successful than in any previous performance we have had; perfect they can never be without long familiarity with the work, keeping the tenor voices in practice; and even then the voices must be picked ones, some of them except small to cope with a tone [illegible] up (by [illegible] table three of its continuance) in so high a pitch and demanding so much. But the singers had grown enthusiastic about the Symphony, by the rehearsals, and many of them had conquered the first by listening to the rehearsals of the instrumental portions and thus getting filled with the spirit and meaning of the work; so here they sang with the heart and the understanding. [illegible] the four solo voices the task was the most trying; but they acquitted themselves most creditably, winning the sincere thanks of all by the zeal and loyalty with which they merged themselves in a common effort to do justice to Beethoven's greatest work.

The Orchestra never proved themselves more worthy of the many honors recently this concert. There was sincere thanks. The solo artists, all, must have worked for the love of it all their services. But thanks all Mr Carl Zerrahn, who had given all his zeal and energy to make the music of the masses, vocal and instrumental, in bringing out the Ninth Symphony (about a place he has always been an ardent lover) in the worthiest pass his success and to make the performance memorable, so that the Symphony may haunt our minds and call hereafter for more frequent repetition. He was there were the hearts of all the chorus at those Music rehearsals; and they enjoyed the work, the [illegible] their three great splendors so well, that we may surely count on them not coming, one to do the same thing once better. It ought to be done at least once a year.

We are sure the Ninth Symphony was felt as it never was before in Boston. And among the signs of progress we have hailed with pleasure the appreciative tone of the newspaper notices—very unlike that which prevailed in former years. We wish we had room to copy one or two; they value the spirit of the Symphony so truly; the substituting Philistine, who are wont to scoff at such a work, now find themselves the better part of valor and keep silent.

EASTER ORATORIOS. The Handel and Haydn Society, armed with the powerful Foreign Band support, besides other good soloists, the full Orchestra of the [illegible] Concerts, and the Great Organ, drew vast crowds to the Music Hall on Saturday and Sunday evenings, 20th and 21st inst. On Saturday, Rossini's Stabat Mater and Mendelssohn's Hymn of Praise; on Sunday Elijah.

The Stabat Mater was attractive and novel to certain any hold (except some passages) on the religious sentiment, and the work is certainly of the only "sacred" sources of Italian Opera. Singers who once such have them make lazy Sundays as well as of the work was fraught with anticipations of [illegible] where else. But the performance was so much better as a whole than ever before that we enjoyed it all the more. To be sure, we are not much edified by Cujus animam, especially when sung by a tenor voice like Mr Wheeler's, which though sweetly quick and artistically used, lacks weight and power for it. Nor can any voice supply what is [illegible] that when comes back the Pro Peccatis. Mr Rudolphsen (who came in the stead of Mr M. W. Whitney, the latter being hoarse) could have done it anybody can do; he certainly sang, at ably. But the popular chorus, the unaccompanied Quartet Quando corpus, and the Inflammatus, in which both Mme. Rosa and chorus were sublime, came upon us as good as new. It was well enough to [illegible] here of Rossini's work and by Fugue Finale, but that involved putting the Quando corpus and the Parepa's glories before the Inflammatus, and that again into about a transposition (of key) to the latter. Meanwhile, this though the effect was not so bad as one might have supposed. Mr Wheeler's bass was fine as a rock in the Quartet (and wherever he took part); and it was sung so nicely that it had to be repeated. It is the gem of the work and a [illegible] of these pieces which will [illegible] to survive, going best the second time like the Trio in Don Juan. We have never heard the soprano parts more splendidly sung than by Parepa; with Mrs. Cary's powerful [illegible], which she always used with such chaste style and feeling, told uncommonly well; we have no more truly vital and soulful singer. The Chorus was fuller than usual and in this easy work, compared to the oratorios so which they have been studying, the voices came out round and clear and unanimous, so that the ensemble was inspiring.

The "Hymn of Praise" was far greater work and never fails of its effect when it is well performed. The Orchestra (symphony character) more than ever. One or two of the choruses which have been taken (should be simply so, thorough) there is still some scrambling and confusion in such places as the "at so part of 'The Night is departing.'" But surely all were striking effective. Mme. Rosa's bright voice was electric, as in the glad announcement that leads to that chorus; and everywhere both she and Mrs. Cary lent their best power to the music. Mr Whitney, for the more certain [illegible] dramatic force and weight of voice, but behind all with feeling and good expression.—We have rarely known a more enthusiastic audience than that was.

Elijah has come to be one of the best known and appreciated of all great compositions among our music-loving people. The performance was occasionally spoiled as when the great chorus, backed by the thousand throats of the great organ, overwhelms effects. Mme. Rosa of course had full field for her glorious voice and superb part throughout; in the fine melodrama of the boy looking for rain, in the sublime "Holy, holy," sparing the Quartet in "Lift thine eyes," and in the opening pieces we have heard her sing nearly as satisfactory since Jenny Lind in London. The Angel Trio, with three such voices as Parepa, Miss Houston and Mrs. Cary, were every way delightful. The cataracts [illegible] of the last named lady seem to have reached their perfect ripeness, richer and larger than ever; and the rendering of her solos was so admirable that we could wish her always at hand for such noble service. Yet we must be allowed one qualification of this praise, was not expression somewhat overwrought and too intense for the classic, calm fervor of such music? In Italian Opera the voice are on the stage have the things which but weight, but the voice and the way we feel it all. In other words, such music, without trying to interpret, performs what it is intended. But we know of no one here or in this country at all equal to Miss Phillipps, and we thought her Opera that is her last for too infrequent Oratorio efforts do not wholly fit in every sense.

Miss Houston did excellent service in some of the smaller soprano parts—always like a true artist, ready to take a new place for the good of the whole. Mr Janet Whitney seemed to grow into better support with the Music Hall, for his more voice came out with more power than his previous efforts, while he truly caught the spirit of the music. For the great central figure of the whole the Prophet, Mr Rudolphsen's telling voice, clear, careful enunciation and just and finely drawn expression were [illegible] satisfactory. His lower tones seem, to be sure, are [illegible] the upper half of his voice rich and musical.

And so ended greatly, at least in so far as great music is concerned, a richer musical season than which Boston ever knew—if we except Opera. The Handel and Haydn have done well the year; they have given only the Messiah and the Creation, the Jephtha, Judas Maccabaeus, St Paul, Elijah, Hymn of Praise, the Forty-second Psalm and Stabat Mater. Shall we at last screw up our courage to begin on Bach?

OTHER CONCERTS of the season's close have been a pleasing [illegible] one of the Boston Conservatory; the Orchestral [illegible] Concert given and best with Mendelssohn's overture, Weber's Concertstück capitally played by Miss Alice Dutton, Chopin's Symphony, the [illegible] and [illegible] Sonata, aided by the fine solo singer Miss Washburn;—to all of which we must refer another, and we wish our amends for the following, which was crowded out last time:—

ITALIAN OPERA. Boston has had a week of it, under the management of Mr Max Strakosch. The people thronged at Traviata and nearly [illegible] for the sake of hearing Miss [illegible] Rosa, and very triumphantly such night. Trovatore, Norma, Il Barbiere (her opportunity), Der Freischütz and Lucia passed before an attentive ear begin. We took Don Giovanni, and it was a rare [illegible] was the worst performance and while we were warned of all that was the worst orchestra, chorus, [illegible] of the ensemble, had, even the final Ghost scene feebler than we thought it possible to make it. But there were great redeeming things: Mme. Rosa's Donna Anna was superb, especially her singing of the Letter aria "Non mi dir," and the dramatic scenes. Or see the [illegible] one Miss Phillipps was fully [illegible] heard the vocal honors by heavy gifted Zerlina, a fine humorous and one of the pearls of the season. It was pleasant too, to see Signor Ferranti, the bearer (character of [illegible]) most happily the second and unworthy as he has been here and the overture in his own masterwork years ago and has style though a rude voice was always graceful and artistic. It is a "public" worth of his power and his Leporello was [illegible] near [illegible] but, his voice, wonderfully kind, he [illegible] the stage was by but a good [illegible] by his [illegible] one of "Ah non ti era." Which was encored. Mr. Fossi the Commendatore, [illegible] and thanks for enforcing the great part of the Don, which he never did before, at two days notice, and with his light baritone. In singing he is always a most tasteful artist, and his acting genteel and unobtrusive. Lo ci darem was beautifully sung.

Norma (repeated on Saturday) is one of the best of roles for Mme. Rosa. In singing, and in the play of tenderness and of action, it was admirable and worthy of the noblest Divas.

Music in London and Paris.

PARIS, MARCH 27. At the "Monday Popular Concert" in London on Monday, March 11, we had [illegible]

by played by Charles Hallé; Sonata for violoncello by Rubinstein (played by Piatti); and Beethoven's Trio in D major Op. 70 No. 1. Joachim, Ries, Blagrove and Piatti were the quartet party.

On Wednesday evening, March 13, Mr. Henry Leslie gave an Orchestral Concert at St. James' Hall. The programme included among other things, Mendelssohn's *Antigone* (with orchestra of 71 and male chorus of 250). Von Weber's Overture to *Oberon*, Cherubini's Overture to "*Les Deux Journées*" and lastly Beethoven's superb pianoforte Concerto in G played from memory by Charles Hallé. This was the feature of the evening and I need scarcely say that Mr. Hallé's playing was perfection itself. As an instance of his perfect self possession and knowledge of the concerto in the orchestral score, I may mention that in the last movement the first violins did not come in on [illegible] after a long and intricate solo passage by Mr. Hallé. Mr. H. perceived the dilemma and very dexterously repeated the passage whereupon the orchestra took the "cue" and came in correctly. There were but few who noticed this little episode.

On Saturday evening (the extra Monday Popular Concerts are given on Saturday) we had Beethoven's Septet, and Mendelssohn's Pianoforte Trio in C minor, the latter played by Mme. Schumann, Strauss and Piatti. The Rubinstein Sonata for violoncello was again given, and Mme. Schumann played (as a solo) Chopin's Nocturne in F minor, Op. 55, No. 1 and Chopin's Polonaise in A flat, Op. 53. She received an [illegible] encore and, in response, played Chopin's *Impromptu* in A flat, Op. 29.

On Monday Evening, March 18th, the programme was: Sonata in A major Op. 47, (commonly called the "*Kreutzer*") played by Joachim and Arabella Goddard; the Rubinstein violoncello Sonata; Beethoven's [illegible] pianoforte Sonata in B flat major 106 (Mme. Goddard) and Mozart's heavenly Quartet in D minor No. 2; the Mozart Quartet was played with a most marvellous precision and clearness, and the Allegretto was delicious in its radiance.

In my next letter I will give you a synopsis of the Paris Concerts of which there are very many just now. It may interest your readers to know that Charles De Bériot (son of the eminent violinist) who is living here in Paris, is making some little sensation with his pianoforte playing. Mr. De B. has much talent but his execution, has a certain [illegible] which further practice will undoubtedly tone down.

Harry Sanderson left London is very poor health. Will arrived at Liverpool last week, per steamer China. Messrs. Chickering and Steinway are both in this city, as well as soon as the Exposition opens we must, I suppose, look out for a war of the Roses.

P.

PARIS, APRIL 2. The past week has been crowded with concerts, and most of them of a classical character. On Sunday March 24 there was a *Séance of Chamber Music* at the *Salle Pleyel* with the following programme: Trio (Piano) in A major, Haydn; 2d Quartet, C minor (strings), Beethoven; Sonata, G major, Piano and Violin, Mozart; and Quartet, E flat major (strings) Op. 4, Beethoven. The performances were very good; but there was a "*tempo*" [illegible] and some of tones which grated terribly upon my ears.

On Tuesday afternoon, March 26, M. Pasdeloup gave one of his popular classical concerts at the Cirque Napoléon. The programme included: Chorus and Cantata by Wagner; Chorus "*Le Départ*," Mendelssohn; *Air du Freischütz* (solo) Beethoven; *Largo et Finale*, Haydn; Aria from *Sonnambula* (very well sung by Laura Harris); Weber's Overture to *Der Freischütz*, and a Chorus and Overture, by Meyerbeer.

By the way they have produced Mozart's "*Magic Flute*" at the Théâtre Lyrique with a gorgeousness and splendor that defy description. The costumes are superb and the scenery and all the appointments are really superb. Verdi's new opera, "Don Carlos," has also just been brought out at the Italian Opera.

On Wednesday evening there was another *séance* of chamber music at the *Salle Pleyel* and the following works were given: Trio, E flat major Op. 1 (Piano), Beethoven; Quartet, D minor (strings) Mozart; Sonata (for Pianoforte alone) C sharp minor Op. 27 Beethoven (played very finely by Herr Ernst Lubeck); and Quartet, E minor, Op. 44 (strings) Mendelssohn. Again the stringed instruments were wretchedly out of tune; this seems a common fault in the Quartet playing here. The Mozart Quartet (the one played at the London Monday Popular Concerts by Joachim, Ries, Blagrove and Piatti on March 11) was rendered with scant approach to precision and delicacy of tone that the other works were handled.

On Friday evening I attended still another *séance* at the same *salon*, (*different performers upon each occasion*). The programme embraced: Quartet, E minor No. 8, (strings) Beethoven; Trio, (Piano) F major, St. Saëns (the pianist of the evening); Adagio (Piano solo) Beethoven; and Quintet, G minor (strings) Mozart. The Beethoven Quartet was murdered outright. The Trio is a much and feeble composition. The *Adagio* was most admirably played by M. St. Saëns, and the Quintet was quite well rendered.

On Sunday afternoon March 31 M. Pasdeloup gave the last of the popular classical concerts at the Cirque Napoléon. The programme was superb: "Jupiter" Symphony, Mozart; *Andante Religioso*, Mendelssohn, (this was delicious, and was encored) [illegible]; Struensee music, Meyerbeer; Concerto, Violin (with M. Maurin) Rode; and lastly Beethoven's glorious 5th Symphony in C minor.

This gives you a pretty complete record of musical events up to date.

F.

We heartily share the opinion and hope expressed in the following article from the *Transcript*:

MRS. AMES'S BUST OF ABRAHAM LINCOLN. A copy of the bust of President Lincoln, by Mrs. Joseph Ames of this city, has, within a few days been placed in the State Library for the inspection of the Legislature. This bust is regarded by all who have seen it, who were familiar with the beautiful character of Mr. Lincoln, as the best of the many attempts that have been made to perpetuate, on canvas or in marble, the features of the late President. It certainly recalls him to the memory of those who have seen and conversed with him more vividly than any other.

The best feature is the dignity of expression which he had, the eye, and the solemn sadness which his eyes had, the [illegible] in character of the countenance, expression and one which no photographs present, and shows the greatness and at the same time the [illegible] of the enthusiasm that were said ear [illegible] in his line of character. While this bust [illegible] the more engaging one of his features that are seen in many of the pictures neither on the one or hand [illegible] remembered and [illegible] that can be observed [illegible].

In brief it is such a portrait as might be expected from an artist of genius who had abundant opportunities of seeing and intimately knowing the subject of her art. Mrs. Ames (the wife of the distinguished painter, Mr. Joseph Ames of this city, who also painted Mr. Lincoln) had rare opportunities for seeing the late President in the last of [illegible], and, at the time of her assassination, had arranged with him to give her several sittings for the bust.

Though the present of the marble is a noble one, that her work was not so great as not already complete, so that it was the image conceived in her mind, to be work before so many to-day.

A copy of this noble bust it should too been procured by the Senate of the United States and the copies so soon as orders from which had the [illegible] in marble for [illegible] he [illegible] in our state [illegible] Italy where alone such works may be done satisfactorily and so expensively to the order. It is hoped that the Legislature of Massachusetts will avail itself of the opportunity to perpetuate in marble, the memory of the martyr President.

Special Notices.

DESCRIPTIVE LIST OF THE

LATEST MUSIC,

Published by Oliver Ditson & Co.

Vocal, with Piano Accompaniment.

They bloomed there, up there. Song. *Chandler.* 40

Quite an elegant piece, with a fine melody.

O may we meet again. Song. *M. C. Thayer.* 30

Only the same old song. " " " 30

The music one of those sheet "home songs," sung by a sister for an absent brother. The second in the one which would not leave another by. But all song will delight in her.

I will extol thee. Quartet from "Ave Maria," *Gounod.* 40

Gounod has musical furnished by Bach, and the piece is a very acceptable one for quartets.

Ave Maria, for Baritone in Concerto. *Southard.* 35

I [illegible] Solo throughout.

What said the angels, love. Song. *M. Keller.* 30

I [illegible] this, which the song does not tell.

Softly o'er the rippling waters. Guitar. *Hayden.* 40

A favorite song, well arranged.

Hark! the goodly bells are ringing. Duet. *Smart.* 40

[illegible] not height of its alto, to sing with the a medium [illegible]. Good a solo.

Sweetly sleep, and dream of me. Serenade. *Vane.* 30

Very sweet melody and otherwise a good serenade.

I live in dream of home and friends. Song. *W. Gilbert.* 30

This is the author of "Beautiful Isle" and "Nice Spot Ladies," and he has evidently struck a vein in good songs, of which this one is worthy to be with the others. Smooth, flowing melody.

Instrumental.

Andante moderato, for Piano. *Paul Becker.* 35

Repose " for Piano " " 35

Two rather difficult pieces, of which the first has a succession of bright thoughts striking and clearly. The second has not its class of melody, but will excite well under the hands of a good performer.

Brighton waltz. Caprice. *N. Gauthorne.* 60

Of medium difficulty and pretty. Good home piece.

Les Huguenots. Grand Fantasie. *S. Smith.* 1.00

Mr. Smith ladies and gentlemen. With a grand, bright concert piece.

Patent galop. 4 hds. *Kölb.* 35

Shadow song " " 35

Chime of bells. " " 35

Carnival waltz " " 35

Kölb has not forgotten the beginners in music. [illegible] all four as they are easy.

Marie-lines Quadrille. *D. Godfrey.* 60

From Offenbach's opera La Rive-bonde. Very bright.

Fairy-land Polka. *L. H. Hand.* 30

A very airy little piece, and quite easy.

Silver Spring Galop. *W. O. Lomas.* 30

Good lesson piece.

Books.

LIBRETTO OF STABAT MATER.

Invaluable as one of a series to Oratorio Libretos, and has a large proportion of the beautiful melodies, which rank among the sweetest of sacred songs, as the old Latin poem is one in the sweetest combinations of a noble tune.

A good Libretto with the leading tunes and airs. It aids materially in the understanding and enjoyment of an Oratorio as well as an Opera. Libretos to Messiah, Creation, Elijah, and other Oratorios are in preparation.

MUSIC BY MAIL.—Music is sent by mail, the expense being two cents for every four ounces, or fraction thereof. Persons at a distance will find the conveyance a saving of time and expense in obtaining supplies. Books can also be sent at double these rates.

Digitized by Google

Dwight's Journal of Music.

WHOLE NO. 681. BOSTON, SATURDAY, MAY 11, 1867. VOL. XXVII. NO. 4.

Robert Franz.

[illegible]

Franz was born on the 28th of June, 1815, at Halle, on the Saal. The state of things in the paternal home afforded him but little poetic stimulus; on the contrary, all that did not belong to the practical affairs of life in the sense of the last century was regarded as superfluous and [illegible]. His youth passed uneventfully, and he was indebted only to mere chance opportunities for the awakening of his musical capacities. Being already fourteen years of age he was obliged, and that without any support upon the part of his relations, to acquire the elements of music, as well as he could, in his own way and upon his own responsibility. Later, when his inclination to music became more decided, it was no longer possible to [illegible] from him a teacher; but [illegible] in a consequence of the [illegible] prevailing [illegible] musical pedagogue was engaged for the first beginning, and it might have been foreseen the gifted pupil soon outstripped the teacher.

A change had now to be made in instruction and in method. And this necessity repeated itself so often that in the space of four years the young Franz had studied with all the music-teachers in Halle, and learned all he could from each of them, without being able to call his own any great capital of knowledge and ability. How it [illegible] could he draw any solid profit, any lasting guidance from this scattered [illegible] at the same [illegible]? The [illegible] sound youthful insight saw so truly that he considered himself, in spite of his numerous lessons, as left entirely to himself; in his first attempts he followed only the bent of his own inspiration, and so, out of the disadvantages of his position he secured the inestimable advantage of accustoming himself to let the fundamental tone be decided by the choice of his matter and the form of his thought, instead of accommodating his mind, as so many talents, to mere imitation, and hence resembling a manumitted slave, who needs years of apprenticeship to learn not only how to enjoy but how to actually possess and use the freedom that has been given him. How many all their lives remain with freedom and never attain to the natural noble movement of the freeborn and unfettered! His firm, clear understanding guarded Franz from arrogance and even in the independence left him by the incapacity of his teachers. He indulged in no other complaint nor ridicule about or manifest a want of outward aid. Instead he found himself a true freedom, as in his natural element, and used it cleverly to give self possession to his powers, accustoming himself to fix his eyes upon a goal and slowly, quietly, consciously to seize the means for reaching it.

Such a state of things in the earliest years of his artistic strivings, more than all later influences perhaps, determined the autodidactic character of his talent. The chosen son of the Muse, the predestined artist knows like the busy bee in each sweet [illegible] nourishment out of the flower cups which contain deadly poison for others. But dry study did not satisfy him; the rigid thought remained but imperfectly to his yearning, as a dumb beauty would have left his heart untouched. Written music was to him but a body without soul; he needed hearing that he might see its vital resolved. However much the so-called serious musicians may affect to despise curiosity, yet it is none the less true that every really called musician cherishes a sort of sensuous curiosity. So is the impulse in himself to hear, to bathe, as it were, in waves of tones, to cradle himself upon them. The tablets of sound, to sail through their pure ether, to let their fragrant breath search his unfolded wings, to consign himself to the ideal shapes of their fairy land, to listen to their tragedy or touching dialogues, to transport himself into their world of supersensuous, glowing and sparkling like the magic formulas of a celestial speech. Franz wanted to hear more music, as he made music himself; he gave himself passionately up to organ playing, and on Sundays ran from one church to another, to relieve the respective organists on single choral verses.

In those days he was attending the Halle Orphan House Gymnasium, and his studies there formed his principal occupation, the so-called serious side of life, upon which his parents laid the greatest stress, while they always considered his attachment to music as only a harmless amusement, from which they would gladly have seen him delivered, since such idiosyncrasies always hinder a young man from the attainment of that well-rounded, well-measured, comfortable Philistine, that coveted goal of all good fathers of a family, in whose train they can with tolerable certainty anticipate a fixed position, a respectable marriage, a decent [illegible], a decent living and finally a decent burial for their son and heir. The professors of the gymnasium treated the Art-dallying of their pupil with still greater severity than he had experienced under the paternal roof. In a secret musical amateur he became the butt of many witticisms, and there were plenty who would call him "Fool." The Cantor of the institution had appointed an hour for music lessons for the more gifted pupils. Franz felt himself drawn toward him; he was so cramped and narrowed by the boggy water of mental nativity that whenever for him passed without crabbing his artistic pursuits became welcome to him, as a short time for musical protection invited him to be his accompanist. The compositions of Handel, Haydn, Mozart, [illegible] now flowed where and met the first gleams with the first confidence of his ideas, which no one helped him to draw up, and in which he had to [illegible] himself. The [illegible] of those forms which [illegible] to them under its protection, remaining for them in the most urgent moment, through even in the drying instances of these [illegible].

Trembling with enthusiasm possessed by the sounds which had entranced him, Franz now ventured, without having mastered even the rudiments of harmony, counterpoint or any sort of thorough theoretic knowledge, any method, even without recognition of them necessarily upon his first attempts at composition. Now, as before, he remained left to himself, and without any plan, without advice from others, wanted along at random. The impulse to produce so far predominated in him that at this time the order of importance in his different labors was reversed. The [illegible] in spite of his more and more overweening [illegible] toward music, in spite of the tendency of his mind to busy itself in musical problems and [illegible] to them his [illegible] hours, and even a portion of the time allotted to more serious studies, still these latter had appeared to him the natural purpose of his being; he found his parents too well so a low as to [illegible] directly opposed to [illegible] to take routs in him and not to accept patiently the [illegible] which had been one [illegible] into him from childhood, that it was his duty to acquit himself obediently of his Gymnasium studies. But now the spirit of resistance began to get possession of him; he felt, with all his [illegible] that these studies could not be useful to his personal development and he had more and more the power of giving himself up to them with interest and success. Soon there arose hard conflict in his soul between his natural modesty and yieldingness, between his habitual obedience to his parents and the thought that he was squandering his time, was losing the best years at the Gymnasium. For this end he knew no better remedy than to abandon the course thus far pursued, and under the eyes of a master of music begin a new period of study in which he at once naturally fell upon a composer who at that time enjoyed a great celebrity, and who lived at Dessau, Herr Frederic Schneider. What artist who has become so in spite of the narrow views of a too low and prejudiced family, cannot at a glance behold all the phases of the combat which Franz had to fight through before his wish was gratified without an open rupture with his friends? He finally left the Gymnasium, which he had already quitted by a step forward into the higher classes, and betook himself to Dessau, with the purpose here by persevering study to regulate, clear up and bring into order his unfinished and fragmentary musical ideas, although even then neither he nor any of his family dreamed of the possibility that he could choose music for his calling for the great end of his life. In such an idea they thought there was nothing to be feared, for they did not once suppose it practicable. He was not very clear in his own mind as to how his resolution would carry him. His first thought was, to quit the hated school, to give himself up to music and started in this perhaps a tendency to opposition, which had guaranteed to him, was not without effect.

In Dessau as first repeated, although with a change of form, nearly the same phenomena which characterized his earlier relations to Art. The rules and theories, which were taught him and unfolded to him, still repelled him; he did not thrive with them, and he began, after the regular lessons, other labors, which, like his first musical efforts had a resemblance to the spider in the weaving of its web, in that he drew the material out of himself. It were superfluous to say that Schneider found but little pleasure in this singular method, and found fault with the dangerous example of such independent strivings. It was not long ere Franz came into the position of a persona ingrata. For compensation he won other sympathies.

If there are masters whose unfolding youthful partisans refuse to follow with almost blind devotion and inflamed with a noble courage, and their doctrines with their own names, with the whole heart's blood marching with reckless enthusiasm beneath their banner, such masters stand upon the most dangerous outposts of Art, and fight with a courage which is called desperation by their adversaries, but which as successful cases justifies the maxim of Virgil: Audentes fortuna juvat. About such masters, who rather found schools than keep up schools, there are always an overflow of the fresh powers of young life, the surrounding air laden with electricity, there the up-blooming of all faculties and mutual blossoms of sparkling de gré, which awaken and strengthen a consciousness of his own worth in every participant, and therefore remains so dear and not to be forgotten. For Schneider such a feeling would have been rather strange and distant. He did not feel the need of living in an atmosphere in which the mind follows independently its own direction, and thus he missed behind one of the most indispensable requisites of Art. In a heavy stagnant close social atmosphere free development is impossible to the pupil. Thus there formed themselves, under the very eye of the master, but without his knowledge

Digitized by Google

groups of dilettants, who find themselves together without any clear idea of the revolutionary character of their strivings, without more than a mere suspicion that out of their union will arise revolutions and tendencies, constantly diverging from those of the master. So it was with the pupils under Schneider. It could not fail to happen that Franz firmly attached himself to such a group, and he himself confesses, that the atmosphere he breathed among these young people (making a great deal of music behind the back of their teacher, who would have been more annoyed by the kind of their music, than by the secrecy of the production) was the only fostering element to his true progress. His studies in harmony and counterpoint were for him only a heaping together of materials, which he was one day to use in the production of quite different pictures than those set him for a pattern. During his two years' residence in Dessau, (1830–1,) he composed really a great deal, and in his attempts of that period it is interesting to trace the painful struggling of a young imagination under the school fetters and the necessity to shake them off.

(Conclusion next time.)

Bach's Works.

(From "Johann Sebastian Bach: his Life and Writings. Adapted from the German of C. L. Hilgenfeldt, with additions from other sources." As published in the London Choir.)

(Continued from page 11.)

The existing works of this great man are unusually numerous, and contain specimens of all periods of his artistic career. We are thus enabled to take a retrospective view of the progress of his ideas from their dawn to their full growth and development. An examination of the various styles adopted by Bach gives us also a safe means for the classification of his works according to the greater or lesser degree of artistic merit, and this comparison shows us clearly three distinct periods in the art-career of Bach's life.

The first period embraces all those compositions which, in spite of a certain excellence, yet want a sufficient finish to give them elevation. They cling too much to certain forms and contain useless and trivial matter showing a regard for the common taste and fashion of the time.

The period of Bach's life in which these pieces were composed was between the years 1704 and 1714, when he was at Arnstadt and Weimar. He himself thought nothing of his works during this period, and whatever compositions may [illegible] can only command such interest as is naturally taken in the first works of a great musician. At Weimar, however, Bach made good use of his time, and study and practice did much to bring him forward. This is proved by the works of the second period.

At Köthen he had the opportunity of becoming acquainted with the works of the best modern masters. The compositions he wrote here bear the stamp of higher cultivation and increased maturity. The spirit of artistic self now began to assert itself, and [illegible] all things—such as arise from the fashionable taste—are no longer found in his works. Some of them may be called perfect as they have not been surpassed by his later writings. As this period comprises the whole duration of his official stay at Köthen—i. e., from the year 1717 to 1723, it has been called the "Köthen-period," as the former one is known as the "Weimar-period."

The third and last period comprehends the most perfect creations of art, and extends from his appointment at Leipzig to his death—viz., from 1723 to 1750, and is called the "Leipzig-period."

A critical comparison of the works of Bach, on the basis which we have just pointed out, alone gives us sufficient knowledge of the period to which each particular work is to be placed. More special dates are to be found in the manuscript copies of his pupils and the works of his contemporaries—Walther, Mattheson, Mizler, Em. Bach, and others—give us many notes in this respect.

It would, of course, be impossible to fix the precise dates to all Bach's various works, but an approximate one may always be given. In many of the copies of his works we find a variety of readings and variations. Some of these, no doubt, were occasioned by the errors of copyists, or by the fancied corrections of incompetent persons. A close acquaintance with Bach's writings, however, will easily enable us to restore the original text.

Bach himself, as we have said, frequently altered and corrected his own works. Even those that were printed he subjected to frequent alterations and revision. We have an instance of this in his "Wohltemperirte Clavier" (The Well-tempered Clavichord) of which a variety of readings are extant.

Of his larger works, very few were published by Bach himself, but all these bear the stamp of mastership. These consist of the four volumes of "Clavierübung" (Exercises for the Clavichord); the "Sechs Chorälen" (six Choral Melodies of different kinds, for organ with two manuals and pedal); "Einige Kanonische Veränderungen" (Some Canonic Variations on the Christmas Hymn, "Vom Himmel hoch da komm ich her," for organ with two manuals and pedal); and the Musikalisches Opfer (Musical Offering) dedicated to Frederick II., King of Prussia.

Of the smaller things printed by Bach himself we have only the [illegible] printed in 1727 and dedicated to Professor Hudemann. "The Art of the Fugue" ("Die Kunst der Fuge") did not appear till after the author's death, but was, for the most part, engraved by one of his sons during Bach's lifetime.

The compositions of Bach remaining unpublished at his death, as well as the original manuscripts of those already printed, passed with some few exceptions, into the hands of his two sons, Friedemann and Emanuel. Some few were given to his pupils, Kirnberger and Kittel. Those which Friedemann Bach possessed were soon dispersed in the world, as we have already related. Emanuel on the contrary carefully treasured up his father's bequests, had them classified and bound and a complete catalogue placed with them. At his death in 1788 they passed into other hands, fortunately of those who were able to appreciate their value. The catalogue which Emanuel had made was published by his widow in 1790.

Emanuel Bach's collection of his father's works for the greatest part became the property of Nägeli of Zurich, who gave the world the benefit of many of them by publication. Counsellor [illegible] of Altona, a great admirer of S. Bach, also purchased many manuscripts, and [illegible] took the opportunity of increasing his collection. Two later collectors of Bach's manuscripts were Pölchau, a music amateur of Hamburg, and Gerber of Sondershausen, the well-known editor of the "Musical Lexicon." Pölchau's part, about the middle of the present century passed into the library of the "Joachimsthal school" at Berlin, where already were the collections of Kirnberger and his noble pupil the Princess Amelie of Prussia. At Berlin there is preserved the greatest collection of Bach's manuscripts. Another fine collection is still preserved in the Nägeli family, and the St. Thomas' School at Leipzig contains some of the vocal works written for that establishment. Some few manuscripts are in private hands; [illegible] of them hereafter.

Immediately after Bach's death his sons published "The Art of the Fugue," and in 1765 and 1769 Emanuel published his "Collection of Four-part Choral Songs" in two volumes.

Thirty years later, or thereabouts, A. F. C. Kollman, organist of the German chapel, St. James's, London (a native of Hanover and formerly connected by friendship with Emanuel Bach), published the first edition of the "Well-tempered Clavier." Another edition appeared about the same time from the house of Simrock of Bonn; and in 1800 George Nägeli advertised a collection in which the works of the most celebrated composers were to appear, and amongst them many of those of J. S. Bach. This great work was never accomplished, but the house of Nägeli published a number of his single pieces, and for the first time the "Six Clavier Sonatas with violin accompaniment." The fourth volume of the "Clavier Practice" appeared in 1802, at Weimar, without any publisher's name, as did also the "Six Sonatas for Violin alone."

The publishing firm of Kühnel (now Peters), at Leipzig, gave particular attention to Bach's organ and clavier works. Since the beginning of the present century they have occupied themselves with this laudable purpose. They have given to the world a complete collection of his glorious organ compositions, under the supervision of Griepenkerl and Roitzsch, and at the same time a collection of his clavier works, under the care of Czerny and Griepenkerl. These editions are deservedly esteemed for the beauty of the printing, and the care and diligence bestowed upon them by the learned editors.

The firm of Breitkopf and Härtel of Leipzig has also issued many of Bach's works; whilst André of Offenbach and Haslinger of Vienna have each done homage to the genius of the great master by the publication of correct editions of his compositions. But, perhaps the most glorious monument to the memory of the great composer yet achieved is the noble edition of his works now in course of publication by the German Bach Society.

(To be continued.)

Haunts of Harmony in the City of London.

(From Once a Week.)

II.

We were compelled by want of space, to bring our last paper to a somewhat abrupt conclusion on the course of a treatise on the "Sun" and "Tower" Music-halls, Knightsbridge. We shall now [illegible] observations by remarking that when the performances at these establishments have been brought to a close, which as a rule happens at about quarter to twelve, the audience [illegible] the [illegible] bar of a [illegible] with the [illegible] and in the hall a [illegible] crowd of soldiers, mechanics, low "honey [illegible]," [illegible] women and [illegible] you may observe an elderly gentleman [illegible] a [illegible] resembling that of a [illegible] whom [illegible] spirituous liquors are [illegible] handed [illegible] and [illegible] of Mercury during the performance is regarded with [illegible] of admiration which the British public is always ready to extend to any one even remotely connected with the stage.

The ladies and gentlemen who have [illegible] the performances at the "Tower" usually drop in towards the close of the evening, and compare notes with their friends at the "Sun." The entertainments at the last named establishment are of a more varied [illegible] than those at the rival house, and included on the occasion of our visit a sparkling [illegible] performance by [illegible] and a Newfoundland dog, the [illegible] being [illegible] and thrown behind the scenes about every two minutes, and coming to life again towards the conclusion of the piece, [illegible] with [illegible] in an accompaniment of barks and plunges on the part of the dog.

A large proportion of the audience both at the "Sun" and the "Tower" are of the military class. You may observe there [illegible] fine young fellows seated [illegible] and [illegible] for gallant and [illegible] officers, if you had not [illegible] that they were merely [illegible] in their [illegible] apparel. They [illegible] their pipes [illegible] their beer, and [illegible] the performance in the most majestic manner, and if any one of them [illegible] he [illegible] on the [illegible] of the [illegible] he [illegible] to the barracks, and presently returns to dazzle and [illegible] in [illegible] uniform.

Thus far [illegible] general aspect of a few of the leading music halls [illegible] therein provided and the [illegible] by whom they are patronised. We shall now [illegible] and [illegible] to [illegible] our readers with [illegible] and [illegible] songs [illegible] of those [illegible] of public performers and popular favorites. We shall begin by [illegible] the experiences of a couple of young men [illegible] to win [illegible] capacity of [illegible] but [illegible] we shall make [illegible] and [illegible] friends [illegible] Messrs. Jones and Smith. Both

and journeying towards London, and, that for some time past they had been performing at one of the principal theatres in the northern counties. The [illegible] were glorious and affairs were as [illegible] so long as the representations were confined to [illegible] but on [illegible] attempt [illegible] Mr. Charles Pitt, who had lately [illegible] in the neighborhood, [illegible] critical [illegible] "[illegible] I don't know 'bout [illegible] Charley Pitt," so the unfortunates were [illegible] and again found themselves [illegible] the high road.

[illegible] by some [illegible] and means they managed to reach [illegible] and procured an engagement at [illegible] Oxford street, where they [illegible] a couple of [illegible] eight each performance lasting about half an hour [illegible] at the commencement [illegible] the [illegible] they received the [illegible] salary of [illegible] shillings [illegible] week. It was at [illegible] that we made the acquaintance of these indefatigable aspirants to fame, and it was at the same popular place [illegible] that we had an opportunity of witnessing their [illegible] efforts [illegible] It was of a [illegible] thrilling and melodramatic. It had reference to the adventures of a [illegible] who, having emigrated to Australia, seized on [illegible] in the [illegible] "bush." Whilst there, he was attacked [illegible] of a [illegible] bushranger [illegible] Fortune [illegible] and [illegible] he was [illegible] by a [illegible] who in the [illegible] of his [illegible] to become possessed of [illegible] property. As a matter of course, [illegible] and [illegible] Cork [illegible] the robber was preparing [illegible] his claims on him. [illegible] demanded [illegible] On hearing it, he [illegible] "[illegible]" and proceeded to inquire, [illegible] "And had you not a father?" "I had." "Know you his [illegible]?" "[illegible] Australia [illegible]" [Tremendous [illegible] on the part of the ruffian.] "[illegible] my long lost boy!!!" [illegible]

The dialogue [illegible] that we should purchase the copyright of the entertainment for half a crown! We declined the offer, but gave a little spare cash to the performers [illegible] finding that [illegible] they [illegible] a satisfactory footing in London. Considering the [illegible] talent [illegible] a dream of great [illegible]. The [illegible] of the two "heavy" gentlemen [illegible] his wardrobe [illegible] would prove [illegible] and we [illegible] his [illegible] friend's misfortunes were [illegible] to the fact of his having "gone mad" [illegible] down all the [illegible] he felt convinced that with a [illegible] he would [illegible] and [illegible] was looking forward [illegible] engagement [illegible] from [illegible] and [illegible] to earn [illegible] a week, and to [illegible].

[illegible] we have [illegible] able to [illegible] ever [illegible] a [illegible] week [illegible] of the [illegible] regarding their prospects, and from time to time [illegible] towards the stage [illegible] the purpose of taking [illegible] performances on [illegible].

Young girls [illegible] in the provinces [illegible] acquaintance [illegible] the [illegible] through [illegible] and [illegible] the [illegible] and [illegible] again. They [illegible] a couple of "[illegible]" [illegible] the first [illegible] "the [illegible]" [illegible] and [illegible] that [illegible] be [illegible]. [illegible] "[illegible] the good of the house." The second "turn" [illegible] and [illegible] the obvious reason. But [illegible] keep her engagement. Poor girl [illegible] a year or two [illegible] sometimes [illegible] rushed, and they have no resource but the work [illegible] in the streets. It is not one girl in ten that

can stand the ordeal of life in the country. It is necessary to select the leading establishments such as the Oxford and [illegible], proceedings of the kind we have referred to would be quite without precedent.

With regard to the origin of the various performers, they have as a rule sprung from the stage or the [illegible] their fathers have been [illegible] actors, [illegible] acrobats, etc. We could name [illegible] now in the [illegible] of good salaries who formerly earned a livelihood by wandering from town to town or from village to village and performing in the London streets. Some of the best acrobats are foreigners, and the highest-sounding Italian names in the programmes are not always foreign.

In halls where there are musical selections the leading tenors and sopranos are generally chosen from members of English and Italian opera companies. The [illegible] of a singing in a selection is comparatively [illegible] the same [illegible] are not more than [illegible] though the position is hard [illegible] salary, [illegible] more than [illegible] pounds a week. A lady once [illegible] at the Italian Opera, [illegible] an engagement at Day's [illegible] Birmingham. A leading tenor at one of the principal London music-halls held a post of honor at Covent Garden Theatre.

At leading establishments it is usual to employ one or two comic [illegible] made [illegible] of the house, and a gentleman or lady in such a position is able to earn from fifteen to twenty pounds a week. The great advantage of a situation of this kind is that the performer [illegible] at any [illegible], whereas if he aimed to a more dignified position, say as a member of a touring opera company or to [illegible] concerts, his earnings, though they [illegible] larger would, as a rule, be [illegible].

The chairman at a music-hall is generally a [illegible] He may have been [illegible] on the [illegible] the [illegible] of the different [illegible] and [illegible] he is supposed to [illegible] himself in endeavoring to [illegible] be a man who can [illegible] audience, and if [illegible] in the [illegible] of any performer he is sometimes required to take a turn. His salary may vary from a couple of pounds to fifty shillings a week.

At good halls it is usual to hold a lady or gentleman in reserve, to [illegible] unlooked-for hiatus in the performance, and the [illegible] of such a post earn a weekly salary of from [illegible] to a couple of pounds. The [illegible] to a music-hall [illegible] have been tempted from the "[illegible]" by the prospect of higher wages. They are [illegible] and respectable [illegible] looked down [illegible] members of the theatrical profession.

Ammon Grieve.

Music Among the Chinese.

To the Editor of the Evening Post.

[illegible] "[illegible]" by T. Taylor Meadows that they are the [illegible] people in the world [illegible] Tennyson of Asia [illegible] an illustration of this, [illegible] the following comments on "[illegible] from a gentleman [illegible] Hong Kong" concerning the musical powers of the Chinese.

The writer "believes his to be the first attempt to teach the singing of music to this wonderful people." [illegible] of the Episcopal [illegible] at Shanghai [illegible] taught many years ago, both to [illegible] girls, and with complete success. [illegible] was [illegible] by the [illegible] European [illegible] practised, but Chinese [illegible] performed [illegible] both the school and [illegible].

Our Presbyterian friends at Ningpo did much the same thing, and as long as [illegible] they [illegible] so far as to publish a psalm-book of some two hundred and fifty tunes, with specimens in the same "[illegible]-method." How long before this the Roman Catholic missionaries had taught their students I am [illegible], but I can recall the fact that most [illegible] sung by Chinese choristers in the cathedral at Shanghai, accompanied by an organ [illegible].

Another [illegible] statement of "the gentleman in Hong Kong" is that "the Chinese [illegible] no [illegible]." Almost any book on China [illegible] Du Halde [illegible] and [illegible] as an account of the [illegible] of [illegible] musical [illegible] practiced among Chinese people.

The fact is that music as a [illegible] has existed and been held in very high esteem among them for at

least twenty-two hundred years. Confucius [illegible] and found analogies between the [illegible] of the five principal notes of the [illegible] and those of the [illegible] of the people of a country [illegible] these [illegible] the strength [illegible] and the [illegible] could rule over the empire. So much for the Chinese having no music!

As to the assertion that they "hear no tunes" [illegible] is one of the strangest of the many strange statements made concerning that much misrepresented people. Why, the empire is full of tunes and very useful they are, after their fashion—which fashion is not ours, however, but more nearly that of the older Scotch [illegible]. Let any one listen to the old tune of "Farewell to Lochaber," performed [illegible] and he will get a very good idea of the general style of Chinese music. Indeed, the common fife—without keys—gives the Chinese musical scale very nearly. The difference between it and our [illegible] scale being that the semitones are [illegible] with [illegible] nor do the intervals [illegible] correspond with ours. [illegible] and [illegible] correspond with ours, [illegible]. But they have, in [illegible] though the fourth and seventh [illegible] Scotch tunes, for instance "[illegible]" [illegible].

A [illegible] "gentleman in Hong Kong who is engaged in [illegible] such [illegible]" [illegible] can produce but two or three tones. Now [illegible] take the trouble of [illegible] and [illegible] Twenty-third street [illegible] instruments [illegible] from E flat [illegible] and [illegible] and [illegible] the accompanying specimen [illegible] the Chinese [illegible] show that they write the two notes [illegible].

In short, they have an exceedingly elaborate system of musical notation, and a great fondness for what is called [illegible] the "[illegible]"—except the [illegible] of decorous food [illegible] dinner.

At a polite entertainment the guests have [illegible] to three or [illegible] tables, with the [illegible] of some of their [illegible] "operas"—so [illegible] and a selection is made for the orchestra, which proceeds at once to go through some composition that may occupy an hour or two in the performing [illegible] sometimes playing, sometimes singing, according to the exigencies of the occasion.

It was the [illegible] of [illegible] what [illegible] to [illegible] among [illegible] in [illegible] purpose of [illegible] [illegible] to study [illegible] Shanghai [illegible] a few [illegible] from the Buddhist [illegible] which have a strong [illegible] of the older forms of the Gregorian [illegible].

I have [illegible] too long on your [illegible] but my [illegible] of [illegible] that [illegible] in the [illegible] "the Musical Powers of the Chinese." They would naturally have the effect of adding to the already extreme and very foolish disparagement of a people the most numerous on the face of the globe, and one whose civilization is altogether the best the world has ever seen apart from Christianity.

A [illegible] both [illegible] and [illegible]. While [illegible] the beautiful temple-grounds near Hang Chow—the Chinese terrestrial paradise—we formed the [illegible] of a [illegible] who had the [illegible] which would [illegible] as [illegible] and who [illegible] was [illegible] fond of music.

I had my melodeon with me (small [illegible]), and as a natural consequence [illegible] and myself became quite [illegible]. Subsequently [illegible] Shanghai and [illegible] very [illegible] together with some beautifully [illegible] music.

I returned the [illegible] afterward, taking my melodeon [illegible] and while [illegible] at the [illegible] he begged me to [illegible] in the house, that the ladies of the family [illegible] behind their screen [illegible] the [illegible]."

I [illegible] and [illegible] in accompanying [illegible] of course—while [illegible] his [illegible] "Ah!" exclaimed he, [illegible] the success of our performance [illegible] two nations could [illegible] happiness."

I have heard [illegible] and benevolent wishes expressed on this subject than that of my [illegible]

sical wanderer friend, especially among the Christian ladies and gentlemen of California.

I remain, yours respectfully,

EDWARD W. STILES.

Sandy Pt., Putnam Co. N. Y.

Music Abroad.

Leipzig.

The 20th and last Gewandhaus Concert occurred on the 4th of April and opened with Beethoven's festival Overture in C, op. 124. Fräulein Bettelheim, Contralto, from Vienna, sang an aria from Gluck's *Alceste*, Schubert's "At the grave of Anselmo," "Aufenthalt," &c. The second part consisted of Gade's last large work, his Cantata "The Crusaders."

In the 20 concerts (besides two for charity) the following works have been performed:

Symphonies: 5 by Beethoven (Nos. 3, 4, 5, 8, 9,—precisely the same as in our Boston Symphony Concerts); 3 by Mendelssohn ("Scotch" and "Italian"); 1 by Gade (B flat and C minor); 2 by Schumann (B flat and D minor); one each by Mozart (D major without Minuet), Haydn (G major), Raff [illegible] ("Roma"), Naumann, Rheinberger ("Wallenstein").

Overtures: 4 by Cherubini (*Anacreon*, *Medea*, *Wasserträger*,—five again Boston); 3 by Mendelssohn (*Athalie*, *Hebrides*, *Meeresstille*); 3 by Beethoven (*Leonora*, No 3, *Fidelio* and Op. 124); 1 by Schumann (*Genoveva*, and Ouverture on the *Rheinweinlied*); 1 by Weber (*Euryanthe*, *Oberon*); one each by Rossini ("Tell"), Gluck (*Iphigenia*), Volkmann (Fest-overture), Jadassohn, Kalliwoda (Fest-overture), Wagner (*Faust*), Taubert.

Other orchestral pieces: Concerto for string instruments, two obligato Violins and 'Cello, by Handel; Passacaglia and Toccata by Bach (instrumented by Esser); Entr'acts from Cherubini's *Medea*; Suite No. 4 (E minor) by F. Lachner; March from Rossini's "Siege of Corinth;" fragments of a Symphony by Schubert; Symphonic Fantasia by Ferd. Hiller; Adagio from Liszt's *Faust* Symphony; Rakoczy March from "*La Damnation de Faust*" by Berlioz; two Entr'acts from Schubert's "Rosamunde"; Dances of blessed spirits and of Furies, from Gluck's *Orpheus*.

Choral Works: Mendelssohn's Hymn, "Hear my prayer;" Ensemble and chorus from Rossini's "Siege of Corinth;" Scenes from "*Frithjof's Saga*" by Max Bruch; Bridal Hymn by Hermann Zopff; *Aus Morea* by Carl Reinecke; Handel's cantata "Kaiser" [illegible]; *Te Deum* by Rietz; "Waldfraulein" by Fritz Gernsheim; Scenes from Schumann's "Genoveva;" Gade's "Crusaders."

Arias: 7 by Mozart; 4 by Handel; 1 by Rossini; one each by Bach, Gluck, Haydn, Spohr, Stradella, Hasler [illegible], Marcello, Wagner, Meyerbeer, Rode (Variations), Beethoven, Mendelssohn, Weber, Boieldieu.

Songs (Lieder): 9 by Schumann; 5 by Schubert; 1 by Beethoven (*Liederkreis*); 2 by Kjerulf; one each by Handel, Pergolese, Haydn, Kirchner, Alabieff, Rubinstein, Brüll.—*Not one by Robert Franz!*

Instrumental Solos, with and without accompaniment: *Pianoforte*: 4 by Bach, 3 by Beethoven, 1 by Schumann, 4 by Liszt, 1 by Mendelssohn, 2 by Hiller, 1 by Hummel, 1 by David, and one apiece by Mozart, Reinecke, Rheinberger, Couperin, Handel, Scarlatti, Chopin, Hirschbach, Weber.—*Violin*: 3 by Spohr and 1 each by Mendelssohn, Lipinski, Viotti, Vieuxtemps, Ernst, Rietz, Paganini.—*Violoncello*: one by Davidoff.—*Oboe*: 1 by Schumann.—*Harp*: Parish Alvars, &c.

The solo pianists were: Mmes. Clara Schumann, Johanna [illegible], Messrs. Hiller and Hans von Bülow, Reinecke, Ehrlich, Hiller, Tausig, Lenbert; the violinists were: Mlles. Charlotte Deckner and Francisca Friese, Messrs. Rappoldi, David, Joachim, Wilhelmj, Hirschfeld.

Of the above named compositions, 21 were produced in the Gewandhaus for the first time.

London.

CRYSTAL PALACE CONCERTS. Mendelssohn's *Lobgesang* closed the series on the 20th ult. A writer in the *Musical World* sums up thus:

There have been twenty-four concerts since the 6th October last, and a host of showers, one to seven works of importance have been presented. Handel's *Alexander's Feast* (twice), Haydn's *Tempest*, Macfarren's *Christmas*, Schumann's *Paradise and the Peri* and Mendelssohn's "Lauda Sion," were the principal large vocal works performed; while of symphonies all those of Beethoven, with the exception of the 9th, have been played as well as the following:—Haydn—C minor (No. 1); D (No. 2); Mozart—C major (*Jupiter*); Schubert—B minor (unfinished); Mendelssohn—Italian and Scotch (two each); Spohr—*Power of Sound* (Consecration of Sound); Schumann—No. 1, B flat; 2, C major; 3, D minor; Gade—No. 1, C minor. Overtures and concerted of all the great masters have been given; and the following eminent instrumental soloists have at different times appeared: Mme. Arabella Goddard (twice); Mme. Schumann (twice); Mlle. Anna Mehlig; Miss Madeline Schiller; Herr Joachim; Herr Ludwig Straus (twice); M. Sainton; Signor Piatti; M. Dannreuther; Herr Wilhelmj (twice); Herr Barrington; M. Oscar Beringer, and Mr. Franklin Taylor. The late Mr. [illegible], at whose instance—during the previous season—a different system of [illegible] instruments—having been caused since the commencement of the series [illegible] M. Manns was able to satisfy the requirements of the most exacting and, thanks to his untiring energy and the constant opportunity for united practice, he has now made his concert a band that may not only fairly challenge comparison with any in England but may take honourable rank with any of the great continental orchestras; and I believe that I cannot express my own individual opinion, but also that of any connoisseur who has attended these concerts regularly, that such performances of great orchestral works have never before been heard in this country, and that it is not hyperbolical praise to say that they have been at times perfection as it is possible to attain. What, for instance, could be finer than the *Pastoral Symphony* of Beethoven on Saturday last? From the first note of the bright, cheerful *allegro* until the thanksgiving to the end of the *finale*, every note of it was well rendered, while the exquisite [illegible] and the wonderfully rendered storm held their hearers spell-bound. I think in truth there were few in the room who would not have been delighted to hear the whole symphony again from beginning to end. It was hardly fair to Mr. Sullivan to place the overture from his MS opera, *The Sapphire Necklace*, immediately after Beethoven's gigantic work; nevertheless, this clever young composer's music went well and the audience seemed pleased so thoroughly that one felt inclined to say, "Has there any one more?"—and failing the "encore" the audience asked for [illegible] repetition of the song, "Love will be master," sung by Miss Edith Wynne, whose thoroughly sympathetic and unusual voice is always sure to win.

Herr Straus was warmly and deservedly applauded for his violin solo, *adagio* and rondo from Vieuxtemps' concerto in E sharp minor (No. 2); and that Mlle. Enequist and M. De Fontanier [illegible] contributed to the vocal portion of the programme, which opened with Spohr's overture to *Jessonda*, and closed with Schumann's overture to *Manfred*.

THE MUSICAL SOCIETY OF LONDON. Discouraged, by want of patronage, as well as by the untimely death of its conductor, Alfred Mellon, has dissolved.

ORATORIOS. During the last weeks of April the National Choral Society performed *Elijah* (with Sunday, Mme. Sherrington, Miss Lucy Franklein and Mr. Leigh Wilson, Mr. Martin conducting); and *The Messiah* (Lemmens-Sherrington, Miss Palmer, Mr. Kedge and Mr. L. Thomas). On the 1st of May Mr. Martin was to conduct a Choral Festival of 5,000 voices at the Crystal Palace.—The Sacred Harmonic Society has given a thirty-fifth annual *Passion-week* performance of the *Messiah* (Mme. Rudersdorff and Sainton-Dolby, Messrs. Reeves and Santley), and a second performance of Benedict's *Legend of St. Cecilia*, followed by Rossini's *Stabat Mater*.

PHILHARMONIC SOCIETY. The third concert attracted a larger audience to the Hanover Square Rooms. The two symphonies were Schumann in D minor (No. 4) and Mendelssohn in A major (the "Italian"). The last was so familiar to the members of the orchestra as at present that, it may diffidently be the case would arise; but it is was a very different matter and Mr. Cusins may be congratulated on the talent and readiness with which he acquitted himself of the task of directing its performance. Both symphonies were played with remarkable spirit, and those who had amusement in listening and comparing the respective merits of Schumann and Mendelssohn had a full opportunity of indulging their peculiar taste. The great majority of the Philharmonic audience, if applause may be accepted as criterion, were for Mendelssohn. The overtures were Beethoven's magnificent *Egmont* and the *Ruler of the Spirits* (*Beherrscher*)—perhaps, after *Der Freischütz*, and not forgetting *Oberon* or *Euryanthe*, Weber's very best overture prelude. The concerto was Beethoven's No. 4 (in G) for pianoforte, played with splendid energy by Mme. Schumann, and though not accompanied by the orchestra throughout with such uniform carefulness as might have been desirable, received with unanimous marks of satisfaction at the end. The singers were Mlles. Enequist and Drasdil, soprano and contralto. Mlle. Enequist selected for solo the grand and trying recitative and air of Donna Anna, from the last act of *Don Giovanni*, and sang it with sufficient success as to justify her choice. Mlle. Drasdil, who has a voice the quality of which stands in no need of effort to reveal, chose the number "Spirit song" of Haydn; and the two ladies together gave the long and showy duet, "Sebben ognor" from Rossini's *Semiramide*.

MADAME SCHUMANN has given two "Piano-forte Recitals" at St. James's Hall (consisting, if we may account of the specimens of her late husband's music which were included in the programme, and which she played as perfectly as any mortal could be played, and with no less delight than intense satisfaction). These comprise the *Arabesque* (Op. 18), which had already been applauded at the Monday Popular Concerts; the "*Carnaval*," or *Scènes Mignonnes* (Op. 9), an attempt on the part of Schumann at the humoresque in which Mr. Charles Hallé was among the first to make English amateurs familiar (at his "Recitals"); the *Etudes en forme de Variations* (Op. 13—dedicated to William Sterndale Bennett); Mme. Schumann's own admirable performance of which at the Monday Popular Concerts, in 1865, is still remembered; two pieces from the *Album für die Jugend* (Op. 68), and several vocal pieces, confided at the first "Recital" to Mlle. Enequist, and at the second to Mme. Sainton-Dolby. All these afforded deep gratification to the admirers of Schumann's compositions—among the instrumental specimens more particularly the two *sonatas*, and among the songs "*Frühlingsnacht*" (Mlle. Enequist) and "*Mondnacht*" (Mme. Sainton), each of which was asked for again. Mme. Schumann also played the *Sonata Appassionata* and the *Moonlight Sonata* of Beethoven; solo pieces by Bach, Scarlatti, Schubert, Mendelssohn and Hensel; and, with Signor Piatti, Mendelssohn's great sonata in D major for pianoforte and violoncello. The vocal music was accompanied by M. Zerbini. Though not crowded, both "Recitals" were well attended. Mme. Schumann soon leaves London, after her third, and by no means least successful, visit. She must be aware by this time, that those who told her she would meet only enemies might have more honestly told her she would meet only friends.—*Mus. World*.

MR. HALLÉ'S RECITALS. During his forthcoming series of "Piano-forte Recitals" Mr. Hallé is to play at each recital a solo sonata by Schubert, and one of the duets for piano and violoncello of Beethoven or Mendelssohn.

Musical Correspondence.

PARIS, APR. 19. Since the date of my last letter there has been very little to record. *Don Carlos* is still running at the Italian Opera, and *Romeo and Juliet* (Gounod's latest) is still unproduced; the regular musical season here is now drawing rapidly to a close, and there would soon be a complete dearth of musical news, were it not that a sort of supplementary season commences at Easter this year by reason of the crowds of people who are here to attend the Exposition.

The said Exposition is as yet very incomplete, and will not be in absolute working order before May 1st, however there is even now much to interest the old

Digitized by Google

tar and the crusades which our American Grand Pianos are producing here is something positively amusing. Those manufactured upon the European plan of construction are vastly superior to any which are made here, while those gotten up upon the New American system have excited the wonder and admiration of the jury, the pianoforte makers and of the general public. The three leading manufacturers, Erard, Pleyel, and Herz, have expressed their delight and surprise at these new products of American industry and although M. Erard has requested permission to adopt the so lately patented the new system, America has truly inaugurated a new era in piano-forte making. The Erard and Pleyel pianos are without doubt fine instruments but there is lacking a that that volume and richness of tone which one finds in the American grands.

The Cabinet Organs also, of Mason & Hamlin, are well spoken of and are regarded as surprising proofs of the superiority of American machinery; it being a well known fact that the European Cabinet Organs are still made by hand.

At the Athenée was given, on Friday evening last, an orchestral concert under the direction of the composer Pasdeloup. For programme we had 1st Symphony, C major, Beethoven; Suite d'Orchestre, Massenet; Concerto for piano, [illegible], (played by the composer); and the "Ruy Blas" Overture by Mendelssohn. The Suite by Massenet was in the modern French style, all trombone, kettle-drum and triangle; the Concerto was well intended but was quite weak and lacked unity, the Rondo (Finale) was mediocre, and resembled greatly a common polka with fiddle obligato; the Symphony and Overture need no comment, they were most admirably played.

On Wednesday evening, April 10, a Quartet Concert occurred at the Salle Pleyel. For programme we had: Quartet, E flat major (piano), Weber; Quintet, C major, Op. 29 (strings), Beethoven; Sonata, (piano and violoncello) D major, op. 58, Mendelssohn; and Trio, E flat major (strings), Mozart. The Mendelssohn Sonata was the feature of the evening and was really well played by Mme. Massart and M. Jacquard; the Allegretto Scherzando (2d movement) produced a marked effect.

Patti is still singing here. Laura Harris and Jenny Kempton are also here. Harry Sanderson will be here in August. Joachim appears at a concert here on Friday evening, April 19th. The Congressional agitation on the subject of wearing or not wearing court robes at court presentations is creating much difficulty here. Americans generally hail the recent regulations as a step in the right direction, and as soon as formal instructions shall have been received by our ministers here and at other courts, there will be a large delegation of black coated and white necktied gentlemen at future diplomatic receptions, dinners, balls and the like.

The weather here is really abominable. Since the 3rd of March there has absolutely been but one day when it was possible to be in the street for an hour without carrying an umbrella. This is April weather and reminds one forcibly and unpleasantly of the same in America. [illegible]

Dwight's Journal of Music.

BOSTON, MAY 11, 1867.

Robert Franz.

The most unique, perhaps the most beautiful concert of our year occurred in the time and place, at the Chickering Hall, on Friday afternoon, May 3. Nearly four hundred admirers of the most original song composer of our time, feeling a debt of gratitude to him for many of the sweetest inspirations and much of the finest culture of their lives and touched by the report of his increasing deafness and his consequent means, eagerly took these tickets and cheerfully shared in this testimonial of respect and sympathy for ROBERT FRANZ. Franz means simply as a gift, the gift of friends from such songs make their author many friends in a sure sense, though there may never see Mr. Franz's face hear his voice—the sampling of a Concert with the one was only to give it more life as it were tended in expression to the common feeling. The offering was further swelled by several contributions of a hundred dollars each (one of them from the Orpheus Club), and as the expenses were [illegible], the sum of about $[illegible] net was the gratifying net result. Not a few held tickets who renounced the pleasure of attendance, knowing too well that the concert room could not hold all.

It was an act worthy of a city so loving city. The prime movers were first that intimate friend of Franz and kindred spirit who introduced the songs here fifteen years ago, and who by the earnestness of his convictions about them and his rare power of playing their peculiar accompaniments has done so much to make them more known and appreciated here than in any city—even of Germany till very lately—OTTO DRESEL,—wherever he goes the songs of Franz are sure to take root; then Mr. KREISSMANN, who for years has so identified himself with those songs by his own noble singing of them; these, and those other classical pianists, LANG and LEONHARD and PARKER, always ready at the call of Franz or Bach (two names which have here grown to be almost inseparable). These were the managers and the programme was as choice as they could make it:

[illegible]

Choice selections, and in very able hands. Four excellent singers (Mrs. HARWOOD, soprano; Mrs. J. S. CARY, contralto; Mr. [illegible], tenor; Mr. [illegible], bass), the four pianists above mentioned, with four fine Chickering Grands—these were the interpreters. And all went in a charm at least such was the sense of the delighted audience. The piece from the Bach Cantata,—a sort of harmonized Choral, sections and verses, matches of song between long phrases filled by instrumental symphony, was sung by the four voices, and the accompaniments were played on the four pianos from the full score, one taking here and there parts, another the violins, &c. Bach's thought was reproduced thus in its integrity and the effect was extremely beautiful and novel. The accompanying of the characteristic figure kept up by the several instruments, light and delicate and cheerful, was like a green field of May, especially in the long preludes, and seemed to tell how cheerful is the prelude in a Christian's thought to the great change.

The triple Concerto in C was played as it was some three years ago by the same artists in one or two of Mr. Dresel's Concerts, he representing the string accompaniment on a fourth piano. It was like hearing a fresh inexhaustible flood of melody, converging currents sending in from all directions. The four keyboards seemed to be all one instrument, and the eight hands moved with one will; it was healthy case, serene old Bach that played to us! The Alto Aria is one from the next of nine for each kind of voice which Franz arranged from the score of various Bach Cantatas, Masses &c. and is the first of the series rendered into by Franz in English words: "Well done ye good and faithful servants." The broad, sustained melody, rich and tender and fervent, was admirably sung by Mrs. Cary who gave herself up simply to the spirit of the heartfelt, noble music. This too was accompanied on four pianos, and this ended the Bach portion—the musical foundation (so to say) of Robert Franz.

The happiest possible transition to his own endless, almost Shakespearian variety of fresh new Songs in every mood and that very style, perfect one as rich and intimate in poetry which reflects the images of Heine's ardent love song as clearly as "the Rhine, the holy stream," itself its rich stores glow undecays the old cathedral that contains the picture of Madonna, surrounded by "flowers and angels" and in which the poet sees "the eyes, the lips, the cheeks" of his beloved. This too Mrs. Cary sang with chaste and exquisite expression.

And now the Franz songs were poured out in profusion and variety. The contrary of them and the four before the end were sung with genuine fervor in his best voice, [illegible] by Mr. Kreissmann: "Weil auf mir du dunkles Auge" and the sparkling and little May Song of Goethe were sung by Mrs. Harwood, completely carrying her audience away and she was obliged to raise the enthusiasm to a yet higher pitch by giving the breezy, sounding rapture: "Im Wald, im Wald."

The pieces from other composers, thrown in for relief were all greatly relished. The two-part songs given with fine life and delicacy by the two ladies were delicious, and the Fidelio Quartet, "Mir ist so wunderbar," accompanied by Dresel and Leonhard hardly compelled an encore. The Overtures were played on two pianos by eight hands,—both singularly clear reproductions, in all save color, of the orchestral score. The "Melusina" was familiar; this by Gade proved a delightful new acquaintance.

We fancy this report from Boston will pleasantly startle the quaint old German town of Halle (Handel's birthplace) where Franz works and sings, unworldly and retired in the old Leipzig Gewandhaus not courting personal fame or wealth, quietly abiding his time rich in his loyalty to Mozart and Bach,—of whom he is since Mendelssohn, the deepest, surest and most uplifting interpreter; his own fresh rills of Song pure streams are of original genius more modern of the modern, do not denote him more truly than that sympathy of his whole soul with Bach. Alas that he should be growing deaf! Ever since that fatal locomotive screamed in his ear (some six or seven years ago) all loud sounds, as of the full organ, have been unbearable to him and, becoming insensible first to the highest tones of the scale he has grown losing tone by tone downward. This is important to us for the various Orchestrations which have been his main stay rather than the slender remuneration for his songs and Bach arrangements. May this our greeting, of Boston artists and art-lovers, cheer the noble Singer as his songs have many a time cheered us!

Mr. C. [illegible] is the name of a young amateur pianist, organist also at Dr. [illegible]'s Church in Roxbury, to whom a very pleasant little complimentary Concert was given on Monday evening at Chickering's. It was meant as a Godspeed on his departure for San Francisco, where he proposes to make music his profession principally as teacher. The part which the young man took in the concert (his last public effort, we believe) was modest, simply the piano part in Beethoven's Trio of Haydn (in C) which was a clear and faithful though not ripe performance, and his whole appearance was simple, gentlemanly and winning. At any rate he com-

Digitized by Google

ed to have the sympathy of a large and refined audience. All the rest was done by the Mendelssohn Quintette Club, who played the first Allegro and Adagio from Beethoven's B-flat Quartet (op. 130) and Schubert's Quartet (posthumous) in D minor; and by Miss Addie Ryan [illegible], who sang, in admirable style, two capital selections. The first, however, "Saml ah [illegible]," from Handel's Ezechia, was hardly suited to her [illegible] voice, still the song of the page, "Voi che sapete" in Mozart's Figaro, which we associate with voices of a lighter calibre. The Handel piece had to be repeated.

We must go back merely to record the names—no room for the manner—of several concerts which we had to pass over before last. And first:

MR. J. C. D. PARKER'S Vocal Club of amateurs sang on two successive Monday evenings to an invited company the following choice programme:—Part I. Salve Regina, by Hauptmann. Number Song from Schumann's "Paradise and Peri" (Soprano Solo Miss [illegible] and chorus). Songs, [illegible]. Part-Songs: "Good Night," Schumann; and "Hunting Song," Mendelssohn. Spring-Fantasia (piano solo and quartet), by Gade. Part II. The Walpurgis Night, first of the Four of [illegible], by Mendelssohn—the solos by the Messrs. W[illegible].

MR. PERABO'S Piano-forte Soirée of April 11 (his last concert for the season) offered a Prelude and Fugue in D minor by Mendelssohn; Schubert's great Sonata in B flat major (four movements), and the sixth Partita of Bach in E minor (consisting of Toccata, Allemande, Courante, Air, Sarabande, Gavotte and Gigue)—all greatly relished, especially the last. Mr. [illegible], the sweet singer of the German Opera, at Mr. Perabo's concert, sang "Dalla sua pace" from Don Giovanni, Schubert's "Die [illegible]" and "Spring Night," and for an encore "The Wanderer," all in a manner that proved him well skilled, though some of his high notes [illegible] the pleasure of the most correct ones.

Both of the new "Conservatories" have had Chamber Concerts, the first, quite chiefly. The "Boston Conservatory," at Chickering's, April 18, gave Beethoven's E-flat Trio, op. 70, played by Messrs. EICHBERG, LISTEMANN and [illegible]; a couple of Part Songs and Schubert's [illegible], sung by Mr. [illegible]; Variations, from the 5th Beethoven Quartet (Messrs. [illegible], [illegible] and [illegible]); a Scherzo and Andante Spianato of Chopin (Mr. Leonhard), the adagio Trio in D, and a harp piece by Miss [illegible]. [illegible] the lady are pupils in the Conservatory.

The second programme of the first Soirée of the "New England" [illegible] was this:

Cabinet Organ and Piano: [illegible]. [illegible] Schumann. Song [illegible]. Symphony [illegible] Bach. "On Mighty [illegible]" (Transcribed for [illegible]) [illegible]. [illegible] Haydn. Piano. [illegible] Mendelssohn. [illegible] Harp and Piano. [illegible] with [illegible] of [illegible] [illegible]. [illegible] Piano. [illegible] Trio, Schubert. [illegible] Cabinet Organ, Piano and Violin. [illegible] in the "Fledermaus" and "Faneuse."

New Works on Music.

FROM OUR A. W. THAYER.

TRIEST, March, 1867.

DEAR DWIGHT,—I wish to call your attention to two volumes which are probably as yet unknown in the United States, as they have but recently appeared from the press of Breitkopf & Härtel, in Leipzig.

The first, of about 300 pages, is by DR. EDWARD KRÜGER, "System der Tonkunst." I have often thought of the necessity of some text-book of musical science—which would be a good basis for instruction in our colleges, when the Arts of music shall come and [illegible] there—and have made myself pretty familiarly acquainted with the productions of ten years in that direction, from the antiquarian [illegible] volumes of [illegible], yours [illegible], [illegible] to the present time. Now at length I think such a book has come, and I can only hope that it will soon find a competent translator. Such a translator is one who not only is fully able to give the German sense in English, but one who has knowledge sufficient to give examples from English and other composers well known with us, corresponding to those from German authors. Not that he shall change the author's text, but that he should add in some places, by the margin or at the end of the chapters, that which would adapt the book especially to the use of American students.

It should be entirely a translation. The instructor should be a man of wide-reaching knowledge in the literary sense as well as a thorough composer, so that the text-book might be but the skeleton of the body of science, which his classes should be enabled by him to master.

Of course the reading of common music at sight, some previous knowledge of harmony and the simple rules of musical composition, should be required of the student before taking up the study of the system, just as a certain degree of knowledge upon other topics is required before the pupil is admitted into college.

It may be said that such a professor and such pupils are of "the things that are not." Perhaps so; but suppose such a professor should be sought,—How long before the demand would create supply? And as to pupils, in my time we could have got up such a professorship very respectably in old Harvard. I will leave you to reflect upon and carry out these ideas, and turn for a moment to Dr. Krüger's book. The best idea I can give you of it will be by a glance at the table of contents:

A short philosophical introduction, then

Book I. Nature and Speciality of Music.

1. Some remarks upon Art in general, and upon various Arts and then specially of music.

2. Rhythm and Harmony,—what is Music.

3. Natural tones.—Consonance.—Dissonance.—Vibrations, peculiar phenomena, &c. &c.; and thus we reach

4. The Scale.

Book II. Music as an Art. Here we have

1. Melody,—its genesis—analysis—Rhythm—Metre.—Quantity.—Accent, &c. &c.

2. Musical System—thirty pages of very rich and suggestive matter, but it will take too much space to condense to particularize.

Sixty pages upon Harmony follow, and twenty-two upon Rhythm.

Then comes the Doctrine of Forms:—

Variable forms,—as the Prelude, the Fantasia, Bagatelle, &c., &c.

Determinate forms,—the Song-form (Simple Song, Air, Rondo, Variations &c., and Accompaniment.

And so we come to

Counterpoint, Imitation, Canon, Fugue, and finally to the Motet Cantata, Sonata, Symphony, Concerto, Opera, with analytical remarks upon some of Handel's Oratorios and Mozart's Operas.

I need hardly speak of the abundant proofs of vast research which this work exhibits on every page, and of the rising general progress of the author from simple roots to the grandeur of Handel's Israel in Egypt and the magnificence of Don Juan.

That this is not an A. B. C. book for beginners you have already seen; that it is "meat for men of full age,—not milk for babes"—is perhaps self-evident. I shall be glad to have hereafter the opinion of some of our educated German musicians upon it, for it is not to be doubted that a work like this will find some purchasers in the United States.

The other volume is "Gesammelte Aufsätze über Musik" (Collected Articles upon Music) by Otto Jahn. Of course every body who has studied at all that kind of knowledge, knows who Jahn is:—Professor at Bonn, the great archaeologist and philologist, the author of the great biography of Mozart, one of those men whose powers of learning fill us with wonder and whose capacity for labor, with astonishment. In addition to his philological studies in his youth and early manhood, he made a special study of music, both at Leipzig and in Berlin under Dehn, and he now [illegible] profound contrapuntal studies for his future use in the field of musical literature and criticism, as few if any of his contemporaries have done.

This volume contains the following articles:

1. Biographical Sketch of C. C. Apel, a great organist and composer for the German Protestant church.

2. Mendelssohn's "St. Paul."

3. " "Elijah."

4. Wagner's "Tannhäuser."

5. Berlioz's "Condemnation of Faust."

6. "Lohengrin" (Wagner).

7. 23d Music Festival of the Lower Rhine.

8. 24th " " " "

9. Mozart—paraliponema.

10. "Leonore" or "Fidelio."

11. Beethoven in Malfatti's.

12. Beethoven and the new Editions of his works.

The three Articles on the 5th, 7th and 12th are of a very great interest. The two upon Wagner's operas, together the best that I have been over, as. They judge of the works in the light afforded by a fully competent knowledge of German literature (as evidence the texts) and of musical science, combined with common sense, an article which is generally found in full-sized [illegible] what Wagner's compositions have been the subject of discussion.

If "St. Paul" and "Elijah" were not so well known with us, and had not already been here the subjects of excellent articles, I should quote those by Jahn as also the discussions cited.

The volume is not large, only 337 pages; but it is "full of meat." I recommend it heartily to those who read German and care for this branch of literature.

A. W. T.

NEW YORK. Parepa and Persiani—the musical chiefs of the two names will be worth assembling in Maretzek's warbler scene ... but now his season is done. "Angela Persiani" (says the New York Musik-Zeitung) "is the name of a new prima donna who has appeared at the Academy of Music and brings the season to a close with a certain éclat. She comes from Mexico and Havana. Her voice, to be sure, is no longer young, but it has a certain 'timbre,' in which one gladly yields himself, whereas she sings with much understanding and correctness. She knows what she wants, and she never wants more than she can accomplish. She is a well-fitted singer. We would gladly have availed ourselves of her earlier. With the exception of Parepa the lady singers of the Italian Opera have not been very successful. Miss Kellogg is better in a clever actor, but there is a certain routine monotony in her performances. She has not made progress, and I would wish to be absent, so that she should appear before a foreign public, free from a restless 'après poet' thereafter, as an artist in the end and [illegible] conversance in Art.

"Miss Persiani has appeared three times: in the Sonnambula, the Puritani, and Lucia. She seems fond of singing the Bellini operas, and as she has ... with success [illegible] ... Morphine [illegible] the singers of the day, she is ... suppose ... to make Bellini's parts effect ... has to give Verdi's."

The [illegible] SOCIETY celebrated its 20th Anniversary on [illegible] day evening by a concert at Steinway Hall. The noble orchestra of [illegible], under Bergmann, it takes here done [illegible], especially in Beethoven's C minor Symphony (a revival by ... of ... Society, a first concert ... years ago), and in Liszt's Les Préludes." Of the rest the Tribune says:

The cantata of Frithjof's Saga, a fine work by Max Bruch—the beauty of the Ballads and the harmony of the Sagas coming through its choruses—was sung at length by the Liederkranz. Herr ... of ... [illegible] Frithjof's ... and a tasteful tone ... appeared at the hall, ... The Liederkranz has never been ... and I am sure that ... performances are so happy and delivering and ... so largely and clearly placed. The work must be heard many times before final judgment ... of

course, it is the intention of the Society to repeat it often. The programme will further included a Concerto for two pianos, by Mozart, delightfully played by Mr. William Mason and Mr. Emile Guyon; and Weber's beautiful and inspiring Jubilee Overture. There was, beside, an almost irrelevant but respectable section by the Rev. Franklin Johnson, sandwiched between Beethoven and Mozart, and indicating to the extent of the contrast.

Mr. Harrison's "Grand Musical Festival" of a week, beginning June 3, is announced in full. Monday, the *Messiah*; Tuesday, *Hymn of Praise*, and a new *Festpsalm Psalm*, written for the occasion by F. L. Ritter; Wednesday, *Creation*; Friday, *Elijah*. All the Oratorios to be conducted by Mr. Ritter. On Thursday an Orchestral Concert: Beethoven's "Seventh" Symphony (Bergmann conductor) and Liszt's "*Les Preludes*" (Carl Bergmann conductor). Saturday, Miscellaneous: Orchestra under Anschütz, Grafulla's Seventh Regiment Band and Drum Corps [illegible]. There is a long list of solo singers, including Mme [illegible], Mme [illegible], Mme. Rosa, Mme [illegible] Simpson Thomas, Campbell, &c. For piano: Mme [illegible] Mr. [illegible] and Colby; violin [illegible]; Wenzel Kopta and [illegible]; organists Morgan and Connolly. Chorus (Harmonic Society) of 300 voices. Orchestra: 150.

BANGOR, ME. We are pleased to learn that

"A Choral Festival was held at Norumbega Hall, commencing Tuesday April 9th and continuing four days. The "Messiah" was given on Thursday evening and Rossini's *Stabat Mater* closed the Festival on Friday evening. The soloists were Miss J. F. Houston, Mrs J. S. Cary, Mr James Whitney and M. W. Whitney of this city. The instrumental assistance was The Mendelssohn Quintette Club and Mr A. Suck, contra basso. The Chorus numbered two hundred voices. The Conductor was Mr. [illegible] Davenport of Bangor. The chorus rehearsals were entirely devoted to Oratorio music, no Church music or glee music being introduced. It was a great success and has done much for the cause of musical art in Maine."

This lifting of the old fashioned psalm-singing and psalm-book editing "Convention" into an Oratorio Festival was, we understand, purely the conception of Mr. Davenport, and indicates a movement in a right direction. It is high time that the great musical gatherings in the large towns should use their powers and opportunities in studying and bringing out real masterworks of Art, instead of longer making themselves [illegible] old machines for grinding, so yearly, psalm-tunes by the thousand every year. Where they [illegible] and [illegible] with imperfect instrumental means they can, do much to bring the acquaintance of Handel, Haydn, Mendelssohn home to the people.

NEW LONDON, CONN. Mr. Ralph Beecher Turner, organist of St. James Church had a benefit concert on the 20th ult. at Lawrence Hall, which seems to have been a considerable event for that region. Two hundred persons went to it from Norwich on a special train. The *Norwich Bulletin* says:

The great feature of the concert was Mr. Petersilea's playing. In the first part of the programme he performed Thalberg's variations on a favorite air from [illegible] Amore" and subsequently, a[illegible] elaborate and brilliant composition by Chopin. These selections afforded a fine opportunity for the display of the strength, firmness and delicacy which are so happily combined in his style. He plays with great ease of manner and with little apparent effort, and we feel a reserve of force not all brought to the display of the scores. Mr. Petersilea gave a "[illegible]" and "Tarantelle" [illegible] Vieuxtemps's [illegible] —an extreme [illegible] and graceful rendering, being well [illegible] in the accompaniment by Mr. [illegible]. He afterward played the popular "[illegible]" [illegible] and received an encore. Miss Loring appeared in an aria from "Wm Tell," and a "Spring Time" a song by Franz. She has a pure soprano voice and rendered her selections in good style. Miss Addie M. Ryan sang a cavatina from "Tancredi," and a song composed for her entitled "Many a Time and Oft." She is a contralto, has a highly cultivated voice, and a finished style. She was warmly received.

Mr. Dunn sustained, with the exception above mentioned, the thankless and often unappreciated duty of accompanist. He however performed a solo, and took the second part in a duo with Mr. Petersilea. The fact that the concert was undertaken for his benefit, and the intense enthusiasm with which he attended to and arranged all the preliminary details, enlisted the interest of the audience in his behalf. He certainly labored most assiduously to gain the public approval and he deserved it. His solo was an Andante and a Presto movement from Mendelssohn. His music is not so [illegible] and vigorous as that of Mr. Petersilea, neither has his style that character, and the singing "pose" [illegible] with [illegible] in [illegible] [illegible] with [illegible] have been [illegible] by any [illegible] [illegible] cases and [illegible] [illegible] himself. He [illegible] guided rather by delicacy and [illegible] than by [illegible] and energy. By tenderness and expression than by brilliancy—on least those were the impressions we [illegible] from the [illegible] he [illegible] [illegible] a list of last evening. He is an artist of great promise and we hope he will give us another hearing. It may be a friendly [illegible]. We understand concerts are to be given by the [illegible] company in this city [illegible] [illegible] etc.

MORE WORKS OF MENDELSSOHN. The long controversy between Mendelssohn's musical executors and his wholesale London admirers who claim that all he ever wrote should see the light (even in spite of his own wishes while he lived), seems to be at last settled in favor of the latter. The London *Daily News* has the following:

"Our musical readers will learn with pleasure that the house of Messrs. Ewer will shortly publish some important works of Mendelssohn's which his executors have only just decided on allowing to appear. The first composition to be brought out will be the concert overture in C, known as the Trumpet overture, from the frequent recurrence of a characteristic passage for that instrument. This work was written in 1825 and was performed at the Düsseldorf musical festival in 833 and two or three times by our Philharmonic Society, but was withheld from publication by Mendelssohn himself. The most important, however, is that of the production of Mendelssohn's great 'Reformation' Symphony in D minor, a work composed in 1830. It was written as a German Reformation Festival. Mendelssohn wrote the *Reformation Symphony* during his stay in Rome, probably in [illegible], as Mr. [illegible] [illegible] it [illegible] composer [illegible] the [illegible] artist to [illegible] his [illegible] and [illegible] [illegible] work, had been [illegible]. As the work was the work of the same period that produced the majestic [illegible] Symphony in [illegible] [illegible] with [illegible] [illegible] that [illegible] [illegible] played a transcript of it at the piano [illegible] admiring hearers, among whom were some of the most [illegible] musicians of the day. It is [illegible] [illegible] that this symphony, so [illegible] will prove a rich addition to the already published works of the composer. Other of [illegible] works are also preserved for publication, comprising one [illegible] book of *Lieder ohne Worte*, besides some [illegible] pieces. It is [illegible] a [illegible] [illegible] of one so [illegible] in musical genius, the prospect of the appearance of such a treasure is most welcome and gratifying, and it is to be hoped that [illegible] will lead the way to that of others of the many works of their composer which [illegible] remain in manuscript."

Of Mlle. C. Louisa Hauck's appearance at the Italian Opera in place of Mlle. Patti, M. [illegible], in the [illegible], makes the following remarks: "It is a deplorable [illegible] that [illegible] [illegible] [illegible] [illegible] [illegible] almost unknown [illegible] [illegible] [illegible] [illegible] a few days ago, the [illegible] [illegible] the "[illegible]" [illegible] [illegible] of Mlle. Patti, [illegible] [illegible] to the [illegible] [illegible] [illegible] an American [illegible] Miss Hauck, [illegible] [illegible] [illegible] [illegible] was [illegible] [illegible] [illegible] [illegible] of a grasshopper [illegible] and [illegible] [illegible] [illegible] steady [illegible] [illegible] something [illegible] *Amore*."

Special Notices.

DESCRIPTIVE LIST OF THE

LATEST MUSIC,

Published by Oliver Ditson & Co.

Vocal, with Piano Accompaniment.

Thinking, oh! I'm fondly thinking. *C. A. White.* 30
A pleasing reminiscence of boyhood's years. Good music.

Love haled a little maid. Ballad. *W. Ganz.* 40
A pleasant romance, coherently described. A decidedly pleasing song.

Parted friends may meet again. Song. *W. W. Gilchrist.* 30
A piece of excellent sentiment.

Happy hearts are free. Concert song. *E. Abra.* 30
A very powerful and brilliant song, and not calculated for a young voice and energetic manner. Only moderately difficult.

When last Maud should'st meet. Song. *Balfe.* 30
Tennyson's words make music almost in themselves, but Balfe has lent it the appreciation of the master [illegible] arrangement.

Clear and Cool. (The Brook.) Song. *Dolores.* 30
Words by Kingsley, and the song is very favourable and of a high order. Suited for Contralto voices.

Found dead. Song. *W. H. Day.* 40
Very pathetic and [illegible].

Something sweet to think of. Song and Chorus. *Dr. Ordway.* 30
Dr. Ordway's compositions have obtained a good popularity, and this one has that sweet songs may well [illegible] finely as the others.

Leaf by leaf the roses fall. Song. *A. Vane.* 40
Very excellent in every way. Illustrated title.

Golden smile of parting day. Song. *M. Keller.* 30
Heart broken child. " " 30
Well written. The last a temperance song.

I'll forgive thee, "bye and bye." *Musgrave.* 30
Very well turned in the phrase and nicely accompanied by the words.

Meet me early. Ballad. *Guglielmo.* 30
Rather early to love, but was pleased to see her.

The Brook. (Wohin) "Maid of the Mill." *Schubert.* 40
One of the songs included in Schubert's "Cyclus," [illegible] the pretty maid figures [illegible] [illegible] of about Message. Very taking.

Instrumental.

Carnival Templeton of "We won't go home till morning." *S. C. Frost.* 60
[illegible] which the [illegible] [illegible] the grown from the "[illegible]" [illegible] [illegible] and the [illegible] [illegible], are [illegible] [illegible] [illegible].

Iona Waltz. *T. F. Vernet.* 30
Very sweet. Moderately easy. Key of E flat.

Don Juan. Bravura brillante. *Leybach.* 1.00
[illegible] melodies from the great opera, well arranged.

Mabel Waltz [illegible] (Social hours.) *Ballak.* 35
Fine for dancers.

Fra Diavolo. *S. Smith.* 30
An [illegible] arrangement [illegible] [illegible] Music, &c.

Keller's American Hymn. Transcription. *Gcda.* 50
In [illegible] and [illegible] style.

[illegible] (Drops of Water.) *S. Smith.* 75
Exquisite and [illegible] in [illegible]. The [illegible] drops from the fountain.

Wood Chapel. (Wald-kapelle). *Spindler.* 75
Shows Spindler's usual exquisite taste.

Fleeting bird. Transcription. *Gcda.* 50
Beautiful melody finely arranged.

Alice Galop. *A. Jeanette.* 30
Alice's [illegible] may glory over this with great satisfaction.

MUSIC BY MAIL.—Music is sent by mail, the expense being [illegible] cents for every four ounces, or fraction thereof. Persons at a distance will find the conveyance a saving of time and expense in obtaining supplies. Books can also be mailed at double these rates.

Dwight's Journal of Music.

Whole No. 582. BOSTON, SATURDAY, MAY 25, 1867. Vol. XXVII No. 5.

Music in Vienna in the Year 1793.

Translated from Thayer's Life of Beethoven.

We begin with the musical Drama. The enthusiasm of Joseph II. for a German national Opera (to which we are indebted for Mozart's *Seraglio*) did not prove of long duration, and the Italian *opera buffa* regained its place in his affections. The newly engaged company were in a condition however to perform Mozart's *Figaro* and *Don Juan*, as well as Salieri's *Axur*.

On the morning of the 13th of March 1790 Leopold II. arrived in Vienna to ascend the throne of his deceased brother, but for a while no changes occurred in the court theatres. Before the 9th of July he had not entered any theatre, and the first opera which he attended was Salieri's *Axur* (Dec 11) in the company of his guest, King Ferdinand of Naples. But when he had become sufficiently well settled on the Imperial throne, had succeeded in setting aside Joseph's unsuccessful reforms, had brought the Turkish war to a close and happily got through with his various conventions, he turned his thoughts also to the theatre. "The Emperor had it in his mind," writes the actor Lange (Biography, p. 16), "to raise the stage to the highest pitch both in regard to the variety of plays and the splendor of each individually, and he then said he spared no expense. Singers of both sexes were enrolled for serious Italian Opera, and a company of dancers for a Ballet under the ballet master Muzzarelli, was engaged." Salieri, although then but 41 years old and enriched by the observation and experience of 25 years in the conduct of the opera, received gracious leave, according to Mosel, but according to other and better authorities, directions, to withdraw from the Opera altogether and confine himself to his duties as director of the sacred music in the court Chapel, besides the composition of one opera yearly, should it be required. The Vienna *Zeitung* of Jan 29th 1792, mentions the appointment of Joseph Weigl, his early pupil and assistant, then 25 years old, as "Kapellmeister and Kompositeur of the Royal Imperial National Court Theatre, with 600 florins salary." The title "Kompositeur" was an empty one; although already favorably known to the public, he was forbidden to write new operas for the court stage, for this end "famous masters" were to be drawn to Vienna. A first fruit of this new order of things was the performance of Cimarosa's *Matrimonio Segreto* (Feb. 7 1792) with which, and with good reason, Leopold was so enraptured that he gave the performers a supper and ordered them back to the theatre to do the opera over again. It was one of the Emperor's last theatrical enjoyments; on the 1st of March he died and his wife followed him on the 15th of May following. Accordingly the court theatres were closed for the greater part of the time from March 1 to May 24; and yet during the theatrical season, which ended with the 15th of December, Italian Opera had been given 150 times (124 times in the palace and 26 times in the Kärnthnerthor-theatre); the Ballet 153 times, so that [illegible] for the time being there was no abundant room for a young composer like Beethoven to hear and see in these branches of Art. All accounts agree, that the opera company at that time was of uncommon excellence, and their performances, with that of the hitherto unrivalled orchestra, proved the value of the Emperor's preference, the refined taste, the indefatigable zeal and the profound knowledge of their old leader Salieri. As Beethoven found the opera in the first week of November 1792 so it remained during the next two years, exclusively Italian, but of the first rank.

Just at that time by a special stroke of uncommonly good fortune, a smaller private theatrical enterprise had been so successful that after ten years it was able to build and occupy the best playhouse in Vienna, and for some time to surpass the royal theatre in the excellence and splendor of its operatic performances; we mean *Schikaneder's Theater auf der Wieden*. In the year 1792, however, the company was weak, its house small, its performances bad enough.

* * * * *

Of Schikaneder and his company a writer of that time says: "The two theatres of any note (beside the court theatres) are that of Schikaneder on the Wieden and that of Marinelli in the so-called Casperl, in the *Leopoldstadt*. In both are given German plays and German operas. As regards decency of costume and execution of the orchestra, there is plenty to say against both theatres, so too with the worse the singing and the acting there. As the Italian operas are performed so excellently in the court theatre, neither of the German theatres perhaps dares to translate and serve them up; on the contrary almost everything in these theatres is enchanted, full of magic: thus for example we have the Magic Flute, the Magic Ring, the Enchanted Arrow, the Magic Mirror, the Magic Crown, and more such wretched stuff, the sight and hearing of which is enough to turn one's mind out. Trash and mummery dance through the whole, side by side—except the *Zauberflöte*—so that one does not know whether the poet sought to surpass the composer or the composer the poet, in more miserable scribbling. To which add that these miserable productions are still more miserably represented. Mozart's excellent music to the *Zauberflöte* is so murderously spoiled behind such a stage that you would run away for pity. Not a single singer, male or female, is to be heard there, who is above mediocrity in singing or in action. The same is the case with the German Opera in Marinelli's theatre; only he has two or three more persons who are tolerable."

Schikaneder's Capellmeister and composer was J. B. Henneberg; Marinelli's was Wenzel Müller, who had already opened the long series of his 233 light and popular compositions to texts of magic and broad farce.

Some two weeks after Beethoven's arrival in Vienna (Nov. 30) Schikaneder (falsely) announced the one hundredth performance of the "Magic Flute" an opera, whose success a few years later put him in a theatre upon an entirely new footing, and brought Beethoven into a different relation to him than that of an ordinary visitor indulging his fondness for the comic, and (according to Seyfried) heartily enjoying the bad music that went with it.

The best dramatic composers of Vienna, not already named, must here have passing mention. Besides Cimarosa, who left Vienna a few months later, Beethoven found there Peter Dutillieu, a Frenchman by birth, but an Italian musician in culture and position; he was engaged as composer for the court theatre. His opera, *Il Trionfo* [illegible] had been performed there on the 14th of November 1791, and his *Nannerina e Pandolfino* had come upon the stage quite recently. Ignaz Umlauf, composer of *Die schöne Schusterin* and other once not unpopular operas, had the title of a Capellmeister and composer of the German court opera, and was Salieri's substitute as capellmeister in the church music of the court chapel. Franz Xaver Süssmayr, well known by his connection with Mozart, was just then writing for Schikaneder's stage, [illegible] for Marinelli's theatre, or for the private theatres of the nobility; and Paul Wranitzky, the first violinist and so-called musical director in the German court theatre, composer of the then famous *Oberon*, composed for the *Theater auf der Wieden*, and seemed to be a very respectable talent, both for Marinelli and for Schikaneder.

The Church Music of Vienna seems to have held a very low stand in the years 1793–5. Yet there were then in Vienna two composers, whose names are still important in the history of music, and who devoted themselves almost exclusively to this branch of the art: the court organist Albrechtsberger, who some months later through the death of Leopold Hofmann (March 17 1793) became musical director at St. Stephen's church, and Joseph Eybler, some five years older than Beethoven, who had just become *Regens chori* in the Carmelite church, from which he was called two years later to a similar but better situation at the Scottish church.

Public concerts, in the present sense of the word, can scarcely be said to have existed at that time, and regular subscription concerts were rare. Mozart gave a series of them; but after his death there seems to have been no one in the musical world of great name enough to engage successfully in such a speculation. Single subscription concerts, given by virtuosos, and musical ones arranged by some of the best resident musicians in Vienna, of course occurred then, as they have done before and since. The only actual public concerts properly so called, were the four annual performances in the Burg theatre, two at Christmas time and two at Easter, for the benefit of the widows and orphans of musicians. These concerts, principally arranged by Gassmann and Salieri, were rather exclusive in their pro-

Digitized by Google

grammes. Overtures, Symphonies, Cantatas, Concertos, everything that could increase their attraction, found acceptance. The stage was filled with the best musicians and singers of the capital, and the excellent orchestra was equally ready to accompany the playing of a Mozart or that of any infant phenomenon of the moment. Riesbeck heard, ten years before, that the number of participants in orchestra and chorus upon some occasions reached 400; a statement which looks rather like exaggeration.

A very unusual, half private concert, also, was arranged in the year 1782. The reader of the biography of Mozart will remember, that he connected himself in 1782 with a certain Martin, to give a series of concerts during the morning hours in the hall of the Augarten. In which most of the performers were dilettanti, and for which the music was furnished from the library of the Vice-president van Swieten. These concerts found such response that they were renewed for several years; there were commonly twelve of them. "Even ladies of the highest nobility let themselves be heard. The undertaking was very brilliant, and all went on with such order and decorum, that every one according to his powers gladly contributed to the support of the institution. The entire proceeds of the small subscription went to defray expenses. Afterwards Mr. Rudolph undertook the direction." The man then still young and a good violin player, was director when Beethoven came to Vienna; and one could still see the unusual spectacle of princes and nobles putting themselves under his lead in the performance of orchestral music before an audience of their own rank at the unusual hours of from 6 to 8 o'clock in the morning.

From the above it is clear that Vienna provided no particular advantages to the young musician either in opera and church music or in public concerts. Other cities unequalled Vienna in the first two regards, and London was at that time ahead in all, in the number, the variety and the magnificence of its concerts, as it is to-day. It was rather field in which Vienna surpassed all competitors. As Gluck twenty years before, following the impulse given by the French Rameau and the English Dr. Arne, had begun the great revolution in Opera music, which Mozart completed; so Haydn, building on the foundation of the Bachs and supported by Mozart, effected a new development of pure instrumental music, which was destined to reach its highest point through the genius and the boldness of the young man who was now his scholar. And as before with Gluck so now again Vienna was the arena of the contest and the victory; for a contest preceded, ere the victory was complete.

(To be continued.)

Bach's Works.

From "Johann Sebastian Bach: His Life and Writings. Adapted from the German of [illegible], with additions from other sources. [illegible] the London Choir.]

[Continued from page 30.]

Before proceeding to the specification of Bach's extant works, we shall take a survey of the various species of composition in use in his time, of which some are obsolete or have received new appellations in more recent times.

We commence with the "Prelude," also called *Praeambulum*, which in the time of Bach meant the introduction to a chorale or fugue, played on the organ or clavier, its chief aim being to enable the singers to pitch their note, and the instrumentalists to tune without creating disturbance. According to old Erhard Niedt, in his "Musical Guide," "the organist may regulate its length at his pleasure." "But," adds Mattheson, in his edition of the work, "I would rather have it as short as possible, especially when the master is not at home."

By the name of "Ouverture," was understood a somewhat longer composition for instruments. It was used as an introduction to a secular work, of a certain prescribed form, invented by the French. It usually commenced with a short, slow movement, which led into a quicker one. The latter was often treated like a fugue.

The "Sinfonia" commenced with an introductory movement of short and powerful phrases of some twelve or twenty-four bars. This was followed by a movement of quicker tempo of some fifty or sixty bars, which, however, contained "Repeats." The conclusion was a still quicker movement.

The "Sonata," according to Niedt, was a sort of prelude played before the voices commenced. It consisted of an adagio, followed by an allegro, to which, at the beginning of the last century, some other movements were added *ad libitum*. It continued an independent piece until it was displaced by "Suites," and "Concerts," but remained on the organ and clavier.

The "Toccata," always for the organ or clavier, was of a freer form than the "Prelude," and intended to display brilliant execution. It was played chiefly provided with shakes and passage figures occupying the attention of both hands. It belongs to the now so-called "Concert Pieces."

We have next the "Fantasia," which was, in the first place, undoubtedly an extempore performance. The player was neither bound to the tempo nor the key, but seemed only, according to his genius or whim, giving his ideas free course.

The "Capriccio," or, as it was called in the time of Bach, the "Caprice," was nearly akin to the fantasia. It chiefly required a finite more ornamental of figured or fugued passages.

The Fugue, at first was only a sort of prelude. It served chiefly as an introduction to a choral song, where it had to work out the first "strophes" of the cantus firmus. In Bach's time the fugue was a test of the ability of an artist to use his skill in counterpoint. To do this required technical knowledge. But little else. Bach however besides rendering his fugues with perfect technical skill treated *aesthetically*. A characteristic theme, a melody at uninterrupted and growing out of the theme, freedom, ease, and fluency, combined with inexhaustible richness of modulation, unity and yet variety of style, and such life spread over the whole, that in the performance and hearer the tones appear to be those of spirits;—these are only a few of the qualities of Bach's art in this style.

The term "Invention," given to some of Bach's works, was almost one of a title which runs thus—"A Sincere Guide, by which, to the amateurs of the Piano, is shown a clear way to perform in a pure style in two parts, and to the same time to receive good *Inventions*, &c. The contents of this work consist of short cantabile phrases, that by imitation or transposition may be worked out into whole pieces, so that the young composer is shown how to treat a musical idea, and is guided by the study of these phrases to musical invention.

We now arrive at the "Suite," an invention of the French for the clavier and other instruments. It consists of a succession of pieces in the style of the then usual dance melodies, namely the Allemande, Courante, Sarabande, and in some cases a Gigue. This is the most useful grouping of the "Suite." Sometimes it is preceded by a prelude, &c., and often it contained minuets, passepieds, bourrées, &c.

The "Allemande" is a kind of air in which the tone is heavier or loud and slowly. It is said to have originated in Germany, but this is not certain.

The "Courante" is an antiquated French dance written in three-two, or three-four time, and consisting of many running passages.

The "Sarabande," as the name indicates, originated in Spain. Its melody is in three-four time, of a slow and serious expression. It consists of sixteen bars, divided into two parts.

The "Gigue," at one time a favorite dance with the English and Spanish, is of a cheerful character, in six-eight, twelve-eight, and sometimes in three-eight time. It was used in the suite in the place of our modern scherzo.

The "Minuet," with us, was originally a slow dance of two parts, each of eight or sixteen bars. It was so much liked during the last century that it made its way into the modern sonata and symphony. Haydn has left us the best specimens of the modern minuet.

The "Passe-pied" is an antiquated French dance. It has been replaced by the more modern minuet, which is based upon the same rhythmical principles.

Of the peculiar dance movements of this period we must still mention two others—the "Ciacona or Chaconne" and the "Passacaille," or "Passagaglia."

The first is a moderately quick movement in three-four time, of a pleasing and highly rhythmical character. It was a great favorite in Spain and Italy. Handel wrote a Ciaccona in G major with sixty-two variations.

The *Passacaille* is like the former, but slower, and with a longing, tender melody. It is usually in the minor mode.

Towards the period of Bach's death the "Suites," in addition to the above-mentioned characteristic melodies, contained an allegro, an andante, and sometimes a presto movement. With this arrangement the "Suites" were called "Parthien." Afterwards these characteristic pieces were lost sight of and from the "Parthien" arose compositions of a series of melodious movements loosely combined, called "Divertissements." Next arose a new and important composition of a grander style and more strict character—the modern "Clavier Sonata."*

Apart from the "Parthien" are the "Partitas," which arose about the middle of the seventeenth century. At first a short cantabile melody was chosen and the "variations" were called "doubles." The harmony of the air remained unchanged and the variation was limited to the melody, which was worked out and ornamented with all sorts of graces and bravura passages.

From the "Choral Partita" came the figured choral compositions of which we have so many specimens from the mighty hand of Bach.

[To be continued.]

Robert Franz

SKETCH BY DR. FRANZ LISZT.

[Concluded from page [illegible].]

After his return to his father's house, Franz was in a great dilemma. He had not as yet acquired any of those faculties which make a man prosperous in the world. He could not and he would not any longer seem a music position, which would have made him a respectable freedom within a few in the social circle of his country. He was determined rather than consent to renounce music; he was already looked upon himself as such and valued as rarely only such. Moreover he has been heard amongst the singing schools and worked on the doctrine of clearness and elegance which in public requires. He also writing anxious was not fitted to such satisfaction in the successes of salons and concerts, in affairs of time as has seen. Therefore in the cold ridiculous and the education to which such engagement are opposed in this way they could not be independent of living without, and his feelings against renounced, and fell occasions in any very moment after here is he must greatly desire of for making thereby money. Like Beethoven and Schubert, all thought came into and it the house, so he was bound to go when he was usually hurried and after, it was too late. His state of mind was aggravated by his [illegible], which his friends and relations of all united him when it was demonstrable that his musical studies so far had produced only eng-

* The first attempt at a Clavier Sonata, was by Johann Kuhnau, Bach's predecessor at the St. Thomas School in 1695. It consists of three movements—an allegro, a short adagio, and an allegro, after which the first movement is repeated. [illegible] wrote several sonatas of the same kind. Bach did not hesitate to use the fourth movement of the "Suite."

most favorable to intellectual labor. Thus, he found no lack of [illegible] local opposition and antipathy, which only serve to remind one of the proverb: "No one is a prophet in his own country." Every one who knows the narrow circle of ideas in a small city, will readily imagine that few understood the import and the use which a musician found in occupations which had no connection with their ordinary [illegible] even in this year of grace 1865 there still exist good people who believe that artist and mechanic are one and the same thing, and that to become a good painter, sculptor, or musician one has no need to [illegible] than to [illegible] in one of the workshops in the [illegible] of the shoemaker. [illegible] [illegible] old [illegible] they [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] tendency to [illegible] [illegible] [illegible] [illegible] [illegible] that he needed in the [illegible] he had been born and brought [illegible] The [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] prepared which [illegible] [illegible] and then at the close [illegible] [illegible] [illegible] plays the [illegible] [illegible] [illegible] that they [illegible] [illegible] such closed petals, [illegible] [illegible] [illegible] beauty and they deny the [illegible] in order to avoid the painful feeling that they did not [illegible].

These years [illegible] Franz found abroad the [illegible] which he deserved while his [illegible] [illegible] [illegible] [illegible] [illegible]. Only [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] of [illegible] of Halle, at last [illegible] to the Gewandhaus, [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] the [illegible] of the Gewandhaus, [illegible] [illegible] the Leipzig and [illegible] the direction of the society concerts. [illegible] however, Franz [illegible] [illegible] [illegible] with the sphere of action [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] upon the [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] in the [illegible] of [illegible] [illegible] higher works [illegible] [illegible] by true [illegible]. [illegible] [illegible] [illegible] from year to year and [illegible] for [illegible] [illegible] [illegible] sympathize [illegible], admiring and devoted [illegible] [illegible] [illegible] any one can [illegible] with greater right than ROBERT FRANZ.

German Singing Clubs in New York.

(From the [illegible] Post.)

THE LIEDERKRANZ.

The Deutsche Liederkranz, one of the most prosperous German clubs of [illegible] [illegible] [illegible] [illegible] ball at the Academy of Music is one of the important events of the season to be [illegible], [illegible] [illegible] place on [illegible] street [illegible] [illegible] dwellings [illegible] [illegible] been turned into one building for its [illegible]. [illegible] the basement there are refreshment tables, [illegible] [illegible] [illegible] alley [illegible] [illegible] where are [illegible] [illegible] [illegible] parlors [illegible] [illegible] [illegible] parlors and a hall of rehearsal [illegible] [illegible] feet long, [illegible] feet wide and thirty [illegible] feet high. At the front of the room is a banner about ten by fifteen feet, emblematic of the society.

The name Liederkranz signifies "a wreath of song," and the device painted on the banner is a large crown of laurels with [illegible] [illegible] and a Grecian lyre in the centre. A band [illegible] round the wreath [illegible] [illegible] [illegible] inscribed the names of Mozart, Beethoven, Mendelssohn, Haydn, Weber, Handel and other [illegible] composers. On the [illegible] side is a banner on which is painted the figure of a woman, [illegible] [illegible], represented as the [illegible] of [illegible] and on the left another representing the Spirit of [illegible] [illegible] [illegible]. Each banner is ornamented with appropriate [illegible] [illegible].

The Liederkranz has about [illegible] [illegible] members, many [illegible] [illegible] [illegible]. Only a small part [illegible] [illegible] [illegible] are active members. The chorus consists of sixty members, who rehearse in the large hall mentioned, and a chorus of forty ladies rehearse in a room on the second floor, and often take part in the musical exercises of the Liederkranz. The rehearsals in the large rooms are varied by dancing. The society has also an orchestra of amateur players numbering forty pieces. Tuesday and Thursday evenings are the regular occasions for rehearsal. The club is the soul of hospitality. No [illegible] is [illegible] to take an [illegible] from a guest. With its masquerade, its midsummer night festivals, which are held once or twice a year [illegible] one of the large gardens [illegible] [illegible] [illegible] and a [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] concerts and private hops, it manages to furnish its members a considerable amount of entertainment during the year. Its officers are President William Steinway; Secretary F. Koch; Treasurer George Naumann.

THE ARION.

The Arion is younger than the Liederkranz, and is therefore [illegible] [illegible] more of the energy of youth. There is between the [illegible] a generous rivalry, which has the effect of rendering each [illegible] [illegible] a generous and attractive. The Arion was organized in 1854 by [illegible] gentlemen who [illegible] from the Liederkranz, and [illegible] [illegible] [illegible] to establish a singing society on the [illegible] [illegible].

They have prospered greatly, and have now a fine chorus of forty-five voices and [illegible] [illegible] hundred [illegible] members. [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] the Germania Assembly Rooms, using the large [illegible] [illegible] [illegible] special [illegible].

The Arion gave its first [illegible] masquerade in [illegible] at the [illegible] Assembly Rooms. The ball was given yearly at the same [illegible] until [illegible] Hall was built, when in 1861 and 1862 it was given in that place. In 1863 it was given at Niblo's [illegible] [illegible] the [illegible] balls [illegible] [illegible] given at the Academy of Music, and from the first [illegible] [illegible] [illegible] [illegible] success. From the first of January [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] in carnival [illegible] [illegible] [illegible] Germania Assembly Rooms, which are exceedingly unique and entertaining. Each year [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]. A [illegible] for amusement and carnival is [illegible]. The carnival [illegible] [illegible] [illegible] [illegible].

The platform for speakers [illegible] [illegible] represented an old woman [illegible] [illegible] [illegible], and the speakers stood in [illegible] [illegible] [illegible] [illegible] represented a [illegible] [illegible], the speaker [illegible] in the [illegible]. [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] the [illegible] [illegible] [illegible] [illegible] Chief of [illegible]. [illegible] [illegible] [illegible] [illegible] [illegible] of the members of the Arion are [illegible] done by [illegible] [illegible].

[illegible] [illegible] [illegible] [illegible] of the annual ball [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible], and the [illegible] expense is paid by the club. [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] festivals, and also [illegible] [illegible] entertainments on Saturday nights [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] dancing. There are also gatherings on Christmas and [illegible] [illegible] holidays. The Arion also takes [illegible] of public [illegible]. [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] the occasion of the funeral of President Lincoln in this city. There are [illegible] [illegible] [illegible] concerts in the fall. The regular rehearsal evenings are on Tuesday and Friday. At the Sängerfest in Buffalo in 1860 [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] the Arion received the first prize. The [illegible] are the [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]. The following are the officers: President [illegible]; first vice-president [illegible]; second vice-president [illegible]; treasurer [illegible]; [illegible] secretary [illegible]; corresponding secretary [illegible]; recording secretary [illegible]; musical director Carl Anschütz.

THE HARMONIA.

The finest house owned by any German club is not [illegible] by any [illegible] in [illegible] [illegible], is that recently built and furnished by the Harmonia Club on [illegible] [illegible] street, between Fifth and Sixth avenues, fronting the Reservoir Park.

The Harmonia Club was organized in 1852, and had formerly a house in [illegible] street, opposite the Mercantile Library building. The new building was begun in September, 1863, and was finished at the end of January, 1865. Its cost, not including the [illegible], has been a quarter of a million of dollars. The architect was Mr. Henry Fernbach. The [illegible] is one hundred and four feet front and [illegible] [illegible] [illegible] deep; the building eighty feet front and [illegible] [illegible] deep. Twenty feet are reserved in the [illegible] for a summer garden and [illegible], to be planted with vines and flowers, with [illegible], tables [illegible] the [illegible] and a fountain [illegible] [illegible].

On the basement floor [illegible] [illegible] [illegible] kitchen and a [illegible] and the board of management. The library contains about [illegible] [illegible] volumes in German, French and English, and [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]. The [illegible] [illegible] [illegible] floor [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible], parlor, [illegible] rooms, [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] persons. The [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] room, which [illegible] [illegible] [illegible] width of the house, [illegible] [illegible] [illegible] [illegible] [illegible] [illegible].

On the second floor is the large ball and concert room, about [illegible] feet [illegible] [illegible] [illegible] and [illegible] gallery. It is the most splendidly finished room of the kind in America and the members [illegible] [illegible] is not surpassed in Europe. No expense has been spared in [illegible] [illegible] [illegible] mirrors, in chandeliers, and in every sort of decoration to add to its [illegible]. The [illegible] [illegible] cost $[illegible]. There are [illegible] chandeliers, with [illegible] hundred lights, one in the centre and one over each corner of the room. Connecting with the ball room are ladies' parlors and dressing rooms. On the same floor also is the [illegible] dining room or [illegible]. [illegible] pair of stairs [illegible] [illegible] the floors which communicate with the gallery of the [illegible] hall is a large dining room [illegible] [illegible] [illegible] [illegible] the whole front of the house, [illegible] [illegible] [illegible] [illegible] hundred persons. [illegible] on the floor [illegible] [illegible] [illegible] [illegible] of the [illegible] size. These are [illegible] [illegible] on the occasion of grand balls or concerts. Many of the floors of the rooms are of beautiful [illegible] work and have no carpets. All the rooms are elegantly furnished.

The club [illegible] [illegible] three hundred and twenty [illegible] members and is limited to four hundred. The German language is principally spoken. The [illegible] of the [illegible] are under the control of a board of management. During the [illegible] [illegible] there is nearly [illegible] a reception, ball or concert about once every fortnight. [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] day [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] and [illegible] [illegible] to the members. During the [illegible] [illegible] [illegible] generally [illegible] [illegible] grand balls, attended by perhaps five hundred or more persons. The [illegible] are given [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]. At the [illegible] [illegible] was given, Thomas, Wollenhaupt and other [illegible] [illegible] [illegible] [illegible] [illegible]. [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] concert. There is a [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] among the members. The officers are: President M. [illegible]; Vice-President, L. [illegible]; Treasurer, Jacob [illegible]; Secretaries, L. Cohn and M. [illegible].

THE ALLEMANIA.

The Allemania is a very thriving German club which has been in existence about ten years. Its [illegible] [illegible] place was in Lafayette Place, whence it removed to the fine building now occupied [illegible] [illegible] the south side of [illegible] street near Union Square. It has [illegible] [illegible] [illegible] feet front and is [illegible] [illegible] one hundred and [illegible] [illegible] feet deep.

The building [illegible] by the club and has been bought and fitted up at an expense of over [illegible] [illegible] thousand dollars, subscribed by the members. The [illegible] [illegible] room of the [illegible] [illegible] [illegible] handsome and convenient hall, [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] performances [illegible] [illegible] [illegible] Saturday evening, April 15th, two very [illegible] pieces [illegible] played by members. [illegible] operas are also performed occasionally.

The Allemania is the only large club which has a stage for theatrical entertainments. The [illegible], a German club in Twenty-[illegible] street, [illegible] [illegible] [illegible] private performances. This [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]. The [illegible] [illegible] [illegible] [illegible] [illegible] of the hall was given [illegible]. Regular receptions are given every Saturday [illegible] [illegible] [illegible] [illegible] all the German clubs, [illegible] [illegible] [illegible] [illegible] enjoyments of the club [illegible] [illegible] [illegible] [illegible] [illegible] friends. There [illegible] [illegible] [illegible] room, a bowling alley and a [illegible] room. The [illegible] is open every day. The officers are: President, L. [illegible]; vice-president Wm. [illegible]; secretary [illegible] [illegible]; treasurer L. [illegible].

THE GERMANIA.

The Germania Club is composed of a large number of our German citizens, and is conducted in a manner somewhat similar to the American social clubs. It has a large house at No. 184 [illegible], at which it has a reading room, [illegible] room, &c. The officers are: President, [illegible]; secretary, W. Vogel; treasurer, [illegible].

THE PROGRESS.

The Progress is a pleasant club of [illegible] members, having the house [illegible] Twenty-third street, between the Sixth and [illegible] avenues. It is social, and gives [illegible] concerts and [illegible]. The club has its own [illegible]. It is composed of young men [illegible]. President, Otto [illegible]; Vice President, [illegible]; Secretaries, Philip Frank and [illegible]; Treasurer [illegible].

THE AECHENBROEDEL.

The Aschenbroedel is a club composed [illegible] of musicians, many of them belonging to the orchestras of the theatres. Whenever [illegible] are wanted for any large orchestra they can [illegible] at the club. The club has [illegible] a pleasant house, No. [illegible] Fourth street and Second avenue. There [illegible] library, &c., and the [illegible] about three hundred. Most of [illegible] German artists of the city belong to [illegible]. The president is Francis X. Diller, [illegible] Gebhardt.

Gounod's "Romeo and Juliet."

From the London Review.

MM. Barbier and Carré, the composer's [illegible], have followed Shakespeare's version of Romeo and Juliet [illegible] very closely. [illegible]

[illegible]

M. Gounod prefaces his opera with a [illegible]

[illegible]

[illegible] which is [illegible] after all, in the one great condition of Romeo and Juliet. In the [illegible] M. Gounod has surpassed his "Faust" [illegible]. That the work as a whole will greatly enhance its composer's reputation, we do not for a moment doubt, and we have [illegible] little hesitation in predicting for it an honourable abiding place in the lyrical theatre of this country.

Music Abroad.

Paris.

The Correspondent of the London Orchestra (April 13) begins his letter thus:—

"I am thoroughly sick of the Exhibition and the Pianos-Chickering—especially the latter. You have nothing now but [illegible] Chickering pianos; you can [illegible] Chickering pianos, and I believe [illegible] Chickering pianos [illegible]. You know how [illegible] an American is, when he gets [illegible]." Well, the Chickering piano is an American institution, and Paris is full of Americans, as you can [illegible]

Digitized by Google

after how we are worried with the [illegible] of the instruments. The papers—the French papers—are shameful [illegible] and [illegible] with Chickering. I believe the Museum [illegible] been here from New York and carry [illegible] parable piano with them [illegible] for the [illegible] (Interesting everybody with his superiority to all other instruments from the days of David downwards. I only hope I shall not come across them more all!

The same writer chronicles the success of Gounod's *Romeo and Juliet* (described on another page):

The essential was [illegible]. Mme. Carvalho is the ideal *Juliette* graceful, experienced, tender and [illegible] [illegible] advantage. Her part was [illegible] of [illegible]. [illegible] [illegible] *effets de force* which [illegible] [illegible] The [illegible] [illegible] [illegible] *Trop* [illegible] [illegible] [illegible] and [illegible] *Dresseuse* [illegible] [illegible] the Lyrique [illegible].

At the Opera, the "*Africaine*" has been resumed for the purpose [illegible] the [illegible] in "*Don Carlos*" [illegible] greater part of the said artists, however [illegible] heard both in the same opera and [illegible]. Mlle. [illegible] played [illegible] much talent. When *Don Carlos* was resumed there was [illegible] and a considerable [illegible] The Opera Comique is still [illegible] *Mignon* and the "*Fils de Brigadier*" [illegible] in *China* [illegible] what [illegible] "*Étoile du Nord*" and *Robinson Crusoe*" by way of [illegible] at the Italiens [illegible] As the last [illegible] *Columella* [illegible] good house when Adelina Patti sings with the [illegible] [illegible] [illegible] closed and [illegible] [illegible] [illegible] the theatre will reopen. Report says that Offenbach is [illegible] to content himself with [illegible] [illegible] of [illegible] property for the plans of [illegible].

The competition opened by the Imperial Commission of the Exhibition in order to obtain a Cantata and a Hymn of Peace worthy [illegible] France and the great events of the summer of 1867 closed on the [illegible] The product [illegible] of the successful candidates are to be sung at the [illegible] Imperial [illegible] [illegible] the month of July next. The poets [illegible] as to all the competitors [illegible] responded to the call of the Imperial Commission with [illegible] extraordinary [illegible]. They [illegible] the words of no fewer than 3,500 cantatas and [illegible] hymns [illegible] 100 verses we have 100,000 verses. Then [illegible] hymns of peace there are [illegible] 500. The [illegible] [illegible] [illegible] the authors have to [illegible] 5,000 verses [illegible] 6,000 [illegible] and 110,000 verses. The special literary and musical commission have not [illegible] from the [illegible] [illegible] [illegible] M. Auber [illegible] in [illegible] [illegible] [illegible] are [illegible] being [illegible] [illegible] yet [illegible]. The successful [illegible] will receive a prize of 3,000 fr. and a gold medal.

London.

The *Choral* [illegible] gives us the following brief summary of [illegible] fortnight [illegible]:

ROYAL ITALIAN OPERA.—*Fra Diavolo*, *L'Africaine*, *Un Ballo in Maschera* and *Masaniello* have been the operas of the past fortnight. In the first two M'lle Lucca sustained the chief role. In the *Ballo* M'lle. [illegible] made her début as Oscar. Her figure is very small—almost childish [illegible] [illegible] [illegible] and [illegible] of singing [illegible] [illegible] to the [illegible] Signor Graziani was the [illegible].

HER MAJESTY'S THEATRE was opened for the season [illegible] with Mozart's *Nozze di Figaro*, one of the most powerful [illegible] in last year's programme. The cast is nearly the same as before, with Mlle. Tietjens as the Countess, Mlle. Sinico as Susanna, and Mr. Santley as the Count. [illegible] Tietjens sang "Dove sono" we need hardly say. Her voice is as fine as ever and her remarkable powers of vocalisation still magnificent. The same [illegible] be said of Mlle. Sinico and M. Santley who were loudly encored in the duet "Crudel perchè," and in other places. Mr. Charles Lyall whose agreeable though light tenor voice we have frequently mentioned in our concert notices, made his first appearance as Basilio, one of the smallest parts of the opera. He sang and acted well though he hardly had [illegible] opportunity of showing his powers. The Bartolo [illegible] Signor Ardiel, were as excellent as ever.

CRYSTAL PALACE. On the 20th ult. Mendelssohn's *Hymn of Praise* was performed on the day of the [illegible] concerts [illegible] the Handel [illegible] being [illegible] played under M. Manns [illegible] The afternoon [illegible] concerts were brought to a [illegible] [illegible] grand performance of Beethoven's Symphony No. 7. The concert-room was densely packed [illegible] [illegible] A novelty was a [illegible] in the programme in the shape of a new Pianoforte Concerto from the pen of Mr. Benedict who conducted [illegible] [illegible] received [illegible] from the audience and [illegible] Miss Arabella Goddard gave a fine interpretation of the Concerto, which consists of three movements—allegro moderato [illegible] [illegible] [illegible] [illegible] [illegible] brilliant passages for the [illegible] [illegible] by Miss Goddard's splendid powers of execution. We shall hope to renew our acquaintance with [illegible] [illegible] The vocalists on Saturday were Miss Edith Wynne, [illegible] singing of the famous [illegible] from *The Seasons* [illegible] [illegible] [illegible] the value of [illegible] [illegible] well-deserved encore. Mme. [illegible] who chose two songs by Mozart, and Mr. [illegible] Morgan the [illegible] who [illegible] [illegible] to Mr. [illegible] serenade than to the "Slumber song" from *Masaniello*. The [illegible] *Walhalla* [illegible] [illegible] opinion [illegible] a programme of [illegible] we could hardly [illegible] [illegible] a [illegible] number from [illegible] The list of [illegible] is the [illegible] [illegible] [illegible] to put forth their programmes for the coming season [illegible] [illegible] [illegible] [illegible] the [illegible] [illegible] [illegible] [illegible] Meyerbeer schools, and in addition a grand [illegible] of [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] The proceeds are to be devoted to the [illegible] [illegible] portion of the Palace recently destroyed by fire. The directors' policy has always been pro bono publico.

BERLIN. The Symphony Soirée of the Royal Orchestra, on the [illegible] celebrated the 25th year of these concerts. Besides [illegible] classical works there was a Prologue spoken by [illegible] Wagner and 25 new Variations composed [illegible] by [illegible] Taubert. Of the 321 Symphony Soirées thus far given, Capellmeister Taubert alone has conducted 307.— In the preceding Soirée were given Cherubini's *Abencerages* Overture, Beethoven's *Egmont* music, and his Septet with all the strings of the orchestra [illegible] and wind instruments. The [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]—The second Cecilia concert, under Radecke, gave Beethoven's "No. 96 of [illegible]," [illegible] piano Concerto, played by [illegible]; the *Loreley* finale and the [illegible] *Psalm* of Mendelssohn.

Dwight's Journal of Music.

BOSTON, MAY 25, 1867.

Music in Boston.—Review of the Season, 1866–7.

That the past season has been richer than we have before experienced, both in the number of concerts, in quality of programmes, and the general excellence of performance, our columns have continually shown. Equally remarkable is the short, decided manner in which this rich season has come to a close, earlier than usual, for very [illegible] there was a simultaneous [illegible] of appetite after such continuous high living. The end was noble, worthy of the whole—the Ninth Symphony and the Oratorios—we could not be content to leave it there, with the best last. And so the musical season, as we look back upon it, has a certain wholeness: we see it round and ripe; it did like a ripe fruit drop at once. With more than usual satisfaction we may count up the works of master composers, in all forms, which these months have given us. The list of fine works which have been heard in Boston will compare not unfairly this time with that of any European city.

I. ORCHESTRAL MUSIC.

From Nov. 30 to April 19, the Harvard Musical Association have given ten "Symphony Concerts," eight in the regular subscription series (only six last year) besides the benefits for the Orchestra and for the Orchestra. The orchestra numbered 52 instruments. The popular Wednesday Afternoon concerts of the Orchestral Union (about 30 instruments) began later than usual, last week of February and were eight in number; they might have gone on a month longer to advantage, had not other engagements of the Music Hall prevented. Every one of these 18 concerts has given us a good Symphony, as well as other good things. Here is the list.

a) SYMPHONIES. (*Symphony Concerts*): Beethoven Nos. 3 (*Eroica*) 5, 8 [illegible] 9 (Choral).—Mozart, in E flat and the smaller of the two without Minuet, in D.—Schumann, No. 2 (C major) and 4 (D minor).—Gade, No. 1 (C minor).—*Orchestral Union*: Beethoven Nos. 1, 2 and 8;—Mozart, in E flat, and in D major;— Mendelssohn, in A minor;—Gade, in C minor (*new*).—Beethoven's No. 7 was heard again in Mrs. Cary's benefit concert.

b). CONCERTOS. *Symphony Concerts*: Beethoven, for Piano, No. 3 in E flat (B. J. Lang), No. [illegible] (H. Leonhard), for Violin in D 1st movement (Carl Rosa).—Mendelssohn, Violin (twice, C. Rosa and Camilla Urso).—Schumann in A minor (O. Dresel);—Hummel, in F minor op. [illegible] (C. Petersilea).—Norbert Burgmüller in F-sharp minor (E. Perabo).—Hummel, in A minor (J. C. D. Parker).—*Orchestral Union*: Mendelssohn, for Piano in D minor (Petersilea);— Weber, in E flat (F. Dane) and Concertstück (Alice Dutton).—The Mendelssohn Violin Concerto was also played once more by Mme. Urso, in a miscellaneous concert given for her benefit. The second Concerto of Beethoven, and those by Schumann (in the complete form), Hummel and Burgmüller were new in Boston.

Besides these the Parepa concerts (very miscellaneous in their programmes) brought out Spohr's Violin Concerto in G (Rosa), single movements of Schumann's piano Concerto (played by Mills) do. of Chopin's in E minor; Military Concerto by Leonard (Rosa) part of the Mendelssohn Violin Concerto (Rosa) &c. And a concert of the "N. E. Conservatory" had for a novelty Mr. Goldbeck's Concerto in D (piano) played by himself.

c) OVERTURES. The Symphony Concerts have given Gluck *Iphigenia*; Mozart *Zauberflöte*, *Idomeneo*; Weber *Euryanthe*; Beethoven *Leonore* (No. 1) *Egmont*; Mendelssohn *Hebrides*, *Melusina*, *Ruy Blas*, *Meeresstille* (twice); Schubert *Fierabras*; Schumann *Genoveva*; Cherubini *Anacreon*, *Les Abencerages*; Wasserträger.—The Orchestral Union: Mendelssohn "*Midsummer Night's Dream*," *Hebrides*, *Meeres-*

ville; Cherubini; *Abencerages*, *Anacreon*; Boieldieu; *Egmont*; Weber; *Preciosa*, *Oberon*.—The Rakoczy, Glinka, and other miscellaneous concerts swell the list by the Overtures to *Heimkehr aus der Fremde* (Mendelssohn), *Nozze di Figaro*, *Don Giovanni*, *Semiramide*, "Merry Wives" (Nicolai), and more not readily recalled. Of course there are always a plenty of the lighter sort.

d). Miscellaneous. Piano with Orchestra: Schubert's *Fantasie*, op. 15, as arranged by Liszt (B. J. Lang); Mendelssohn, Rondo, op. 29 (*Perabo*); *Andante spianato and Polonaise*, op. 22 Chopin (H. Leonhard); Weber's Polonaise in E, transcribed by Liszt, (Lang). These were in the Symphony Concerts. In the Orchestral Union Perabo played Mendelssohn's Capriccio in B minor and Miss Joy (pupil of Lang) the *Andante Spianato*, &c., of Chopin.—Under this head too, we may name one the Toccata in F by Bach, orchestrated by Esser; Mendelssohn's *Capriccio Brillant* piano with orch.

II. Chamber Music.

Concerts of this character, mostly in Chickering's hall, have been very numerous. We have missed to have the hoped for series by Mr. Dresel and by Messrs. Leonhard and Kreissmann. But we have had *four* concerts by the Mendelssohn Quintette Club—a smaller allowance than we have been used to, to be sure, of string Quartets, &c.—but never more classic *eight* piano concerts by Ernst Perabo, some of which were called "Schubert Matinées *four* "Schumann Soirées" by Carlyle Petersilea; three "Beethoven Matinées" by Hermann Daum; a Chamber concert, by Mme. Parepa-Rosa and her husband, with Otto Dresel and other occasional ones,—that in honor of Robert Franz, for instance. Among them all as well as in the larger concerts, we have heard for the first time many solo or concerted pieces by great composers, particularly by Schubert and Schumann. Thus of

J. S. Bach: The Chaconne, for Violin. Violin Fugue in G minor; Air and Gavotte, violin and piano; Preludium in A minor, piano; Gavotte, [illegible] Concerto in C, for three pianos (accompaniment on a fourth piano). Prelude and Fugue in E major and in A minor, from Well-tempered Clavichord; Partita, No. 6, in E minor (7 movements).

Handel: Suite in G minor piano.

Haydn: String Quartet in G flat, op. 64; Trio in G, piano, violin and 'cello (3 times).

Mozart: Quintet (strings) in G minor.

Beethoven: Quartet in E flat op. 4; Quartet, No. 11 in E flat, op. 74 (twice); Sonata in C minor violin and piano; Sonata, op. 47 ("Kreutzer"); 2 Sonatas for 'cello and piano; Romance in F, horn and piano; 32 Variations, with Fugue, piano, op. 35, E flat (twice); Grand Sonata, op. 106, in B flat; Sonata for piano and 'cello, op. 102, No. 1; Sonata, piano and 'cello in F, op. 5, No. 1; Sonata for piano, op. 31, No. 2, D minor; Trio, op. 70, No. 2, E flat; Sonata piano and cello, op. 5, No. 2, G minor; Sonata piano, op. 10, No. 3, D; Trio in B flat, op. 97 (twice); Sonata, piano and violin, op. 24, in F; Sonata, piano, op. 26, A flat; Quartet in E flat, op. 127; Sonata, piano and violin, op. 30, No. 1.

Hummel: Grand Septuor D minor, piano, viola, horn &c. (twice).

Mendelssohn: Piano Trio, D minor, op. 49; String Quartet in D, op. 44; Piano Trio, C minor op. 66; Prelude and Fugue in E minor, piano, from "Notre Temps"; Prelude and Fugue, in D major; *Melusina* Overture, arr. for 4 hands.

Moscheles: "Les Contrastes," for two pianos, with 8 hands.

Schubert: Piano Trio in E flat, op. 100 (twice); Do. in B flat, op. 99 (twice); Rondo for piano and violin, in B minor; *Fantasie*, op. 15, piano; Sonata, op. 122, E flat; Sonata, B major, op. 147; Sonata, op. 120, A major; Sonata in G minor (dedicated to Schumann); Rondo in E minor, op. 84, No. 2 (four hands); Fantasia in F minor, op. 103 (4 hands); Fantasia in Sonata form, in G, op. 78; Variations (4 hands) on an original theme, in A flat, op. 35; Sonata, F minor, op. 143 ("Tout ensemble"); twice; Sonata in B flat (posthumous); String Quartet (posthumous), D minor.

Schumann: Toccata for piano in C, op. 7; String Quartet, in A, op. 41, No. 3; *Fantasie*, piano, op. 17 (in three movements); Sonata, F sharp minor op. 11; Sonata in G minor, op. 22; Concerto in A minor op. 54 (with piano accompaniment); Variations for two pianos; *Fantasie-Stücke*, op. 12 (3 pieces); Quartet in E flat, op. 47 (piano and strings); three Romances for oboe and piano; Adagio and Allegro, op. 70, for horn and piano; Canon, in B minor; *Etudes Symphoniques*, in form of Variations, op. 13; *Abendlied*, arr. for violin and piano by Joachim.

Chopin: Rondo; Fantasie-Impromptu, C sharp minor op. 66; Concerto in E minor, with piano accomp.; Concerto in F minor with piano accomp.; Prelude No. 15, op. 28; Etude, No. 3, op. 10; Scherzo in B minor (twice); Polonaise C sharp minor; Andante spianato and Polonaise; Berceuse, Waltz, &c. &c.

Rubinstein: Piano Trio in A minor, op. 34.

Wieniawski: "Legend" for violin.

Gouvy: Sonata for piano and violin, in G flat.

Goldmark: Suite, Quartet in B, op. 25.

Reinecke (of Leipzig): Sonata, piano, op. 27.

Brahms: Sonata, op. 1.

Norbert Burgmüller: Duet for piano and clarinet, in E flat, op. 15.

This was the instrumental music; though we are not able to make the list entirely complete. We have yet to enumerate the Oratorios, &c.

Organ Concerts in the Boston Music Hall are still kept up every Wednesday and Saturday noon. The crowd of other musical engagements has prevented our giving much attention to them for some months past, and the slight edition of the Health's repertoire have rendered it unnecessary. The performers for the most part, have been Mr. Prevost, Mr. Lang, Mr. Thayer, Mr. Willcox or Mr. Whiting. The programmes show frequently a single piece of Bach; frequently one of the six Mendelssohn Sonatas; now and then an organ Concerto of Handel (Mr. Thayer); but oftener extracts from the Oratorios and those of other masters, French Offertoires, variations, transcriptions of Overtures, Symphony movements, choruses, songs, &c. &c. Naturally in so many concerts (it has gone on now for three years and a half) and with so many organists, the greater part of what is fairly available for such use has been used over and over. To the real lovers of organ music it is a comfort to feel that he can drop in once in a while and hear a good Fugue or Toccata of Bach, or something else that is fairly so.

Last Wednesday the rent at was to a rather varied by the return to the Organ, after long absence (mostly in Germany), of Mr. John K. Paine, who played with all his fine mastery the great Passacaglia with its wonderful variations, in C minor, and a lovely Choral Variation (Choral Vorspiel) of his master Bach, a Theme with Variations by Thiele, in a difficult and very effective Fantasia and Fugue and a most elaborate Larghetto of his own composition, besides more being so great an abundance of the latter and more who had come out on one of the movement of day to hear him.

Mr. A. P. Peck has his Annual Benefit Concert this evening at the Music Hall. All our concert goers know who Mr. Peck is, and have reason to feel obliged to him. The duties of Superintendent of that Hall are not light, demanding a clear head and unruffled temper, and Mr. P. has done his part in the manifold catering for our musical enjoyments to the satisfaction of all parties. He should be remembered; the more especially now, because he was a loser to a considerable amount, by robbery, during the recent fire in the ticket office. He announces a very attractive list of artists: Miss Kellogg, Miss Adelaide Phillipps, Miss Nettie Sterling, the new New York Contralto, Mrs. H. M. Smith, Mrs. J. S. Cary, Mrs. C. T. Joy, the young pianist, pupil of Mr. Lang; Mr. Geo. Hartell, the fine tenor lately returned from Europe; Messrs. M. W. Whitney (bass) and James Whitney (tenor); Mr. E. M. Heubner, Mr. Willcox for the Organ, and Mr. Howard M. Dow, accompanist.

Salem, Mass. Last Monday evening the old town rejoiced in its first "Symphony Concert" given by Mr. M. S. Downs, with the aid of Miss Annie [illegible] Philharmonic Boston Symphony Orchestra under the direction of Mr. D. J. Lang. The object was to raise funds towards the erection of a new music hall, which Salem sorely needs in fact, for this ever wealthy city has some very musical people sending quite a delegation always to our Oratorios and Symphony Concerts in Boston. The occasion is said to have been in every sense most successful. This was the programme:

Symphony No. 5, Op. 67	Beethoven.
"Oh mio Fernando," from *Favorita*	Donizetti.
Overture to "A Midsummer Night's Dream"	Mendelssohn.
Cradle Song	Lindner.
Concert Waltz, "The Village Swallows"	J. Strauss.
Schubert Serenade	Stolz.
Wedding March	Mendelssohn.

The Chickering Pianos are evidently attracting the chief attention in the musical instrument department at the French Exposition. Witness the subsequent confession of an Englishman—an English-made Music Abroad. Our own correspondent [illegible] though he gives no name to [illegible] the Chickerings for by "the American system" in pianos, we are to understand the complete iron frame first invented and patented by Jonas Chickering forty years ago, and used by other makers since the patent ran out.

The *Transcript* publishes the following:

The Great Organ in the Plymouth Church (Brooklyn, N. Y.) is the largest instrument ever built in the United States. In consequence its very gratifying to its builders, who have received the following letter from Rev. Henry Ward Beecher, pastor of the church.

Brooklyn, N. Y. May 7, 1867.

Messrs. E. & G. G. Hook, Boston, Mass.

Gentlemen:—In reply to your request, it gives me great pleasure to express my satisfaction for the noble organ which you built for Plymouth Church. It has given the utmost satisfaction, and even the anxieties that may have been felt were entirely unnecessary; for it is ranked as belonging among the very first of remarkable organs, and is now matched by but light pieces of the line. I have yet to hear one voice as to its effect on the congregation, or of its being a defect and unfortunate.

For myself, though I was early pleased, from the first, yet every week my pleasure is renewed and my appreciation of the instrument more heightened. I can see no improvable defect or fault, and it ought to afford you great satisfaction to know that you have built an instrument so admirable and grand that hereafter it must be mentioned in every history of the organ and esteemed, for generations, to be quoted as among the triumphs of skill.

Some of its best effects, particularly in the bass, are much curtailed by the position in which it stands. If there were more room for its full range, we know there to be instruments of the place where it is constructed to stand.

I shall always be grateful to you for this labor of love as I am now to me, as well as of gratitude and with connections through happy that secures your instruments. I am, truly, yours,

HENRY WARD BEECHER.

Musical Correspondence.

PARIS, APRIL 25.—We are just now deluged with concerts; concerts in the open air, concerts within doors, in all houses and in all sorts of places. Last Sunday M. Alard gave his 5th Séance of Chamber Music at the Salle Pleyel. The programme included Mendelssohn's Piano Trio in C minor, Beethoven's Quartet in B major, op. 18, No. 6; a Theme from the "Magic Flute" arranged for piano and cello by Beethoven; and, lastly, Mozart's Quintet in G minor, with the lovely Finale. M. Diémer was the pianist.

On Thursday evening Joachim gave his last Séance of Chamber Music at the Salle Pleyel. The programme was very fine, and I give it to you here:—

Quartet, E flat, op. 127, strings	Beethoven.
Trio, B flat, op. 97, Piano	"
Diémer, Joachim, Jacquard	
Lieder { "Wonne der Wehmuth" [illegible] }	"
Mme. Joachim	
Romance, Violin solo, G maj	"
Quartet, C min. op. 18, strings	"

All Beethoven, as you see, with a rare breath certainly was. The Trio—in particular—was very admirably done and the lovely Adagio is a masterpiece of a sincere treatment. Mme. Joachim has a superb contralto voice, full and rich in quality and sang the Mignon with a passion and abandon which are—happily—rare.

On Friday afternoon the reign of out-door musical entertainments was fairly inaugurated by a concert in the Champs Elysées, at which were given the following selections:

1st movement, 5th Symphony	Beethoven.
2nd movement, 5th Symphony	"
[illegible] Overture	Von Weber.
[illegible]	Haydn.
2nd movement 8th Symphony	Beethoven.
3d movement 2nd Symphony	"

Certainly the choice was very fine, which was the admission fee.

In the evening Pasdeloup gave an orchestral concert at the Cirque Napoléon, and here are the attractions:

Prelude of Lohengrin, with Chorus [illegible]	Mendelssohn.
Adagio Quintet, op. 108	Mozart.
(Clarinet and string orchestra)	
Violin Concerto, E minor	Mendelssohn.
M. Joachim.	
1st Part of The Creation	Haydn.
Suite for Violin	Bach.
B minor.—Sarabande—Presto.	
Schiller March (Overture)	Rossini.

The immense building was crammed and packed with people an hour before the commencement of the Concert, and hundreds were unable to gain admittance. The sensations of the evening were the solos of Joachim. Never have I heard such a marvellous thing as his rendering of the Mendelssohn Concerto. Though a silence of more than 4000 persons was breathlessly still, each every note was perfectly distinct even in the more remote portions of the auditorium.

When he had finished, I was fairly appalled by the earthquake of applause which greeted him. The violinist bowed three or four times. These enthusiastic crowds cheered, waved their hats, their handkerchiefs and acted like a parcel of madmen. The Bach Suite was wonderfully quaint and lovely and it was an interesting study to see how lovingly the artist played, as if in tender reverence for the dead master.

P.

Music in the Moravian Villages.

NAZARETH, PA. MAY 5.—You will probably be pleased to learn that a musical and solemn currents and the existence of ones in this ancient village of Nazareth a Moravian settlement that began in 1740, and that the love for the fine art of tone is cultivated by both young and old.

The musical history of our place dates back as far as 1785 when the Principal of Nazareth Hall instituted a "Collegium Musicum," which had its weekly reunions, and soon gathered around it all those who had a fondness for hymns of joy and gladness, the bassoon, flute, clarinet and all stringed instruments. Since those early and simple days many changes have taken place in these homes of the Moravian people. The appreciation of the beautiful in the forms of a purely ecclesiastic religious culture has, in some degree, wanted into more secular shapes, and the most fascinating sound, the most sacred duties, yet persist in it as mingling with the drone of a goodly and commonplace worship.

But amidst all this decline music yet lives. Although it has passed through numerous periods of neglect and indifference—when the works of the great masters were laid on the shelf with the violin, violoncello, etc. and were discarded and forgotten,—ever and anon some new genius springs up, and inspires all around him with the love of tone.

At this time we are fortunate in having an excellent Sextet of brass wind instruments under Mr. [illegible] who is the sum and self enjoyment of a practical musician, adds the most admirable skill and precision. In addition to the wind instruments of this Sextet and ordinary band the Männerchor of Nazareth Hall, consisting chiefly of the tenors of the aged residents, carries in point of classical selections with perfect training with most of the German clubs of the adopted Vaterland.

Then we have some reputable pianists, violinists, flautists, who delight our little musical public. When a concert of both vocal and instrumental music is given, the young fellow graciously lend a helping hand, and then the tout-ensemble becomes attractive and frequently challenges the attention of a veteran critic who may chance to see his way by wandering into these retired precincts.

Last, but not least, is the youthful Männerchor consisting of the boys of the Hall under the guidance of their teachers, who act their part in the general satisfaction of the audiences attending the Entertainments, as they are called, which are invariably given at the close of a session.

A few evenings ago we had a pleasant soirée of fond on behalf of the Southern Relief Fund, the programme of which was as follows:

Chorus, "Schöner [illegible]"	Möhler.
Orchestra, "[illegible] Ocean"	Adam.
[illegible] "[illegible]"	Hoffman.
Trio, Le Chalet	A. Wood.
Song, [illegible] "[illegible]"	Schubert.
Orchestra, Pot Pourri from "Norma"	Bellini.
Violin, Flute and Piano, Quartet	
[illegible] "Gute und Zeit"	
Chorus, Motett	Rolle.
Orchestra, Pot Pourri from "[illegible]"	Verdi.
Quartet, "Der [illegible] Feier"	Abt.
Trio, Piano, La Fille de Regiment	Donizetti.
Orchestra, Pot Pourri from "Il Trovatore"	Verdi.

In a neighboring village, Bethlehem, music constitutes a large portion of recreative thought, and in addition to the respectable body of dilettanti to be found there, schools of musical instruction are numerous, and great facilities offered to those who seek proficiency in the art. Many celebrities repair to Bethlehem to hear and to be heard, and the whole intellectual atmosphere is redolent of harmony.

During the past winter the Philharmonic produced, and afterwards repeated twice, Schumann's "Paradise and the Peri," which they claim to have introduced to the notice of an American public. How true the claim may be, however, any having no data on the subject.

Here as well as at Nazareth the struggle is with the onward moving spirit of the age, with the "as the world goes," and in consequence, the "Star Spangled Banner" draws a larger audience than Beethoven's Ninth Symphony or Mendelssohn's "St. Paul."

S. H.

Special Notices.

DESCRIPTIVE LIST OF THE

LATEST MUSIC,

Published by Oliver Ditson & Co.

Vocal with Piano Accompaniment.

If I were a voice. Song. *E. Knapp.* 30

A beautiful poem, happily suited to words.

Liebhart Polka. "Come, come." *E. Mohler.* 40

A fine polka, in the first place, and the words which are set to it are elegant.

Douglas, tender and true. Song. *Lady John Scott.* 30

A ballad of words and music. The song likely to be widely popular. One of the best of its kind.

Withered flowers. Song. *Schubert.* 25

Shower of tears. " " 35

Both belong to the series of "The Maid of the Mill," and are fine specimens of delicate expression.

Sicily. Bright are thy plains. Song. *Mendelssohn.* 30

The Husband's song. " " 30

The Honeysuckle. " " 30

The first gives vent to the young composer's enthusiasm on the visit to Italy. The second and third are good "home songs." The happily [illegible] mental [illegible] character.

Breathe forth through the night. Song. "Irene." 30

O handmaids of Irene. Song and Chorus. 30

The first one of these ladies, and the second very lively. May be sung as a "Madrigal chorus" in which form it is used in the "[illegible] of Irene" or "Irene."

Passing my door. Song. *H. Abade.* 30

Come and meet me darling. Song. *F. Berger.* 30

Watching. " *W. C. Wentbrook.* 30

Always fine, that they are in that popular style which a muse likely to be popular.

Sing me to sleep, mother. Song. *Anna Marchant.* 30

Come back to Kathleen. " " 30

The heart can be so very cold. " " 30

The more recommendable very happily in them as to the last, and they are by one composer.

Instrumental.

Wedding March from Mendelssohn. *Jedl.* 30

The well known march, made into a sort of fantasia.

The Guest. Galop brilliante. *Alphonse.* 30

En Avant. Pas redoublé. *Fauconier.* 30

Bright galloping piece of moderate difficulty.

Hilda waltz, simplified. 4 hds. *Hallak.* 35

Bolero. Festival and Birthday. " *W. Ihm.* 40

Trolls, the practice, and, of course, well arranged.

Nothing very difficult.

Quickstep March. *J. C. Murdock.* 35

Gen. Butler's March. *E. C. D. Hobbs.* 30

Both are quite bright and pretty, and not hard.

Ladies' reception March. *Nothnagle.* 30

Sounds from Buxton. *Anna Marchant.* 30

Aulia Waltz.

Birth-day Polka.

Fantasia Schottische.

Three pieces of very graceful character, by a lady composer.

Nightingale. Nocturne. *C. D. Wilson.* 35

By a good musician and teacher; pleasing and useful.

La Sérénade Waltz. *C. De Jenon.* 30

A "well-tempered" waltz, but although carrying a simple graceful melody along it quite brilliant. Of medium difficulty.

Tarantelle. *W. Kuhe.* op. 11b. 30

To be played very swiftly, and a good specimen of the kind of piece. Fine for practice.

Books.

THE MUSICAL SCALE. By *Horace P. Biddle.* $1.25

A theoretical work of great interest and value. The thoughts therein are quite original, and forcibly presented.

MUSIC BY MAIL.—Music is sent by mail, the expense being two cents for every four ounces, or fraction thereof. Persons at a distance will find the conveyance a saving of time and expense in obtaining supplies. Books can also be sent at double these rates.

Dwight's Journal of Music.

Whole No. 683. BOSTON, SATURDAY, JUNE 8, 1867. Vol. XXVII. No. 6.

G. L. S.

BY JOHN G. WHITTIER.

He has done the work of a true man,—
 Crown him, honor him, love him.
Weep over him, tears of woman,
 Stoop manliest brows above him!

O dusky mothers and daughters,
 Vigils of mourning keep for him!
Up in the mountains, and down by the waters,
 Lift up your voices and weep for him!

Take up the burden, O [illegible],
 Mourn for thy free provider!
As thy feet by the war-storm beaten,
 Drop thy tears of [illegible] O [illegible]!

For the warmest of hearts is frozen,
 The freest of hands is still;
And the gap in our picked and chosen
 The long years may not fill.

No duty could overtask him,
 No need his will outrun;
Or ever our lips could ask him,
 His hands the work had done.

He forgot his own soul for others,
 Himself to his neighbor lending;
He found the Lord in his suffering brothers,
 And not in the clouds descending.

So the bed was sweet to die on,
 Whence he saw the doors wide swung
Against whose bolted iron
 The strength of his life was flung.

And he saw ere his eye was darkened
 The sheaves of the harvest-bringing,
And knew while his ear yet hearkened
 The voice of the reapers singing.

Ah, well!—The world is discreet;
 There are plenty to pause and wait;
But here was a man who set his feet
 Sometimes in advance of fate,—

Plucked off the old bark when the inner
 Was slow to renew it,
And put to the Lord's work the sinner
 When saints failed to do it.

Never rode to the wrong's redressing
 A worthier paladin.
Shall he not hear the blessing,
 "Good and faithful, enter in!"

—*Atlantic Monthly.*

Music in Vienna in the Year 1796.

Translated from Thayer's Life of Beethoven.

(Continued from page 34.)

The example given by the Imperial family of Austria through so many years had produced its natural effect, and musical knowledge and taste were generally diffused amongst the princes and nobles of the empire. Some of the wealthier princes, like Esterhazy, maintained complete musical establishments even to an Italian Opera; others were content if they could have in their family chapel a musical Mass with orchestral accompaniment; where that was impossible, there was at least a small orchestra organized, frequently composed of household officers and servants, who were selected with regard to their musical abilities and so on down to a band of wind instruments, a string Quartet, and even to a single organist, piano-player or violinist. What was said in an earlier chapter about music as a necessity for the courts of the ecclesiastical princes, applies in a great measure likewise to the secular nobility. At their palaces and country seats in summer some entertainment had to be provided for many otherwise tedious hours; and in their city residences during the winter they and their guests could not act, dance and play cards all the time: hence music got to be a universal and a favorite resource; at any rate it was the fashion. Besides persons of high birth, those also who occupied a high social position by their talent, culture or wealth, followed that example, and opened their saloons to musicians and music-lovers, mostly moved thereto by a real, sometimes by an affected taste for the art, at all events supporting it and furthering its progress. Hence arose an enormously great demand for chamber music, vocal and instrumental, but especially the latter. The demand brought with it the supply by encouraging genius and talent to work in this direction; and so the Austrian school of instrumental music soon attained the first rank in the world.

During some months of the year Vienna was filled with the high nobility and gentry of Austria, but those other parts of the German empire. Those who spent the most of their time at their own little courts came for a short time to the capital; others reversed the habit, making the capital their usual residence and leaving their estates only in the summer. Many a noted composer who stood in the service of the former class, was in this way brought occasionally for a short time to the metropolis; as Mozart by the archbishop of Salzburg, Haydn by prince Esterhazy; by the latter class distinguished composers or virtuosos, who lived in the city, were frequently taken into the country for the summer, and then they were treated as equals and lived like high gentlemen. Thus Salieri was the guest of prince Schwarzenberg, Schenk of Auersperg; Mozart travelled with Lichnowsky to Berlin, Dittersdorf with Count Lamberg to Troppau; Gyrowetz visited Count Fünfkirchen, and many others in a similar manner.

A further means of furthering the Art was the ordering and purchasing of compositions, and not merely from composers of established fame, like Haydn, Mozart, C. P. E. Bach, but also from young men yet unknown, who thus received the double benefit of pecuniary support and the opportunity to show their ability. Thus prince Krassalkovits and Count Batthyani bought of the young Gyrowetz his new Symphonies; Esterhazy ordered of him three Masses, a Vesper and a *Te Deum*; Auersperg employed Schenk's talent for his private theatre; and as for chamber music, the catalogues of private collections of those days contain long lists of manuscript works, which had been ordered or purchased of composers now entirely forgotten.

Instrumental virtuosos, who were not permanently engaged in the service of a prince or a theatre, sought as a rule the reward for their studies and exertions in the private concerts of the nobility. If they were composers at the same time, they brought their compositions to a hearing at such concerts. The reader of the life of Mozart will remember how directly he depended upon this resource, to earn a living for himself and family. One may say that, except in London, a musical public as we now understand the expression, did not exist in the year 1791; in Vienna at least, with its 200,000 inhabitants, a virtuoso seldom ventured to announce a concert, for which he had not already obtained a subscription sufficient to secure him against loss, on the part of those in whose residences he had already produced his talent with success. Thus Mozart, in a letter to his father (1784) announcing his three subscription concerts, mentions 4 engagements to play at prince Gallitzin's between Feb. 26 and March 25, and 1 at Count Johann Esterhazy's for March; and in the following year Leopold Mozart writes to his daughter that her brother's piano between the 10th of February and the 12th of March had been carried at least 11 times to the theatre or to prince Kaunitz's, or to Count Zichy's. Beethoven "remaining without salary in Vienna until he be recalled" found in these opportunities and in his lessons a rich income.

But this circumstance requires some further observations.

About 11 years before Beethoven came to Vienna, Riesbeck, where he speaks of Art in that capital, had written: "Music is the only thing in which the nobility show taste. Many houses have a special band of musicians to themselves, and all public musical occasions show that this department of Art stands in distinguished estimation here. Here four or five great orchestras can be brought together, all of them incomparable. The number of virtuosos proper is small, but as regards orchestral performances, one can scarcely hear anything finer in the world. I have already heard from 30 to 40 instruments play together, and they all gave such a correct, pure and distinct tone, that you would think you heard a single supernaturally powerful instrument. One stroke animates all violins and one breath all wind instruments. . . . There are about 400 musicians here, who are divided into various companies and often work together many years unseparated." (I. 173.)

How many such orchestras were still kept up in 1792–93 it is now perhaps impossible to determine: those of prince Lobkowitz, Schwarzenberg and Auersperg may be named with certainty: Count Heinrich von Haugwitz and no doubt also Count Batthyani brought their musicians with them when they came to the city for the season. The Esterhazy *Kapelle*, which had been dismissed after the death of Haydn's former master

some to] have been not yet renewed. Prince Grassalkovits (or Krassalkovits) had limited him to a "*Harmonie-Musik*," a band of eight wind instruments (oboes, clarinets, bassoons and horns), as was then very customary. Baron Braun had such a band, which had to play during dinner time, as during supper in *Don Juan*; this accessory to the scene Mozart had added from frequent personal experience. Prince Carl Lichnowsky and others had also their own string Quartets.

The grandees of the Bohemian and Moravian capitals, Kinsky, Clamm, Nostiz, Thun, Dietrichstein, Salm-Reifferscheid, Sporck, Fürstenberg, Trautmansdorf, vied with the Austrian and Hungarian nobility. Many of them had also palaces in Vienna, and as the majority, if not all, of them passed a part of the year there, and took with them some of the more skilful members of their orchestras to render chamber music, and to form the nucleus of a company when Symphonies, Concertos or large vocal works were to be performed, they contributed their part as well to the musical as to the political and social life of the metropolis.

In one respect no change had taken place since the visit of Kapellmeister Reichardt, ten years before (1783). "The nobility (he says) was perhaps the most musical that ever was; the whole gay people took part in the joyful art, and its light easy disposition, its sensual, pleasure-loving character demanded alternations [illegible] everywhere. Owing to the generosity of the court and nobility, the general prosperity of the public, and the incredible cheapness of the means of living, a multitude of artists from abroad could seek Vienna, and support themselves for life there without any fixed engagement, a thing possible at Berlin as the most easy for some teachers and especially for teachers of the piano, all of whom at that time, and certainly with reason, were bound to the school of Bach."

In another respect a change had occurred in the character of the music performed. "Vienna was certainly at that time" he says, "next to Paris the first city in Europe for practical music, and it lacked nothing but a greater variety in the works performed. The works of foreign masters penetrated there with very great difficulty,—as it is everywhere the case, where people imagine they possess the only true Art and the best taste, and in their self-complacency limit themselves to a single kind. Even then it had been so there with Italian, on whom the composers, as in Vienna and Paris, lived by their productions."

The following ten years, after this judgment was pronounced, had produced a great change, and alternation was no longer a desideratum. Those astonishingly fruitful last eight years of Mozart fell under this period, but his compositions were uncommonly various in their character, and had set up models, which compelled other composers to follow in the way which he had opened. Haydn had just come back, enriched with the experiences which he had gathered during his first stay in London. Van Swieten had during his stay in Berlin learned to appreciate the works of Bach and Handel and those schools and exercised since his return to Vienna (about 1778) a decided and powerful influence on the musical taste there.

Thus were all the conditions preexistent for the full [illegible] of Art in Vienna fulfilled at that time; and in one field, that of instrumental music, in a degree unknown in other cities. The extraordinary results in point of quantity produced in those years may be measured from the trade catalogue (1799) of a single music-dealer, Johann Traeg, which in Symphonies, Symphony-Concertos and Overtures (the last is a necessity) contains the enormous number of 512. Whoever is disposed to regard the so-called "Programme Music" of our time as something new, need only read the announcements in the newspapers of those days, or see superscriptions of Symphonies in almost endless variety as *La Tempesta*, *La Bataille*, *Siege of* [illegible], *Portrait musicale de la nature*, *King Lear*, "Ovid's Metamorphoses" (12 Symphonies by Dittersdorf) and so on.

Perhaps it was only the growing fancy of the young man from Bonn, which had dreamed more of the possibility of carrying instrumental music still beyond the limits reached by Haydn and Mozart, perhaps these dreams had been but vague and unformed experiences of a something unknown which must yet be reached, and that by paths thus far concealed. Admitting such a possibility, then was the time and Vienna was the place for the arrival of a great man to prosecute this field, as London had been 50 years before to Oratorio for Handel.

(To be continued.)

Theatres in Germany.

Our neighbor the *Saturday Evening Gazette*, has great one letter from Leipzig signed "R. L. S." Here, for instance, is one, which we commend to the attention alike of our theatre-goers and [illegible] portment

Leipzig, Aug. 12th, 1857.

If a person would see the drama in its best dress and learn to what a state of perfection the drama can be brought by wise management and a correct appreciation by the people whom it should instruct and amuse, he must come to Germany. With us there is such a tendency to [illegible] one of [illegible] and such a general [illegible] of the stage and its [illegible] the theatre rarely at [illegible] the favor of the higher classes, but [illegible] with [illegible] the theatre is at [illegible] New England a [illegible] place [illegible] and [illegible] spectacles. There are a [illegible] I think I have [illegible] the greatest stars and [illegible] our American [illegible]. In England it is worse, [illegible] there are very many better players [illegible] and two theatres [illegible] the Haymarket and St. James [illegible] managers [illegible] the stage [illegible] Low [illegible] laughter. That there is a great deal of [illegible] connected with the French stage I do not deny, [illegible] of the [illegible] than American [illegible] [illegible] is in a [illegible] that [illegible] a good comedy. France [illegible] her literary men, and [illegible] while the [illegible] of Moliere, Corneille and Racine are extant, good comedy will not be [illegible] its chief [illegible]. Moreover [illegible] as much apology from [illegible] people, not from the stage. The stage is not a [illegible], but a mirror which faithfully reflects the society of the day. If it is supported by houses of set [illegible] and [illegible] which [illegible] Bull [illegible] and Wonders with "The Black Crook" and "Nord Queen." Those who [illegible] is an [illegible] as a sure path to [illegible] and a [illegible] in the way of [illegible] might employ some of their wasted breath in [illegible] the people who [illegible] the position which it now [illegible] occupies.

An artist in one winter Germany has perceived a change. He is surprised at [illegible] an opera company in every [illegible] which boasts [illegible] theatre. [illegible] [illegible] great actors very rare [illegible] the stock companies [illegible] excellent. Throughout the year the drama and opera alternate, both companies occupying the same stage, each playing three or four times a week. Let us commence with the opera. In Berlin and Vienna one can hear one hundred and thirty to forty operas a year by the finest singers in the world and unequalled orchestras; operas never sung and rarely heard of in America are found in the repertory, and the companies are so numerous that an opera is rarely repeated so often as in our little representation of two weeks or a month's duration. The two finest tenors in the world are now engaged in Berlin, Wachtel and Niemann, and, for Germany, receive tremendous salaries. Niemann is bound by contract to sing four months during each year, for which he receives six thousand dollars [illegible] in [illegible] and is obliged to pass the remaining eight months in singing on "guest-spiele," as we would it "starring."

A most admirable [illegible] in Germany of pensioning aged actors and opera singers, provided they keep to their contracts and remain at [illegible] single theatres. For example, Niemann, when no longer fit for singing will receive a pension varying with the length of service, [illegible] to support him and enable him to end his life in comfort. Nearly [illegible] throughout Germany has this provision, and it obviates in a great measure the necessity of paying enormous salaries, as a [illegible] if faithful, will never be left a beggar when the public has used with him. The condition of their members [illegible] of course necessary, but the [illegible] of such an arrangement [illegible] by the [illegible] place at [illegible] the [illegible] about to "guest-spiele." Thus some of the principal singers in London [illegible] the season there are members of German companies, who nevertheless, are very willing to pocket [illegible] three hundred English sovereigns an evening during their vacation.

It would at first seem impossible that enough first class singers could be found to supply the theatres of Germany, so exacting are they, but music is so universally cultivated and the twelve musical conservatories so rich in pupils that the demand is supplied, and in no meagre way. The orchestras, chorus and ballet are almost invariably well trained and efficient to any German opera, and this is proved by the [illegible] when a repertoire of thirty different operas is given in five months, as is the case in Leipzig. Also if you are at some [illegible] where prominent singers cannot be obtained, you will be sure of hearing some of the finest talent in the country once at least during the year by means of this [illegible]. [illegible] are always on the look out for [illegible] all promise from the conservatories, where they can keep to themselves a little while [illegible] they [illegible] and they leave for glory and a large salary.

There is the same variety in the theatrical department as in that of the opera. A great part of German play houses are [illegible] and the plays therefore must be [illegible] changed. Those actors [illegible] convenient [illegible] two or three representations a week [illegible] and [illegible] the [illegible] the year. For example I [illegible] which until then [illegible] many [illegible] representation whatever it may be. I have [illegible] regularly for [illegible] the [illegible] of Germany, the language quickly as well as for amusement, and [illegible] have found only two [illegible] and three [illegible] representations a second [illegible]. I admit that in [illegible] I should not have a great deal of repertoire, but if the pieces are good, which is the case [illegible] to be desired. A [illegible] believe [illegible] few actors who can compare with Booth or Wallack [illegible] in [illegible] of these actors [illegible] [illegible] the [illegible] and it appears [illegible] the play from falling [illegible] upon the stage. Here, when "Hamlet" is [illegible] for the first time, the [illegible] [illegible] and the second [illegible] and then [illegible] considerably [illegible] the play which more than [illegible] be [illegible] of Hamlet himself. The Germans [illegible] thinks it [illegible] correct [illegible] but [illegible] chief performers.

The plays themselves are remarkably good, most of them not so [illegible] one [illegible] a translation from the English or French. I have only seen five [illegible] one city in Dresden, and [illegible] a [illegible] upon the stage [illegible] a high part-colored light was [illegible] lamp. The prices are very low and the accommodations [illegible]. The audiences [illegible] with [illegible] more or less, and [illegible] floor, with but few private boxes. A stranger would

Digitized by Google

doubtless think them very stingy of their applause, and indeed that enthusiasm which takes our theatres by storm is hardly ever seen here. No singer who encored repeats the aria as with us; but bows merely, and often when an actor receives an encore after [illegible] or killing himself, the curtain on rising discovers him in the same position in which he was lying [illegible] is relieved from seeing a dead [illegible] jump up and bow.

[illegible] observance of common sense rules, the [illegible] the plays and actors in Germany, is owing [illegible] taken in such matters by the people. The [illegible] the propriety of [illegible] or [illegible] [illegible] [illegible] from the Stage [illegible] that they are good [illegible] as perfect as possible. [illegible] deserve to find [illegible] and a [illegible] of the Prussian and [illegible] [illegible] Though of course [illegible] exceptions to this, [illegible] Germans go [illegible] or a musical concert, or gallery of paintings, to gratify [illegible]

(From the Daily Advertiser.)

Othello.

AT THE BOSTON THEATRE, [illegible], MAY 31, 1867.*

Upon the shore, I seemed to see,
I watched the [illegible] sky
[illegible]
[illegible] storm of agony
And anger and despair;
With dashing of the waves upon the [illegible],
[illegible] upon the height!
And [illegible] of pealing [illegible] and [illegible]
And lines of lightning in the night.

O, Shakespeare! [illegible]
[illegible] in the heart of man!
[illegible] again, [illegible]
[illegible] page
[illegible]
Of [illegible] and rage.
The [illegible] that we see,
[illegible]
[illegible]
[illegible]
The [illegible]
[illegible] degree.

What [illegible]
[illegible]
[illegible]
[illegible]
[illegible]
[illegible]
[illegible]
[illegible]

[illegible]
[illegible]
[illegible]
And so [illegible]
As [illegible]
[illegible]
Cry of the tiger, [illegible] of the dove,
[illegible]

The [illegible] the [illegible]
[illegible]
The [illegible]
The [illegible]
The [illegible]
The [illegible]
The [illegible]
And [illegible]

E. S. S.

Music in the Boston Public Schools.

In School Committee, Sept. 11, 1866.

The Committee on Music ask leave to submit the following as their Report:

In [illegible] of the operations of the school year which has just closed, your Committee find cause for [illegible] and satisfaction in the general progress which has taken place in this department of instruction. [illegible] real and solid [illegible] been gained [illegible] among which has been the adoption by a large and hearty vote of the School Board of the order appended to the preceding Report of the Committee, making it

* When the great German actor [illegible] played Othello at [illegible] Theatre.

the duty of every teacher in the Primary Schools to devote at least ten minutes to each session to regular instruction in Music. The further introduction of the music charts into both Primary and Grammar Schools has been accomplished as rapidly as circumstances would permit. More unity, method and uniformity of teaching has prevailed; and a greater interest and appreciation of this branch of their work is beginning to be perceptible on the part of the teachers generally.

In the Primary Schools, under the faithful and intelligent supervision of Mr. Mason, the plan of a more thorough and comprehensive instruction [illegible] The [illegible] of the Committee [illegible] Annual School Report [illegible] the body of the Report [illegible] in the Boston Primary Schools, as adopted in the sixth, fifth, fourth and third classes. This programme, with some [illegible] and [illegible] is now carried out more fully in the [illegible] through the second and first classes may very properly be [illegible] here.

It is as follows:

PROGRAMME OF ELEMENTARY INSTRUCTION IN MUSIC IN THE BOSTON PRIMARY SCHOOLS.

Requirements for the First Year (Sixth and Fifth Classes).

(1). Pupils should be taught to sing by rote [illegible] exercises and songs of [illegible] of the first [illegible] pages of Hohmann's Practical Course in Singing, Part I. [illegible] the scale ascending and descending, [illegible] One, Two, Three, Four, Five, Six, Seven, Eight, and by the syllables, Do, Re, Mi, Fa, Sol, La, Si, Do.

(2). They shall [illegible] musical notation from the blackboard,—the pupils to copy the notes and other signs upon their slates to the following extent:—

(a) Notes, short and long.

(b) Measures, Bar and Double bar.

(c) Rests, short and long.

(d) The Staff—Degrees (Lines and Spaces).

(e) The G clef.

(f) The first six [illegible] of the scale, in the key of G, written upon the staff with the G clef.

(g) The signification of the following letters p, pp, f, ff, mf; also the repeat.

(3). Music charts for daily practice.

(4). Other songs and exercises at the discretion of the teacher.

Second Year (Fourth and Third Classes).

(1). Continuation of Songs through Hohmann's Part I., by rote, with [illegible] the [illegible] by note; also the following additional characters in musical notation:

(a)

(b)

(c)

(2) Double, triple, quadruple, and [illegible] time, including Accentuation and manner of beating the time.

(3) Music charts for daily practice; also [illegible] songs and exercises at the discretion of the teachers.

Third Year (Second and First Classes).

Pupils for transfer to the Grammar Schools should be able

(1). To sing all the songs and exercises in Hohmann's Practical Course, Part I. by note.

(2) To describe, by its intervals, the Major Diatonic Scale.

(3). On hearing a musical phrase, to tell in what kind of time it is; also to describe double, triple, quadruple and sextuple time, including accentuation and manner of beating the same.

(4). To write, at dictation, the whole, quarter, and eighth notes, and their corresponding rests.

(5). To write the staff and the g clef in its proper place upon the staff.

(6) To write, at dictation, upon the staff with the g clef the notes representing the following sounds or pitches, g, a, b, c, d, e, f, g, a, b, c, d, e, f, and g; also f sharp, b flat, and [illegible].

(7) Music charts (second course).

(8) To sing, at sight, simple melodies in the keys of C, G, and F Major.

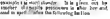
(9) To write the scales of C, G, and F Major upon the staff with g clef and their proper signatures; also to know the position of the semitones composing these scales, in their order.

(10) To explain the use of the sharp, flat, and natural.

Book, Hohmann's Practical Course, Part I.

Of course it has not been possible for the music teacher to give his personal attendance every day of every week, in each of the one hundred and fifty schools of this grade. No [illegible] been possible [illegible] the [illegible] of the [illegible] of them more than once [illegible] during the year. [illegible] During the greater part of his time his efforts have been concentrated mainly upon certain groups of schools—[illegible] to the different districts, [illegible] as nearly as possible equally and impartially among the various portions of the city [illegible] the teachers of the schools visited became [illegible] themselves in the subject and their capacity for its teaching [illegible] leaving them to carry on [illegible] work with [illegible] for a portion [illegible] groups of schools, to set in motion [illegible]. In many [illegible] the regular teachers have caught up [illegible] remarkable aptitude and facility, the [illegible] of the master and his [illegible] teaching and [illegible] abilities—and this [illegible] among [illegible] who are what is called musical themselves,—the aptitude to teach [illegible] intelligently the first rudiments of the art, being found among those who are most conscientious and apt in communicating a knowledge of all the other branches of school instruction committed to their care. We feel greatly [illegible] to point out and [illegible] those schools where the greatest success has been achieved in this specialty, were it not [illegible] they would [illegible] all [illegible] and [illegible] which the [illegible] has been [illegible] the [illegible] of the Board in this regard; but we must defer this part of our duty to a future Report.

Among the most important of the beneficial results of such teaching in those schools where the regular teachers have steadily and faithfully given the [illegible] of [illegible] in the programme of [illegible] action,—a [illegible] and [illegible] of the [illegible] of the Board has been called in [illegible] Reports of this Committee,—is the gradual [illegible] the prevailing [illegible] "[illegible]" [illegible] has been called. The [illegible] of [illegible] pupils in some of our own schools of this grade [illegible] the present day, [illegible] and [illegible] may be [illegible] by [illegible] taken at random and noted down on the spot [illegible] which shall be for the present nameless. In spelling, take for example [illegible] It is given out by the teacher [illegible] pronounce in [illegible] and proceed to spell [illegible] the following fashion:



The [illegible] depends upon the peculiar [illegible]

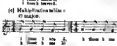
of the teacher, [illegible] is generally rather dragging, and heavy and the others being in the minor-key, the [illegible] the aid of musical training cannot long resist its influence. Of some [illegible] there is none.

In the revision of arithmetical tables the tone is of a rather livelier cast, usually in the major-key and the rhythm is more marked, thus:

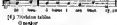
(a) Addition tables.
C major.

(b) Subtraction tables.
G major.

(c) Multiplication tables.
C major.



(d) Division tables.
C major.



These drills are not confined to the Primary Schools, but, if [illegible] continued, will occupy [illegible] the lower grades of the Grammar Schools, adding [illegible] to the [illegible] elements that are to be dealt with as best they can be in the earlier stages of Grammar-school instruction. It is but justice to say in this connection, that whereas the co-operation of Mr. Mason—the accomplished teacher of Vocal Culture and Physical Training—has been prescribed, and his admirable exercises in the formation of the voice and the [illegible] in daily practice by the teachers, this vicious habit has proved vastly more amenable to cure.

A word in this place as to the mistaken notion, on the part of many, that it requires a good deal of practical knowledge of music in order to be able to teach it successfully. The Committee have already expressed their dissent from this dogma in the present and in former reports. Of course the possession of [illegible] musical culture on the part of the teacher is a great aid in this branch of instruction, and gives interest and zest to the work. But such accomplishment, to more than a very moderate extent, is, as we have seen, not essential to success, and the neglect to carry out the Rules of the Board as to daily attention to this subject can find no valid excuse upon such ground. The capacity to teach the elements of Vocal Music (as the Committee have often mentioned in their Reports) is now required of all new candidates for the office of teacher in our Public Schools. [illegible] very difficult matter for any one to acquire the knowledge and capacity sufficient to enable them to impart instruction to children in this interesting art intelligently and with pleasure to themselves. "Drawing," says Cousin, "[illegible] though fortunately [illegible] singing is best acquired when it has been practised from infancy upwards, so as to become a habit, [illegible] the gift, permanently from those who have not [illegible] emerging from infancy, [illegible] who have not had the habit formed by these early instructions. It is a matter of experience that children [illegible] almost without exception, and without much [illegible] in the perception of [illegible]. And an adult, the teacher for instance, who may wish to acquire it may acquire it if he [illegible] exceptions [illegible] who have more organic defects. The difficulty will be considerable more or less according to the [illegible] or length of time he has allowed it to [illegible]—just as it would be if he had to acquire the power of language at a [illegible] age. But he may acquire it, and what is more, he can judge for himself whether he may or not, if he can distinguish that one tune differs from another in pitch and length, he has musical capacity sufficient, to say the least, for all its purposes."*

In many of the school districts, the Music Teacher has, at the request of the Chairman of the District Committee, met the teachers in a body at some half-hour in each month for the purpose of normal instruction in his specialty; and some such plan, if generally adopted throughout the city would, in the hands of your Committee, prove of great service. To the same end the teachers have been encouraged to visit such schools as have shown the greatest proficiency in their musical exercises, in order to observe and acquire the method of instruction. All this is well, and it might, perhaps, be better if some still more uniform general plan of normal teaching could be devised, a conscientious attendance upon which should be required of all teachers.

If we have dwelt somewhat at length on the manner and method of musical instruction as now established in the Primary Schools of Boston, it is because we attach so much essential importance and because of our earnest desire that the masters and subordinate teachers may co-operate with us in our efforts to carry the system thoroughly and efficiently into operation in all the classes belonging to this division of our school system. It is here, as we have so often said, that instruction in music, if we can expect it to attain to anything like a satisfactory result as a part of our Common School teaching, ought to begin, and its foundations to be laid broad, deep and sure. Then, and not otherwise, can the musical such useful and practical knowledge of the art as to enable to furnish to every graduate of the Grammar and High Departments of our Schools.

In the Intermediate Schools, of which there are at present only eleven in number, the same plan of instruction is now in operation as far as possible—with, in some instances, most remarkable and gratifying results.

In the Grammar Department, in accordance with the recommendation of the Committee in a previous Report, the charge and responsibility of the musical instruction now rests upon Mr. Sharland, who [illegible] all the schools of this grade, himself personally instructing the first and second classes. Under the energetic and efficient direction of this gentleman, instruction in music [illegible] to the usual length of two half-hours each week with the improvement, is being extended as rapidly as possible to all the lower classes of this department. In seventeen of the twenty-one schools comprised in this division, namely the Adams, [illegible], Bowdoin, [illegible], Boylston, Chapman, Dwight, Eliot, Everett, Hancock, Lawrence, Lincoln, Mayhew, Prescott, Quincy and Winthrop schools, some attention to music is thus given [illegible] by the regular teachers [illegible] the music teacher [illegible] the upper classes. This is certainly a gain upon what has hitherto been accomplished; for although the Rules and Regulations explicitly require [illegible] the musical instruction of their pupils on the part of the assistant teachers very little if any regard has been paid to this requirement.*

The Committee are aware that serious difficulties have hitherto existed in the proper carrying out of this rule. These difficulties they believe, will hereafter be in great measure removed since with the close of the present year [illegible] musical instruction in the Primary Schools will have reached [illegible] all the grades of those schools, and [illegible] to the Grammar Schools. But, to secure a proper and systematic attention to this branch of study it should be [illegible] the classes [illegible] a fixed and appointed time be made part of each day's programme of study, as has already been many times urged by the Committee in their previous Reports. Ten minutes to each session, for instance, [illegible] by the regular teachers in every room [illegible] under the same plan that has already been followed in the case of the Primary Schools, would be sufficient, and this would amount to [illegible] a very moderate [illegible] for a subject of such general interest and importance [illegible] will appear when compared (in connection with the [illegible]) with several of the best of the European Schools of a grade corresponding to our Grammar department as given below.

* Sect. 10, Chap. X of the Regulations [illegible]:

Two half hours each week in the Grammar Schools shall be devoted to the study and practice of vocal music. Instruction shall be given to the first and second classes by the music teachers. Musical exercises, the singing of the scale and exercises in reading simple music, [illegible] shall be practised twice a week by the [illegible] classes under the direction of the assistant teachers, and the pupils shall undergo examinations and receive credits for proficiency as in the other studies pursued in the schools.

Table showing the relative proportion of time devoted to Arithmetic, Geography and Music, in the Public Schools of Berlin, Potsdam, Leipzig and Weissenfels.

Subjects of Study	Berlin. Hours per week.				Potsdam. Hours per week.				Leipzig. Hours per week.				Weissenfels. Hours per week.			
	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
Arithmetic	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
Geography	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
Music	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]

In comparison with the above we give below the time now devoted to these studies in the various classes of three of our own schools of this grade. These schools are taken by the Committee from among the seventeen in which, as we have said, some attention is given to music in all the classes. They are up to the average standard of excellence.

Table showing the relative proportion of time given to Arithmetic, Geography and Music in three of the Grammar Schools of Boston.

Subjects of Study	School A. Hours per week.				School B. Hours per week.				School C. Hours per week.			
	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
Arithmetic	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
Geography	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
Music	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]

To test the operation of this plan in connection with the curriculum of studies required for our own schools of this grade, the experiment has been faithfully tried in one or two instances, and the results, as affecting the general interests of the school, have been carefully regarded. The testimony of Mr. Sheldon, master of the [illegible] Grammar School, in whose [illegible] hearty co-operation such instruction has been daily carried out in every room in his school during the past year is interesting and to the point.

Digitized by Google

Supt. Mr. Sheldon, in a letter to the Committee, in reply to their inquiries on that subject, "It affords me gratification to give my testimony in favor of the practicability and value of your efforts to inaugurate and carry forward a thorough and scientific system of instruction in vocal music as an element of popular education in the public schools of Boston. I am confident that a strictly scientific course of instruction in vocal music is not only practicable, but imperatively demanded, in view of the high mission the schools of Boston ought to fulfil in the work of practical and moral culture. The advantage of such a system would be almost universal, since in a school of about one thousand girls, less than a dozen pupils were excused from all causes, for unfitness to [illegible] degree of success in this department of culture. This number would thus be reduced, provided musical instruction had been begun at the age fixed for the admission of pupils to the Primary Schools by the Rules and Regulations of the School Board. My experience and observation lead me to conclude that the time devoted to the study of vocal music tends to enlarge and further the progress of the pupils in the other branches of study, rather than retard. Especially is this true in regard to speaking and reading, which consists of essentially the same elements as singing and should be taught in conjunction with it. Vocal music is one of the most useful agencies in the discipline of a school. The result there is in my judgment a far better appearance, generally, than 'the rod,' in securing that harmony between teacher and pupils, and a happy spirit and temper of mind, which would prevent most of the petty cases of wrong-doing, for which punishment is so often inflicted in our schools. The influence of vocal music tends to be toward the formation of a cheerful and amiable character, and the development of that strength and moral power which is necessary to a life of usefulness.

"Our plan is to assign eight or ten minutes of each day of the school year to be devoted exclusively by all the teachers of the school to instruction in vocal music. We found that it only served to [illegible] and [illegible] practically developed a taste for the art, and [illegible] and called out the perceptive and constructive faculties of the mind more than any other single study taught for the same length of time.

"With a very few years, should the system so ably, so auspiciously introduced into the Boston Schools, be faithfully and persistently carried forward by the School Board members and people of the city, I feel confident in predicting that the pupils, generally of the same age and advancement, would read and express in singing vocal written music at sight as readily and more correctly than they would do with the School material in speaking words. And my earnest hope makes the work so well commenced here may be pushed forward until the children of the humblest classes of America, as they graduate from our schools, may be found trained in all respects so as to be able to compare with and rival the pupils of the best schools of the Old World."

After such practical confirmation of their views, your Committee give notice of their intention at an early day to bring before the Board an order requiring that a distinct and specified amount [illegible] of time in each session be devoted daily to instruction in music in all the schools of the Grammar department, being substantially the same order in spirit and form, as that recently passed in reference to the Primary Schools. In the nature of the case, without such specified and allotted time as well as an aged programme for musical study, would be such of not for the Grammar Schools, and done such [illegible]. At present, as it is impracticable that a special teacher as has done before said is undertaking by drawing a portion of the time thus to be made to give a proper direction to such instruction through out the lower rooms. By the present requirements of the Rules, two half-hours a week must be devoted by the music teacher to personal instruction in the specialty in the first and second classes [illegible] of the division. And where these classes are divided for the purpose of musical instruction into two parts, to each of which the music teacher devotes a half hour of such time as his engagements with these upper classes will admit, inspecting and giving direction to the teaching of the regular teachers in all their music lessons being expected to devote some portion of each day to this branch of study.

The music [illegible] proper text-book in the Grammar Schools is begining to be severely felt. In the lower classes, as in the Primary Schools, the usual charts furnished by Mr. Mason with Hohmann, and exercises from Hohmann, Mason, Wilhelm and Hullah, in some degree supply the want. Not so in the two upper classes. There, as has been previously stated in our Report, it has been a pernicious custom but for the music teacher to use such book in illustration of his method of teaching as in his judgment was thought best,—the pupils supplying themselves with the books whenever required. The textbook now so used in the upper classes is an adaptation of the excellent course of Wilhelm, by John Hullah,—which follows admirably upon the plan of Hohmann as now in use in all the Primary and the lower grades of the Grammar classes. Connected with these progressive exercises of Wilhelm and Hullah is a variety of well adapted pieces of music selected and most of them arranged by Mr. Sharland,—the whole forming a comprehensive and handsome volume for the pupil. This book the Committee have recommended through the Committee on Text Books for adoption by the Board as a necessary and important aid in the existing stage of musical education in our schools. And with in this point the Committee would again refer to the views expressed by them in a former Report (see printed volume of the School Report for 1865) in which they express their hope that before long they may possess a manual of music adapted expressly to our system of Public School education. Each manual, in three parts, adapted to Primary, Grammar and High School instruction, they believe, made more or less graduated, of the present efforts to adopt and carry out a thorough and progressive plan of musical culture in the schools of Boston,—which, when completed, should be recognized and adopted as the authorized text-books of the school, and be furnished to them at the cheapest rate free from any incumbrance of copyright, or the interest or emoluments of any individual, either compiler or publisher.

In the Girls' High and Normal School, as heretofore, this department of instruction is under the charge of Mr. Zerrahn. Here the Committee have observed with pleasure, a growing interest and appreciation on the part of the pupils, in their musical studies from year to year. This is owing to the natural result of the more thorough attention to this subject in the Primary and Grammar departments. Under the hands of an accomplished master and musician, the pupils soon acquire a greater fullness and smoothness of tone, style and method of delivery, a good degree of facility in the reading of music [illegible] single in two and three parts, and some knowledge of musical form and composition. Two lessons a week, of an hour and a half each, are apportioned equally among the three classes of the school.

In the Training Department of that school, for the general lessons in *Education*, Science, musical instruction in the art of teaching music, illustrated by lessons to Primary pupils, is given by Mr. Mason.

J. BAXTER UPHAM,
JOHN P. ORDWAY, E. C. WATERSTON,
FRANCIS D. UNDERWOOD, W. H. CUDWORTH,
Committee on Music.

Music Abroad.

Leipzig

The annual examinations at the Conservatorium took place as usual in April, concerning the first of which we have received the following translation from the *Leipziger Tageblatt* of April 14:

"On the 11th of April the first of the annual public examinations of the *Conservatorium der Musik* took place in the Gewandhaus Hall. The programme comprised five pieces for the piano, two for the violin, and one for the violoncello. In the first named Messrs. Ernst Rabenberg, of Berlin, (A minor Concerto by Hummel, 1st movement); Miss Wayrauch, of Rammelsloh, (Concert-Polonaise Op. 36, Moscheles); James Wilson, of Newport Rhode Island, (Rondo Brillant in E flat, by Mendelssohn); George Hodorowski, of Poltawa (A flat Concerto by Field, 1st movement); Gustav Kogel of Leipzig (E-flat Concerto, Beethoven, 1st movement) and Charles Harp, of Birmingham (2d. and 3d. movements of the same Concerto). The violin was represented by Messrs. Lukoff Bakeroff, and Davydoff of St. Petersburg; the violoncello by Mr. Julius Hegar, of Basel.

"The large audience of invited listeners (generally only seen here on similar occasions) signified their approval of all the performances, but especially (very naturally) those of the two youngest and smallest (Wayrauch and Hodorowski, the former of whom is fourteen, the latter thirteen years old) by thunders of applause. With this simple notice our report might perhaps be considered, by many quite sufficient. A reporter however who has always deemed it his duty to take not so much the opinion of the more or less select Dilettanti public (to whom still in equity and fairness, a certain knowledge of art, developed by long and steady interest in upon good musical entertainments, cannot be denied) as to receive for his guide the principles of the art itself judges it to be in the interest as well of the art and the tonal school, as also of the young artists themselves to some extent some searching and discriminating discussion upon the efforts of the latter.

"The Conservatorium at the Institution, which is indebted for its high renown to Mendelssohn Bartholdy, its chief founder and first leader, in whose present list of teachers such celebrated names as Moscheles, Moritz Hauptmann, Ferd David and E. F. Richter are found, requires indeed a closer and more sensitive observation than other schools, which cannot boast so distinguished a position. For we may rightly here expect and claim that such an Institution correspond with its world-wide fame, and the solution of this question we are enabled, for the most part, to find in these Examinations.

"Above all, every criticism must have a firm basis. It is accordingly our duty to define our position well, before we examine more closely this, as well as later following Exhibitions. In our day it has been allowed the creating, not the executing musician to content himself with mere outward appearances, without clearly and precisely showing the inner motive of the same. From the artist of the present, not simply the mere technical skill is required, but also intelligence and an appreciative interpretation of the music. Even the study of technic, indispensable to such interpretation, we claim that he must try to investigate and reason the spirit of the tone-art through its materials. Without this intellectual element the technic alone is a mere handicraft. The dexterity of the hands alone where it is unmaked by the inspiration of the soul, even if the written marks of expression be ever so carefully and precisely given, are far from forming an artistic representation. The "How" of the performance is almost of secondary importance. Does the scholar feel it to be in consequence of genial intuition (which notwithstanding is often manifested in children) or in consequence of the explanations of a master himself deeply imbued with the true meaning and spirit of the tone language—if the scholar so soon finds himself inspired by the 'Why'—i.e., by the intellectual necessity of those shades of expression, as these will certainly influence his innermost understanding, and involuntarily impart themselves to his fingers. Thus following the inspired impulse he will find the correct colour of expression. More technical general directions and prescriptions can come in aid here. This much is of no moment in advance, as preparing the way for a correct appreciation of the following. Among the pianists mentioned above, Messrs. Harp, Hodorowski, Wilson and Wayrauch distinguished themselves by a more or less intellectual comprehension of the "Why." With Mr. Harp (a young man of 20-22 years) it appears already as the result of inner feeling and one with young Hodorowski (the boy) apparently only from the elements of hereditary and thorough talent; with Mr. Wayrauch the musical talent may yet also prevail, although the inner sense is already distinguishable, while in Mr. Wilson (a young man of some national [illegible]) we see the full result of reflection intellect. In the most of the four above named gentlemen the fruit of the school—the purely technical power—is only to be regarded as commendable in connection with the touch, the influence which the inspired impulse lends rarely on arrives upon the fingers and which as it exists in the classes relationship with the individual character of each artist, appears accordingly variously modified. The playing of Messrs. Rabenberg and Kogel, on the

mentary displayed only the result of severe technical school and commendable industry and perhaps from this point may claim corresponding compliments. Only we could have wished from Mr. Nagel a somewhat soberer appreciation of the standard of which, among other things, the occasional glances toward the audience could not well be considered an incorrect indication.

"Of the violinists, Mr. Lehr represented the respectable technic gained through industrious study. Young Tewydow, however, [illegible] possessed in addition to fine technical skill, the intrinsic art of individual colour, with reflection of an [illegible] ripe and [illegible]. Mr. Hegar finally —whose control of his instrument gave token of an excellent school—appeared, with reference to [illegible] interpretation, to stand upon the same ground with Mr. Hegar."

Dwight's Journal of Music.

BOSTON, JUNE 8, 1867.

Music in the Public Schools.

We copy to-day in full the Annual Report (written by Dr. Upham) of the Committee on Music, embodied in the very elaborate Annual Report of the School Committee, a formidable document of 350 pages. It must surely be read with interest by all who believe in Music as an important element in popular education; and if well read and pondered, it must go far to convert some who are still unbelievers. It shows what hopeful and indeed remarkable progress has been made, not only in our High and Grammar schools, but in nearly every one of our 250 Primary schools, in teaching nearly every child to sing simple music both by rote and by note, by that rare teacher Mr. L. W. Mason, who seems to have been sent into the world on just this mission to show how to win the children, and their teachers too, to music; what wonders are wrought at the same time by another equally gifted teacher, Mr. Monroe, in building up the voices together with the health, of the young; how happy the children are made by this exercise, and how much more cheerfully, with what light hearts and clear minds, they go from it to their other studies; how it promotes the love of order by giving them the sense of rhythmical support; how one by one the leading members of the School Committee and the heads of Schools have come to see and own the good of it, and how pleased and inspired by what they see, the teachers in the several rooms of nearly all the schools have made themselves scholars of the gentlemen alluded to, and have qualified themselves to carry on the exercises in the same spirit in their several class rooms. So that vocal Music —of course in its very simple, rudimentary stages, not in the higher sense of Art—has at length become a vital part of our whole common school system, and the Committee, having these ideas by abundant practical experiment, have gained courage to establish the Rule that among the indispensable qualifications for the office of a teacher in whatever grade of schools must be a certain power of teaching music,—a rule which is fast becoming all-but universal throughout.

The time asked for this exercise is so little as to be only that the loss would be but trifling, even if it did no good. No one pretends that it does harm, and the general testimony of teachers and competent witnesses is, that it is doing incalculable good. By the tables in the Report it will be seen that we do not yet give more than half as much time to music relatively to other studies, as they do in the schools of Germany, on which our foremost educators have long gazed as the best models. But it is wonderful how much may be done in half hours, in ten minutes, if done heartily, with live energy and on a sound and rational system. We have now a School Committee with whom it is a conviction and a thing of conscience; we have found the two men (and we should name a third, Mr. Sharland, who follows up Mr. Mason's good work in the Grammar Schools), who in themselves impersonate the art of teaching children music; we have got the children interested, glowing with the sense of daily progress; and hundreds of their teachers heartily participating in the work; the idea, the faith is fast taking possession of the community, becoming a part of public opinion, leavening the whole mass. Shall there be any falling back? The moment just before complete success is always an anxious one. The School Committee do well, therefore, in their annual Reports to iterate, reiterate their plea, re-state their arguments, fortified by new experience, that a good work so well begun, so full of promise, shall be protected to the end; that no neglect, no cavils of doubting Thomases or partisan opponents, shall be allowed to arrest the plant midway in its growth.

This Report is the more significant in view of a recent agreement in the School Board of the question of abolishing that Musical School Festival, which has proved so happy for two fine years. Happily it was but a small minority of those [illegible]. Such motions by this there are always apt to cause doubts and opposition to all schemes in advance of culture, and to all reforms however sure in the most liberal and hard [illegible] [illegible]. Are they not providential means and tests to fall asleep in good works that require faith and persistent labor?

It is one of the incidental, but not fatal, difficulties of a popular government, where all claim a voice, and nothing ever gets entirely beyond discussion, that there will be agitations — perhaps for the mere sake of self-assertion; would [illegible] in putting down anything at all fine and elevating, looking up to the moral and spiritual elevation of the race, which it has cost zeal and toil and sacrifice and years to build up. No doubt, there would be found thinking and influential people in this city, who would like to have the Public Gardens or even the Common, here in every child, cut into building lots and sold because in our (very narrow) sense they can be looked upon as superfluous. For the very reason, to soothe this need restlessness of a competitive bureaucracy to harmonious tastes, feelings, hearts, a love of the beautiful, to round off the sharp corners of the Yankee character and manners, to pervade the soul of man with that instinctive reverence which goes with the sense and culture of the Beautiful, do we need Music in our schools.

Music in Boston.—Review of the Season, 1866–7.

(Concluded.)

Having counted up our wealth in instrumental music under the two heads of Orchestral and Chamber Music — to which we might have added a long list of Organ compositions of Bach, Handel, Mendelssohn, &c., as well as the Trashy Offertories of Batiste Wely and the like, but that it would be essentially a repetition of the list we printed for the year before,—we come now to the larger and the smaller forms of vocal music, limiting ourselves, as before, to such works and authors as may be considered classical, and whose performance marks the progress of taste and culture in a sound direction. For it would be an endless and an idle task to count up all the sentimental songs and ballads, the hackneyed commonplaces from Italian operas, mere bravura merely written to show off a singer, which figure in no end of miscellaneous "popular" concerts, and which always, everywhere, have their audience, just as the sensational and shallow melodramas flourish even in communities where Shakespeare is well known and felt. We begin with the noblest.

III. Oratorio.

Boston still looks to a single source for all its opportunities in this kind. The old Handel and Haydn Society, only one of a numerous offspring, has grown in seriousness and power as well as numbers. In one season a chorus of 500 voices for the ordinary performances,—a number which a few years since came only at the call of a great Festival—and it has already had two Festivals greater than the average in New York,—higher in character of course, than any individual speculation like the latter, pandering to heterogeneous crowds by anthems of military bands and "Drum Corps" side by side with the Messiah and Elijah). Our old Society is one yet all that it should be, as none know better than its own directors, who have been doing all they can, and with encouraging success, to better it. The quality of voices and the choral discipline certainly improve from year to year; while in the choice of means the standard has been kept very high.

This year (there being no Festival—that will come next Spring) the number of public Oratorio performances has been six. The works produced have been: Handel's Messiah (our annual Christmas tradition) and Jephtha, which though given here many years ago, may be counted the novelty of the season; Haydn's Creation; Mendelssohn's St. Paul, Elijah, and Hymn of Praise; this last with Rossini's Stabat Mater made up a single concert, as they often do in England. In Jephtha the Creation, Elijah, the Stabat and the Hymn of Praise, we had the benefit of Mme. Parepa Rosa's noble voice and style; in Elijah we had also the superb contralto of Miss Phillipps; in St. Paul and Jephtha a tenor, Mr. Simpson, was borrowed from New York, for the rest we have been served, not greatly, but for the most part faithfully and well, by relying on our own resources ("home talent"): Miss Houston and Mrs. H. M. Smith, soprani; Mrs. J. S. Cary and Miss Kate Barnett, for contralti; Mr. James Whitney and Mr. W. J. Winch for tenors; and Messrs. Rudolphsen, M. W. Whitney and J. F. Winch for basses.

Jephtha was the only new accession to the repertoire. St. Paul was the new thing of last year. The Creation and Messiah, great and sure to be forgotten, are truly old stories with us,—so much so that it would cost a miracle at least, a new inspiration, to lift the chorus out of the old unconscious habits, [illegible] them. Even Elijah and the Hymn of Praise are getting to be as familiar as household words with all our music lovers. Two great obstacles there always are to widening the field of our acquaintance with great works of this kind, to studying and bringing out other great works which by their intrinsic worth have quite as great a claim on us as any in our list. First the mass of a chorus are too busy to set to work with unstinting energy upon a difficult new work, as say by Handel's contemporary and in least his equal. Then the material economy of such a Society, the eye is outward and seemly to success, so easily forgets the real end of its first purpose, of learning things and doing things for Art's sake, being tempted by some splendid opportunity, as the chance presence of a famous prima donna,

Digitized by Google

into doing the very old thing over again for the hundredth time just for the sake of presenting her; the people pay and crowd the hall so as to hear the singer, the singer being the first question, the music subordinate: the prosperity is so intoxicating, so easily won, that the same round of Oratorios is fain to repeat itself indefinitely; indeed have not these first, which we all know by heart, proved just the right sort of background on which to display the Nightingales and [illegible] whom we are all so crazy about. And we do not care whether we ever know Solomon, Saul or not? Perhaps for that we need a new Society, some small, [illegible] club of singers, who would devote themselves to the [illegible] of [illegible] the Hexaplar, the Christmas Oratorio, [illegible] of his three hundred sacred Cantatas. We confess we sometimes wish that the Handel and Haydn Society would either become a great deal bolder [illegible] so that we might without [illegible] dispense with it and build up another on a new foundation. We have rejoiced more than once of late years at the infusion of new wine into it; but perhaps, after all, new wine needs new bottles.

IV. OPERA.

Here the account is meagre. The German Opera, which promised so well, fell to pieces, and though a company of it since have several times been drawn together again at New York and Philadelphia, our Theatre has not been open to them. We have had no Fidelio again: no William Tell: no Mozart opera, except one bad performance of Don Giovanni: no Weber: no Cherubini; none of the stirring good things which we have so long had to wait for.

Italian Opera, making its headquarters in New York, still visits us for a few weeks at a time, playing every night in the week, and two afternoons besides; the repertoire about the same as usual, with now and then one of the latest fashions from Paris, such as L'Africaine. We have had two visitations, each for a fortnight, of

MARETZEK'S TROUPE, consisting of Miss Kellogg, Mme Carmen Poch, Mlle Anna [illegible] Hauck, Mlle. [illegible], Stella Bosisio and Mme. Natali-Testa; tenori Signori Mazzoleni, Baragli and Testa; baritoni, Ronconi and Bellini; bassi, Antonucci, Dubreul, &c. They gave the following operas:

Bellini's Sonnambula; Donizetti's Lucrezia Borgia, Lucia, Elisir d'Amore, Favorita; Verdi's Trovatore and Ernani; Il Ballo in Maschera; Gounod's Faust; Auber's Fra Diavolo; Herold's Zampa (first time in Boston); Meyerbeer's Africaine and Star of the North (twice); Ricci's Crispino e la Comare.—The [illegible] in opera seria, as Lucrezia, the Verdi roles, &c.,—was Mlle Poch, new to our public, who made a good mark. In such roles as the Sonnambula, Traviata, in "Star of the North," &c., it was the young and beautiful Anna Hauck, who became a [illegible] favorite and the singer of late promise. Miss Kellogg took the lead as usual in a few light and joyful pieces. Mme. Testa did the Azucena, [illegible] for Orsini and other contralto parts. Sig. Ronconi was the great card, admirable of course in the Barber, Dr Dulcamara and Crispino. As conductors, Herr Bergmann and Sig. Torriani alternated, now and then Maretzek in person.

Then for a single week came the MAX STRAKOSCH TROUPE, consisting of Mme. Parepa-Rosa, with [illegible] of the [illegible], Brignoli, Fossati and Ferranti, strengthened by Miss Phillipps and Sig. [illegible]. They performed the Trovatore, Il Barbiere, Lucia, Don Giovanni, and Norma twice.

We have only to add the tentative experiment of "PARLOR OPERA" in the Music Hall, when Don Pasquale and Norma were each given twice (in English), and the "Robinson Crusoe" [illegible], by Miss [illegible], Mr J. Whitney and Mr Farley, tenors, Mr Rudolphsen, Mr. Guilmette and Mr. M. W. Whitney, basses,—and our record is complete.

V. OTHER VOCAL MUSIC.

J. S. BACH: Alto Aria: "Erbarme dich," from the Passionsmusik (Mrs. Cary with orchestra.)
Cradle Song, from Weihnachts-Cantate (Do.)
Quartet (with orch. parts by R. Franz): "[illegible], unsern Gott," 1st movement of Cantata.
Aria: "Wohl euch, ihr auserwählten Seelen," (Mrs. Cary).
Aria (with violin obligato): "Frohlocke, mein Herz," (Mme. Rosa).
HANDEL: "Lascia ch'io pianga," Air from Rinaldo (Miss Phillipps), twice.
"From mighty kings" from Judas, (Mme. Rosa).
"So shall the lute," " " " "
Other solos in [illegible] Oratorios.
STRADELLA: "Pietà, Signore," (Sig. Fortuna).
GLUCK: Aria: "Che farò," from Orpheus.
MOZART: Priest's Chorus: "O Isis"
Concert Aria: "Non temer" (Miss Houston with orchestra).
Bass Air from Figaro: "Solche hergelaufne Laffen" (Mr Rudolphsen)
"[illegible]," &c. (Mrs. Cary, Mme. Frederici)
"Non più andrai" (Rudolphsen, Fortuna)
Duet: "Crudel, perchè" (Mme. Parepa and Fortuna)
Catalogue Song: "Madamina," (Ferranti)
Duet: "La ci darem" (")
Air: "Batti, batti" (Parepa)
" "Non mi dir" (").
" "Il mio tesoro" (Brignoli).
Song: "The Violet," (Miss C. Loring).
Air: "Porgi amor" (Miss Barton)
" "Voi che sapete" (Miss Phillipps)
" "Non più di fiori" from Tito, (Miss Ryan)
Tenor Air: "Costanza," from the Seraglio, (Mr Kreissmann)
Duet from Così fan Tutte, (Misses Loring & Ryan)
BEETHOVEN: "Hymn to Joy" in the 9th Symphony
Quartet (Canon) from Fidelio.
Dervish Chorus in "Ruins of Athens,"
Duet, (Soprano and Bass) " "
Scena: "Ah! perfido" (Mme Rosa, Mrs Smith)
"Adelaide" (Brignoli, Rudolphsen).
[illegible] (Rudolphsen)
"Gott, deine Güte, Busslied" &c., from 6 Sacred Songs, (Rudolphsen).
"Mignon," op. 75, No. 1 "
"[illegible]," "
Song of the Quail (Miss Houston)
CIMAROSA: Duet: "Se fiato," (Ferranti & Fortuna)
CHERUBINI: Ave Maria (Miss Farwell)
WEBER: Scena from Freyschütz (Miss Fisher).
"Und ob die Wolke" &c. (Mme. Rosa)
Elfin Chorus from Oberon
ROSSINI: Prayer from Moses
Trio: "Zitti, zitti"
Duet: "Quis est homo," from Stabat
"Mi manca la voce," from Mosè in Egitto.
"Dunque io son" from Il Barbiere.
"Un segreto," from Cenerentola.
Romanza from "[illegible]"
Tarantella: "Già la Luna," (Ferranti)
Cavatina: "Una voce poco fa," (")
Aria: "Bel raggio," (Parepa-Rosa).
"Pro peccatis" from Stabat
"Largo al factotum," (Il Barbiere)
MENDELSSOHN: "Walpurgis Night," (Parker's club)
114th Psalm: "When Israel out of Egypt came," double chorus, &c.)
Spinning Trio: "An den [illegible]" (Orpheus)
Double Chorus from Œdipus: "Praise of Athens"
Angel Trio from Elijah
Part-Songs: "The Nightingale," "Forest Bells," "Hunting Song."
Two-part Song: "May bells," &c.
Songs: "Zuleika," "Auf Flügeln des Gesanges," "Morgengruss," "First Violet," "Spring Song," "How oft the young have wondered."
SCHUBERT: Chorus, 23d Psalm, (Orpheus).
"Et incarnatus," Trio and Chorus from Mass in E flat, (Parker's Club).
Barcarole, (Miss Abell, Miss Loring).
Thekla's Lament, (Miss Ryan).
"Thine is my heart," (")
"Aufenthalt," (Rudolphsen).
"Ye faded flowers," (")
"Du bist die Ruh," (Miss Barton).
"Every Soul at rest is sleeping," (Miss Loring).
"[illegible]" "Hark, the Lark," [illegible]
Serenade (Miss Farwell)
The Wanderer (Mme. Frederici)
The Erl King, (Mr. Kreissmann).
SCHUMANN: Part-Song: "Good Night."
Slumber Song solo and chorus from "Paradise and the Peri," (Parker's club)
Duet: "Liebesgarten," (Miss Ryan and Mr Kreissmann)
[illegible] (Mrs. Smith, Frederici, Miss Abell, Mr Kreissmann)
Spring Night (3 times)
"Night-Song" (Miss Loring)
"The Nut Tree," (")
"Up from my Tears," (Miss Ryan)
"Sonnenschein," (").
"One Look [illegible] World" (Rudolphsen.)
ROBERT FRANZ: Kyrie a capella (soli and chorus).
Slumber Song: words by Tieck
"How the shadows are falling"
"Zwischen Weizen und Korn" (Goethe)
"Wird er wohl noch meiner gedenken"
"Er ist gekommen" (Rückert) sung often.
"Willkommen mein Wald," do.
"Im Wald im Walde," do.
"Im Rhein, im heiligen Strome," (Heine)
"Nun holt mir eine Kanne Wein" (Burns)
"Wie seh ich dich"
"Die Rose, die Lilie, die Taube."
"[illegible] des dunklen Auge"
"Die Lotosblume"
"Aufbruch"
"Abends."
"Im Sommer."
GADE: Spring Fantasie, piano solo and quartet (Parker's Club).
"[illegible]" (part-song)
FERD. HILLER: Chorus of Warriors, from Cantata "[illegible]"
[illegible]
[illegible]: Salve Regina for chorus

SACRED CONCERT. On Sunday evening June 16, a concert of classical sacred music will be given at the Church of the Unity (Dr. Hepworth's), complimentary to Mr. J. E. [illegible], who is about to leave for Europe in September to pursue his musical studies. Several of our best artists will assist.

HANDEL AND HAYDN SOCIETY. The Advertiser has the following report of the annual meeting, Monday evening, May 27, in Bumstead Hall:

The president, Dr. J. B. Upham, presided. After the records of the last meeting had been read, the treasurer, Mr. George W. Palmer, presented his report, which exhibited receipts during the year amounting to $[illegible]; expenditures $[illegible]; leaving a balance of $[illegible].

The report of the librarian, Mr. George H. Chickering, was then presented. The report stated that the additions to the library during the year were as great as in any former year, while the [illegible] has been larger than any should be. Among the additions were 111 copies of the Stabat Mater and 100 copies of Jephtha in octavo book form, containing the music of the complete works in vocal and piano-forte score. The Jephtha was imported from London, and generously presented to the society with the necessary orchestral parts, by the president, Dr. Upham.

The president next submitted his report giving an abstract of the doings of the society during the year.

Digitized by Google

Nine regular meetings of the government had been held during the year and the society had been called together five times. At all these meetings a gratifying harmony had prevailed. Thirteen members had been admitted, eight discharged and four resigned. There had been thirty-two rehearsals with good attendance, and six public performances in the Music Hall participated in by choruses of five hundred voices, and orchestras of fifty aided by celebrated singers, and crowned with good success. In speaking of the proposition which had been received in the board of government, to publish the annals of the society, the president expressed the opinion that that work should not be much longer delayed, as some of the original members of the society were now living and it would every year become more difficult to preserve the records. The president spoke of the evil of absenteeism at some length, saying that although it had been considerably lessened it still prevailed to such an extent as to be a great obstacle to further achievements by the society. After speaking of some other matters of minor importance, in which [illegible] might be made, the report alluded to the proposal for the society to take place during the coming year, and expressed a hope that while the ordinary work of the season is [illegible] neglected the festival might be made successful in all respects.

After several members had spoken in high commendation of the suggestions of the president's report, it was voted to print it in pamphlet form for distribution.

The report of the trustees of the permanent fund—Judge Putnam, Nathaniel Harris and the president of the society—stated the value of the fund [illegible].

The meeting proceeded to the election of officers for the ensuing year with the following result:—

President, J. Baxter Upham; *Vice President*, O. J. Faxon; *Secretary*, Loring B. Barnes; *Treasurer*, Geo. W. Palmer; *Librarian*, George H. Chickering. The others were re-elected. For *Trustees* instead of the old Board, as given by the *Advertiser*, the following were chosen:

G. Frank Clark, Theophilus Stover, Charles H. Webb, D. L. Laws, E. C. Daniell, R. M. Lowell, Stephen Somes, Oliver R. Lathrop.

PHILADELPHIA. The German Opera troupe (from the Stadt Theater, New York) closed last Saturday a series of performances at the Chestnut Street Theatre which appear to have given great delight. Certainly the repertoire of these few weeks is worth all that the Italian Opera gave us in two years. It included *William Tell*, *Don Juan*, *Fidelio*, *Nozze di Figaro*, and *La Dame Blanche*, as well as the *Huguenots*, the *Jewess*, *Robert le Diable*, *Faust*, *Masaniello*, *Merry Wives of Windsor* and *Stradella*. In *Don Juan*, Mme. Johannsen was Donna Anna, Frederici Elvira, Rotter Zerlina, Habelmann Ottavio, Wilhelm Formes, Don Juan, Hermanns, Leporello. *Faust* had the old cast, Frederici, Himmer and Hermanns, with Johannsen as Siebel and W. Formes as Valentine. In the *Jewess* a new prima donna, Mme. Seeling made a successful debut. A new tenor Bernard sang the music of Raimbaut acceptably. There was a chorus of 40 voices, and a good orchestra, conducted by Herr Neuendorf. The *Bulletin* says of the performance of Rossini's masterpiece:

Herr Himmer looked and sang the part of "Arnold" in the most effective manner and Hermanns, Formes, as "Tell" was also good, though his voice is scarcely strong enough for the music. Weinlich, was excellent as "Walter," and Mr. Chandon, a new actor, was equally good as "Gessler." The graceful music of the fisherman was well sung also by Mr. Bernard. Mme. Johannsen as "Mathilde" sang the [illegible] and acted very well. Mme. Frederici sang and acted nicely as "Hedwig." Mme. Rotter's small [illegible] made the part of "Jemmy" one of the most important of the scenes, and her [illegible] with fine effect in the concerted pieces. The chorus and orchestra were good, and every real lover of music who was there rejoiced in the rare treat. [illegible] the *Academy* had been [illegible] only ignoring all operatic performances [illegible] take place in their own building.

SMALL REED ORGAN. Messrs. Mason and Hamlin are constantly adding to the attractiveness of their elegant warerooms, at 154 Tremont street and one may pass a very agreeable hour or two in examining and admiring their superb Cabinet Organs, which have now attained such worldwide fame. The enterprising firm have just completed the largest reed Organ ever made, which is surely a magnificent instrument, whether we consider its tone, power and the completeness of the entire work.

It consists of sixteen complete sets of reeds, with twenty-two stops, two manuals and complete pedal key board. The following detailed description of each will afford an idea of its compass, the peculiarities of tone, and the mechanical devices employed.

The stops are arranged as follows:

UPPER MANUAL.

Viol d'Amour	Flautina,
Hautboy	Vox Humana,
Flute.	

LOWER MANUAL.

Diapason 16 ft.,	Cornet Angelais,
Diapason 8 ft.,	Bassoon
Bourdon,	Euphone,
Gamba,	Principal.

PEDALS.

8 feet.	16 feet.	32 feet.

MECHANICAL STOPS.

Full Organ,	Pedal Coupler,
Tremulant,	Forte Upper Manual
Manual Coupler	Forte Lower Manual

The compass of each manual is five octaves, each stop in the same comprising sixty-one notes, and having its own peculiar tone. Many of the above stops closely resemble those of the same names in pipe-organs, and the variety and beauty of the combinations of which they are susceptible, is really surprising. The Viol d'Amour is an 8 ft. tone from CC to C in alt. It is the softest in the organ, very smooth, and equals in effect the corresponding stop in a pipe-organ. The Hautboy as a solo stop, is of a very rich quality of tone, quite clear and resembles the Italian Oboe. It is an 8-ft. stop. The Flute is a 4 ft. tone, from C to C in alt. It has a silvery and flute-like quality, and is very fine either as a solo stop, or combined with others. The Flautina is a 2 ft. tone, from C to C in alt. It has the clear shrill quality of the piccolo, and when combined with an 8 ft. or 4 ft. stop, the effect is [illegible]. It is rarely used as a solo stop but is intended for effect in the full organ in combination with one or more stops. The tongue of the reed instead of [illegible] is but [illegible] of an inch long. The Vox Humana is an 8-ft. tone from CC to C in alt. the effect is [illegible] designed, as its name indicates, to resemble the human voice.

The 16 ft. Diapason is a full sonorous tone, of great depth and power, giving body to the full organ, and a necessary bass foundation stop. It is a 16 ft. tone from CCC to C in alt.

The Bourdon, also a 16 ft. tone, possesses the qualities of the preceding stop, with the exception of its heavy bass of so depth and fullness, but [illegible] adds [illegible] richness to combinations in which it is used.

The 8-ft. Diapason and Gamba are 8-ft. stops. The tone of each is quite sweet and mellow, possessing the rich diapason quality so indispensable in all organs.

The Cornet Angelais and Bassoon answer for one set of reeds of 8 ft. tone, the latter covering the lower octave and a half. This is the only set of reeds in the organ thus divided.

The Euphone is a remarkable stop. It is very being very peculiar and wholly different from the prolonged harmonics [illegible] reed. It is quite penetrating and crisp, though not sharp and adds greatly to all the tones of the full organ. It is an 8 ft. tone. The Principal is a 4 ft. tone, an octave above the Diapason and is mostly used in combination with other stops to produce a sparkling effect.

The Pedal Key-board has a compass of twenty-seven notes which is as complete as that of the largest pipe-organs. It operates three sets of reeds, 8 ft., 16 ft. and 32 ft. tone respectively. The lowest note of the 32 ft. is CCCC.

The names of the mechanical stops clearly indicate their use and require but a brief notice. The "Full Organ" draws the entire power of the two manuals independent of the various stops. The "Tremulant" acts on the Cornet Angelais alone. The Forte Upper Manual and Forte Lower Manual are separate swells one for each manual, while the two combined may be operated by the foot. Each stop works on the pneumatic principle, a new feature in reed instruments.

The case of this organ is [illegible] chosen, [illegible] of [illegible] and [illegible]. It stands 12 ft. 3 in. high, [illegible] ft. [illegible] wide and 6 ft. [illegible] deep. An elegant carving representing the various stops [illegible] the stops are [illegible] the top, the whole presenting a very beautiful appearance.—*N. Y. Mus. Gazette.*

Special Notices.

DESCRIPTIVE LIST OF THE

LATEST MUSIC,

Published by Oliver Ditson & Co.

Vocal, with Piano Accompaniment.

Let me come home, Father. *W. C. Baker* 40
Capable of great expression. Sentimental also.
Thou art lovelier than the blossom. Song. *S. Glover* 30
Tell me, darling, that you love me. S'g & Cho. *Dr. Ordway* 35
Elaine's song. "Sweet is true love." Song. *W. C. Hay.* 40
Three very fine songs.
T[illegible] Song. *Adrian.* 30
O, what shall I do, dear. " *Harrendorf* 30
Then you'll remember me. Comic. Made from "Bohemian Girl." 30
[illegible] styles but all good.
Breezes of the West. Song. *C. & C. C. Collins.* 30
A fine, hearty Western song.
Queen of the Sea. Conv'tion. "Black Crook." *Jeanotte.* 35
Little Fanchon. Song & Cho. *W. F. Wellman.* 30
Two reminiscences of the stage, the last "triggered" by Maggie Mitchell.
Paddle your own canoe. For Guitar. *Mack.* 30
He's coming to me. " " 30
Fine melodies for guitarists.
Questions. (Trigg.) Song. 35
The Pilgrim's song. " *Mendelssohn.* 30
Harvest song. " " 30
Three songs of solid merit.
Ave Maria. Song. *R. Franz.* 30
Along the far horizon. " " 30
Thou that art so pure and bright. Op. 37 " 30
Franz's songs are perfect treasures of worth, and better liked every day. In the third one, all the lines rhyme.
Wi[illegible] from our cottage home. Song. *M. D. Lovett.* 30
Excellent "home" song.
The children's King. Song. *Ottmeil.* 40
A child's recollection of [illegible]. Peculiar and pretty.

Instrumental.

Dexter Waltz. *G. W. Turner.* 40
Bergame once Waltz. *E. Mack.* 40
Sprightly piece, not difficult.
Maggie's Sweet Waltz. *E. Mack.* 35
Contains the melody of a favorite song.
Social Series. 4 band pieces by *Bellak.*
Rose Bud Polka Redowa. 30
Wearing of the Green. Quickstep. 30
Jolly Dogs Polka. 30
Croquet Galop. 30
Four very pretty things, well arranged for learners.
Nocturne. Op. 61. *Chopin.* Nos. 1 and 2, each 40
One needs but to mention these to recommend them. The only trouble is that most beginners play nocturnes sooner than completely.
Mireille Waltz. *Coote.* 75
A fine arrangement in opera airs. "Mireille" contains much sweet music.
Angelina Polka. *A. Jammot.* 35
Rough and Polka. *W. U. Wood.* 35
Not especially rough, after all. Bright melodies.
La Promesse. Valse brillante. *T. O'Neil.* 35
Rather brilliant and of medium difficulty.
Rocking Waves and Whispering Breezes. Variations. *C. A. Moody* 50
A very graceful melody, elegantly varied. The lady composer has been very successful.

[illegible]

Dwight's Journal of Music.

WHOLE No. 684 — BOSTON, SATURDAY, JUNE 22, 1867 — VOL. XXVII. No. 7

For Dwight's Journal of Music.

June Roses.

O warm rose, thou stately rose
Unfold your buds of scarlet hue,
You know not that you bring me news
To all my heart holds true.

Long ago a lady fair
Gentle sweet and unassuming,
Star among the maidens rare,
I'll say unto to watch your blooming

Spiders, weave your wizard spells,
Spirit elves, fairy and fall;
Lilies, swing your silver bells
Sing your sweetest, nightingale

Moon and stars, O tender moon
While I watch my roses growing,
Nearer nearer bring my love
With your coming and your going

O my white rose, so dear—so dear!
For whom my poems come and go
Close in my heart from year to year
Forever bud and blow!

June 1st, 1867.

Music in Vienna in the Year 1793.

Translated from Thayer's Life of Beethoven.

(Continued from page 43.)

The music performed in private concerts embraced all kinds, from the Oratorio, the Opera, the Symphony, to pianoforte variations and the simple song. Such concerts during Beethoven's second winter in Vienna (if not, as seems certain, during his first) were arranged by princes Lobkowitz, Lichnowsky, Lichtenstein, Esterhazy, Schwarzenberg, Auersperg, Kinsky, Trautmannsdorf and Starhemberg; by Counts Appony, Batthyany, Kollonitz, Fries and Johann Esterhazy, Czernin, Harrach, Palffy, Fries, Strattman and Zichy; by the Countesses Hatzfeld and Thun; the barons Lang, Pasqualati, van Swieten and von Kees; the Hofrathe Meyer, Greiner, Paradies; by Fräulein Martines, the banker Henikstein and others. Those among the best musicians and composers, too, whose circumstances allowed it, gave private concerts, in which they made themselves and their works known and to which their colleagues were invited. O'Kelly, the Irish singer, who was the first Basilio in the "Marriage of Figaro," met Mozart for the first time in an assembly of this kind at Kozeluch's, where the then favorite composers Vanhall and Dittersdorf were also present.

Prince Joseph Max, prince Lobkowitz, was, at the time when Beethoven came to Vienna, a young man (born Dec. 7, 1772) and had just married a daughter of prince Schwarzenberg. He was a violin-player of considerable facility and such a devoted lover of music and the drama, that he squandered his whole income on them and in 20 years became completely bankrupt. Being just of Beethoven's supposed age he entered into extraordinarily intimate relations with him, occasionally they had disputes and then were with one another as if born of equal rank.

The reigning prince Esterhazy was that Paul Anton, who after the death of his father (Feb. 28, 1790) broke up the musical establishment at Esterhazy and dismissed Joseph Haydn after 30 years of service. He died on the 22nd of January 1794 and was succeeded by his son Nicolas, a young man just five years older than Beethoven. Prince Nicolas inherited his grandfather's taste for music, engaged an orchestra again and was soon known as one of the most zealous furtherers of Catholic Church music. The best composers of Vienna, Beethoven included, wrote Masses for the Chapel at Esterhazy, where they were performed with great splendor.

Count Johann Nepomuk Esterhazy "of the middle line at Frakno," was a man of 45 years. He played the oboe well and, what reflected on his honor, he had been a true friend and protector of Mozart.

Of Count Franz Esterhazy, a man of 15 years, Schoenfeld in his "Annals of Music" says: "The great friend of music gives at certain parts of the year very great and splendid Academies, in which for the most part great and sublime works are performed, especially the Handel choruses, the Sonatas of Emanuel Bach, the Stabat Mater of Pergolese and the like. These occasions always bring together a select company of the best virtuosos."

It was not the then reigning prince Joseph Kinsky (who died 1798 in his 48th year), who at a later period became a distinguished patron of Beethoven, but his son Ferdinand Joh. Nep. then a blooming boy of 11 years (born Dec. 4, 1781) upon whose youthful taste the power, beauty and novelty of the works of that master made a deep impression.

Prince Carl Lichnowsky, the scholar and friend of Mozart, had every Friday morning a Quartet performance in his house. Schuppanzigh, son of a professor in the Royal School, at that time a young man of 16 years (all the musical [illegible] are to be trusted), played the first violin, Louis Sina, a pupil of Förster and also still a very young man, the second, Franz Weiss, (who on the 18th January 1793 completed his 15th year), the viola; and Anton Kraft, or his son Nicolas, a boy of 14 years (born Dec. 18, 1778), the violoncello. It was in fact a Quartet of boy virtuosos, of which Beethoven, who was some years older, could make what he pleased. The wife of the prince was Marie Christine (18 years old), one of the "three Graces," as George Forster called the daughters of that Countess Thun, in whose house Mozart found such high appreciation and warm friendship, and whose noble qualities are so much praised by Burney, Reichardt and Forster. The princess, as well as her husband, belonged to the best dilettanti in piano playing.

Hofrath von Kees, vice-president of the Court of Appeal of Lower Austria, was still alive. "He," says Gerber, speaking of a somewhat earlier period, "was considered the first friend of music and first dilettante in Vienna, and gave several concerts twice a week in his house, where the first virtuosos who then chanced to be in Vienna, and the first composers, like Joseph Haydn, Mozart, Dittersdorf, Hoffmeister, Albrechtsberger, Giarnovichi, &c. were assembled; where Haydn's Symphonies were performed." In Haydn's letters to Madame Genzinger (Haydn in London, by Karajan) von Kees's name frequently occurs, the last one in a note of Aug. 4, 1791, in which the writer mentions that on that day he was to dine at the Hofrath's. This distinguished man left behind him at his death (in January 1795) a very rich collection of music, consisting according to the auction advertisement, "of Symphonies, Concertos, Arias, Choruses, Church pieces and whole Operas, which had been collected with great pains from various places or sought out for him by masters, and part of which were only to be found in his possession." The list of authors numbers in all 120 names, among which scarcely one of the important instrumental composers down to that time is wanting.

Gottfried, Baron van Swieten, son of the famous Dutch physician of Maria Theresa, "is to be regarded," says Schönfeld, "as a patriarch in music. His taste is purely for the grand and sublime. He has himself many years ago written 12 fine Symphonies, ['as stiff as himself,' said Joseph Haydn]. When he is present at an Academy our half-connoisseurs never lose sight of him, trying to read from his looks (not intelligible enough perhaps to everybody) what sort of an opinion they should pass on what they have been hearing. He gives every year some very grand and splendid musical occasions, where only pieces by old masters are performed. He is especially fond of Handel's style, of whom he for the most part gives great choruses. At the last Christmas festival (1792) he gave such an Academy at prince von Paar's, where an Oratorio by this master was performed." Neukomm told Professor Jahn (Life of Mozart, III. 389) that in concerts, the moment that any whispering began, his Excellency, who used to sit in the front rows, stood up full length turned with solemn dignity to the delinquent, measured him a long while with severe look and slowly sat himself down again. That always had the desired effect. Van Swieten had some peculiar ideas of composition. He had, for instance, a partiality for the imitation of the sounds of nature in music and compelled Haydn to imitate the frogs in his Seasons. Haydn himself confirms it, when he says: "This whole passage regarded as an imitation of a frog did not flow from my pen. I was forced to write down the French rubbish. With the whole orchestra this wretched thought soon disappears indeed, but as a pianoforte arrangement it cannot stand. I trust the reviewers will not deal too severely with it. I am an old man and cannot look that all through again." But at any

Digitized by Google

rain van Swieten must have the glory of founding in Vienna the taste for Handel's Oratorios and Bach's organ and piano music, and thereby adding a new element to the music of that capital. The expenses which such oratorio performances involved, however, were not, as Schindler seems to intimate, defrayed by him, but by a society which had been called into life through him and of which he was permanent secretary. Among its members were princes Lichtenstein, Esterhazy, Schwarzenberg, Auersperg, Kinsky, Trautmansdorf, Sinzendorf, Counts Czernin, Harrach, Erdödy and Fries. In their palaces as well as in van Swieten's house (next to the hotel zum Römischen Kaiser, then called "zu den drei Hacken," on the Renngasse) and sometimes in the great halls of the Imperial Library the performances took place at midday before an audience of invited guests.

Fräulein Martinez, who occupies so prominent a place in Burney's description of his visit to Vienna, a pupil of Porpora, in whose house he once, forty years before, the young Joseph Haydn was employed as accompanist, was still living in the Michaelerhaus and gave musical parties every Saturday evening during the season.

"Herr Hofrath and Kammerzahlmeister von Meyer," says Schönfeld, "is so distinguished an amateur of music that everybody about him in the chancery is musical and among the [illegible] may be found even a Raphael and a [illegible]. It can easily be conceived therefore that a great deal of music is made both here in the city and at his place in the country. His Imperial Majesty himself has been present at such entertainments."

These sketches will suffice to illustrate and confirm the remarks which have been made above about Vienna as the central point of instrumental music. We must now name some of the more important among the great number of composers in this branch of the art, whom Beethoven found there.

Of course Haydn stood at the head. The [illegible] but at a wide remove [illegible] was Mozart's successor in the office of an Imperial chamber composer Leopold Kozeluch, a Bohemian, then just 40 years old. Although now forgotten, and as Beethoven expressed it, "miserabile," he was at that time famous in Europe through his Quartets and his chamber music. This great [illegible] we shall see below.

A man of [illegible] with the multitude but of solid talent, whose knowledge far exceeded that of Kozeluch, whom Beethoven prized in a high degree, calling him twenty years afterward his old teacher, was Emanuel Aloys Förster, then a Silesian then 45 years old. His Quintets, Quartets and [illegible] works were highly valued but at that time known for the most part only in manuscript.

Anton Eberl, five years older than Beethoven, a Viennese by birth, had in his sixteenth year composed two Operettas, which had been performed in the Kärnthnerthor Theatre and one of which had won for the composer the applause of Gluck. He appears to have been a fervent [illegible] of Mozart, and strove so hard to write in the style and spirit of the master that some of his works were printed by dishonorable publishers under Mozart's name and circulated through Europe. In 1795 he accompanied Mozart's widow and her sister Madame Lange on their journey through Europe, and won for himself in other cities the renown as a pianist and composer which he possessed in Vienna. His strength was instrumental composition, and we shall presently behold him, for a moment, as a Symphonist snatching the palm away from Beethoven!

John Vanhall, whose name was as well known in Paris and London, that Burney 20 years before had sought him out in his attic chamber in a suburb of Vienna, was as inexhaustible as ever in production. Gerber in his older Lexikon (1792) says that Breitkopf and Härtel at that time possessed 26 of his Symphonies in manuscript. The secondary was like that of Haydn; his talent of such a kind that—all his works are now forgotten.

It would be useless to continue the list further. But one more fact significant as to the musical taste and culture of the higher classes of the capital may be added. During the winter 1792–3 there were 10 private theatres of amateur companies in operation, three of which the most important were in the houses of Edlen von Stockhammer, Kinsky, [illegible], and the bookseller Schrambl. Most of these companies produced Operas and Operettas.

Translations from Schumann.

(By M. E. von G. for the London Musical World.)

MEYERBEER AND MENDELSSOHN.

To-day I feel like a bold young warrior drawing his sword for the first time in a real quarrel.* It seems as if this little Leipzig, where already some important questions have already been discussed, were to be the scene of a musical one also, for it came to pass that the two most prominent compositions of the day have been performed here, probably for the first time in the world together—namely Meyerbeer's *Huguenots* and Mendelssohn's *St. Paul*. On such a subject where can one begin or end? Of comparison between them, or preference of the one to the other there can be no question. Our readers know too well the tendency of these pages, and that when a work of Mendelssohn's we have no thought for Meyerbeer so [illegible] opposed are the paths of the two. They know also that to characterize the two it is only necessary to allude to the one that [illegible] It is enough to make one think there must be something wrong in [illegible] to see the success of Meyerbeer in our sound, musical Germany and to hear people, otherwise sensible enough, and even musicians who can take delight in the quiet triumphs of Mendelssohn and yet can say of this music—"There is something in it."

It is an history need full of the lofty art of Schröder Devrient [illegible] that I saw the *Huguenots* for the first time. Who so [illegible] not to rejoice in a new thing and to know the pleasures of hope? Had not [illegible] written with his own hand that there was much in the *Huguenots* [illegible] might rank with Beethoven? And what said others? And what said I? Well, I fully agreed with Florestan who [illegible] his fist at the stage, and let fall the words that—in the *Crociato* Meyerbeer might be reckoned among [illegible] in *Robert le Diable* he had begun to stagger, but that in the *Huguenots* he has become one of Franconi's." It is impossible to express the disgust with which we were filled by the whole thing, though we always tried to recover [illegible] we were quite worn and wearied with the worry. And, although after hearing it oftener, many happier and more versatile things discovered themselves, yet my final judgment remains the same and I must [illegible] to say to those who venture to place the *Huguenots* by the side of *Fidelio* [illegible] though he below it that they know nothing of the matter, nothing, nothing! I should never think of attempting to convert them. That would be out of the question.

A witty writer has said that music is equally in its place in a church or a gambling house. Now, I am no Puritan, but is there any good Protestant who would not be shocked hearing his most precious hymn shouted out on the stage, or at seeing the bloodiest tragedy in the history of his faith degraded to a mountebank farce for the mere sake of getting cash and applause? In fact, the whole opera is revolting, from the overture, with its ridiculous, common-place, mock sanctity, to the finale, after which we might all to be burnt alive on the spot.* After the *Huguenots* nothing is left but to have criminals executed on the stage, and exhibitions of loose women on the stage.

We have only to go through it all to see its drift. The first act has an orgy of dissolute men with (such the showing taste!) one and only one, woman, but veiled amongst them. The second is yet another revel, but this time women bathing and (for the sake of the Parisians) a man blinded in the midst of them. The third [illegible] a farrago of profligacy and religion. In the fourth the massacre is arranged, and in the fifth it takes place in a church. Debauchery, murder and prayer [illegible] make up the whole of the *Huguenots*. It is vain to look for one permanently pure idea, one one true Christian emotion. Meyerbeer nails up the hearts of his characters for all the world to see, and says—"Look, there they are, pray touch and handle them!" Throughout, all is artifice, trick to show and hypocrisy.

And the heroes and heroines of this piece—[illegible] alone excepted, who are not much quite as low as the rest—what are they? First, there is Nevers, a thorough French libertine,* who makes love to Valentine, then jilts her and at last marries her. Then Valentine herself, in love with Raoul and marrying Nevers, in company to be true to the former and yet allowing herself to be betrothed to Raoul; next, Raoul in love with Valentine, rejecting her and making love to the Queen, and after all taking Valentine to wife; and lastly the Queen herself. Queen of all these puppets! And people put up with all this just because it is pretty to look at and comes from Paris—though surely our modest German women won't look at it! And all the [illegible] knowing of composers [illegible] at their hands for joy!

To describe the music itself an amount of books would be enough, every bar is considered, and something might be said of each. To startle or to tickle is Meyerbeer's highest aim, and with the mob he succeeds perfectly. As to the [illegible] which he [illegible] into the opera, and about which the French are so mad, I declare that if one of my pupils had brought me such counterpoint, I would have [illegible] him with all [illegible] never to do it worse. How the common people are [illegible] how deliberately [illegible] superficial it is, and how Marcel's continual roaring "*Ein' feste Burg*" smells of the blacksmith's shop.

A great deal has been said about the "Benediction des poignards" in the fourth act. I grant that it has much dramatic power, some striking and spirited changes, and the chorus especially produces a great external effect; situation, scenery and instrumentation all conspire, and, the horrible being Meyerbeer's element, he has written with real fire and love of his subject. But examine the melody from a musical point of view, and what is it but the "Marseillaise" a little dressed up? Again what art is there in making an effect [illegible] with such means? I am not blaming the employment of all means in their proper place; but it is absurd to make a "grand effect" with a dozen trombones, trum-

* But the concluding [illegible] [illegible]

* Word [illegible] *Je de du Dieu de l'univers!* [illegible]

† [illegible]

pets and ophicleide, and a hundred men's voices in unison are all doing their loudest close by. I must mention one truly Meyerbeerish piece of calculation. He knows the public too well not to be aware that too much noise at last becomes tiresome, and see how cleverly he counteracts it. Directly after every great crash he has whole arias accompanied by a single instrument, as much as to say—"See how much I can do with a little. Look, you Germans, look!" Unfortunately we cannot deny that he has some wit.

But we should never have time to go through it all in detail. Meyerbeer's very sensuous tendency, his extreme eccentricity and want of style, are as well known as his ability in orchestral arrangement, brilliant display in dramatic treatment and command of the orchestra, and great facility in form. It is not difficult to point out in him Rossini, Mozart, Herold, Weber, Bellini, even Spohr,—in short every possible name. But his special property is that [illegible], fatal, bleating, offensive rhythm, which runs through almost all the airs in this opera. I had begun to mark the pages where it occurred, but at last grew tired. However, the piece contains better things; [illegible] occasional grand [illegible] passages it would be mere spite to deny. Marcel's battle-song [illegible] the page's air [illegible] lovely; the greater part of the [illegible] its lively scenes among the people, as is the first part of the duet between Marcel and Valentine from its strong character; also the sextet, and the mocking chorus from its comic treatment. In the fourth act the "Benediction des poignards" has great [illegible] and above all the duet which follows it between Raoul and Valentine is admirably constructed and abounds with ideas. But what is all here [illegible] against the vulgarity, exaggeration, want of nature, the [illegible] and nonsense of the whole? Thank God, [illegible] it has reached the limit, there can be nothing worse [illegible], unless the stage is turned into a gallows, and the terrible cry of a great talent tormented by the spirit of the time, awakes a hope that things will now mend.

II.

And now a few words on something nobler—a thing to bring a man into tune again with faith and hope, and [illegible] the shadow of what [illegible] palm-groves and see the [illegible] landscape spread at his feet. I mean the St. Paul of Mendelssohn, a work of the greatest purity, the offspring of peace and love. It would be a mistake, besides being unfair to the composer, to compare it, even remotely, to the oratorios of Handel or Bach. They are [illegible] of sacred music [illegible] the Madonnas [illegible] but Bach and Handel had reached maturity when they began to write, whereas Mendelssohn was [illegible]. The work of a young artist whose imagination is [illegible] graceful [illegible] cannot fairly be compared with a work of [illegible] by one of those divine masters who, from their seats among the stars, looked back over a long and hallowed life.

I have already spoken at length of the general treatment of the subject, of the adoption of the chorale from the old oratorios, of the distribution of the choruses and solos among the actors and spectators, and of the [illegible] of the several personages. It has been [illegible] remarked that the chief drawbacks to the general effect of the work are to be found in the first half, that the [illegible] part of St. Stephen, if not absolutely, throwing St. Paul into the background diminishes his importance; that Saul's [illegible] is the character of a romance than of a concert [illegible] also that the oratorio is too long and [illegible] be [illegible]. A [illegible] subject for the artist is the position [illegible] in which the appearances of our Lord are treated (by a chorus of [illegible] and alto), but [illegible] it would be impossible to wound the composer's feelings more easily, than by this, one of his most beautiful inspirations. To my mind nothing can be more appropriate than to represent God as speaking with many voices, and revealing His will through a choir of angels, just as in painting, His presence is indicated more poetically by cherubs hovering in the upper part of the picture than by the representation of an old man, or by the so-called sign of the Trinity, &c. Where the reality is unattainable, it is surely allowable to use the most beautiful symbol within reach. It has also been objected that some of the chorales in *St. Paul* lose their simple character by the ornaments with which Mendelssohn has adorned them. As if chorales were not just as well adapted to express joy and confidence as earnest supplication! as if there were not every difference between such a chorale as "Sleepers, wake," and such another as "In deep distress," or as if a work of art had no purpose to fulfil beyond those of a parish choir! Then, again, people wanted to make out that *St. Paul* was not quite a "Protestant Oratorio," but only a "Concert Oratorio," which suggested to some wag the happy middle course of calling it "a Protestant-concert-Oratorio."

It is always possible to make objections, and some plausible ones; and the value of the [illegible] is however [illegible] respect. But granting all that can be said, how much there is in this oratorio with which the most captious can find no fault! Besides its [illegible] spirit, the deeply religious feeling which pervades it, [illegible] the masterly [illegible] every [illegible] is brought out, the [illegible] of noble melody, the [illegible] connection of words and sounds, speech and [illegible] so that the whole thing [illegible] before you. [illegible] the [illegible] grouping of the characters, the [illegible] variety of color in the accompaniments, [illegible] to perfectly [illegible] style and playful mastery over all forms of composition [illegible] seems to be [illegible].

I have only one thing to add. The music of *St. Paul* is, [illegible] so easy to be understood, so popular and so [illegible] that it almost seems as if [illegible] idea of its company throughout had been to [illegible] the public. [illegible] compositions of that power and [illegible] is found in the works of those [illegible] themselves up singly to these great subjects. Lastly, I must not be forgotten that Beethoven wrote a *Mount of Olives* [illegible] Mass, and [illegible] may well believe that as Mendelssohn in the youth [illegible] Mendelssohn [illegible] still write another that shall be [illegible] nobler.* Till then let us be content with what we have, and profit from it, and enjoy it.

* A prophecy since fulfilled in the *Elijah*.

Fifty-Second Annual Meeting of the Handel and Haydn Society, Boston, May 27 1867

REPORT OF THE PRESIDENT, J. BALDWIN UPHAM, M.D.

Gentlemen, Members of the Handel and Haydn Society:

By the recent revision of the By-laws, it is now made the duty of the President of the society to present at its annual meeting a written report, giving an abstract of the doings of the society for the year, and offering such suggestions and recommendations as in his discretion may seem to demand. In compliance with the letter and spirit of this requirement, I beg leave to submit the following:—

There have been eleven regular meetings of the Government during the year, to attend to business and [illegible] various ways for the interests of the corporation. The society has been [illegible] times called together for [illegible] of members and the transaction of other business. At all these meetings [illegible] degree of unanimity and good feeling has prevailed. [illegible] gentlemen have been admitted to membership during the year; eight have been discharged, [illegible] resigned.

The rehearsals—thirty-one in number—were commenced in Bumstead Hall on the 30th day of September, and have continued weekly without interruption, and with the addition of the usual extra meetings for practice prior to a public performance, until Easter. These rehearsals have been, on the whole, more punctually and more fully attended than at any previous season within my recollection, [illegible] and [illegible] augury of good for the future.

Six public performances in the Music Hall have taken place, of which the following was the programme for the season, viz:

Nov. 25.—Mendelssohn's St. Paul.
Dec. 23.—Handel's Messiah.
Feb. 17.—Handel's Jephtha.
Feb. 24.—Haydn's Creation.
April 20.— Rossini's Stabat Mater, and Mendelssohn's Hymn of Praise.
April 21.—Mendelssohn's Elijah.

These great works have been presented after much and careful preparation, with a liberal expenditure of means, under an experienced and accomplished conductor, in a manner worthy of the highest praise and such which I do not hesitate to say would reflect honor upon any city in the world. They have been participated in by a chorus numbering now nearly five hundred effective voices, an orchestra of fifty instruments, and with the accompaniment of an organ in the very first rank of excellence under a master's hand. Among the solo artists, in addition to those resident [illegible], Parepa and [illegible] have delighted [illegible]. The audiences have been commensurate with the occasions; they have been drawn not alone from our own appreciative community, but largely also from distant towns and cities; and I am happy to add, as you have learned from your Treasurer's report, that, for once, the season has resulted in a satisfactory pecuniary success.

In the list of the oratorios above given, it will be seen that an addition has been made to our yet too limited repertoire. The *Jephtha* of Handel was performed [illegible] in this country [illegible] first time. It is to be hoped [illegible] works of Handel [illegible] upon some of the great choral [illegible] of Sebastian Bach.

The Library, as appears by the report of the [illegible] in a good condition, and notwithstanding some [illegible] losses, which are greatly to be deplored, is [illegible] in the way of growth and improvement. * * * *

It may be proper to speak, in this connection, of a proposition which has more than once been mooted in the meetings of the government, and which I [illegible] carried into effect. It is the preparation of the annals of the society for publication. Such a history would [illegible] be a most acceptable souvenir to all the present and past members of our venerable association, and would not be [illegible] to others who have at heart the welfare of the cause we are endeavoring to support and to advance. The [illegible] for such a work [illegible] to be accomplished, [illegible] to be much longer delayed. [illegible] living [illegible] whose memory [illegible] the early [illegible] through which our now sturdy and vigorous [illegible] has been attained. It would [illegible] therefore, to [illegible] consideration of the future board.

Suffer from me now a few words of comment, bearing upon the present condition and future prospects of the society. I have been [illegible] years back to present and commend whatever [illegible] to point [illegible] to suggest [illegible] remedy. Such criticisms and comments have always been received in the same spirit of kindness and good-will with which they have been offered.

One of the crying evils upon which I have many times commented, is that of absence and [illegible]. I have observed the past season a marked change for the better. Still [illegible] towards a more perfect carrying [illegible] of the [illegible] works we have for so many years been [illegible] to understand and to appreciate.

I [illegible] upon [illegible] on the part of [illegible] member upon the meetings required, during the [illegible] weeks of the year for practice and rehearsal, [illegible] are such delinquencies [illegible] by any reason [illegible] body. They are recognized and [illegible] in every association of the kind where the members voluntarily band them-

Digitized by Google

actors together for a kindred object. And, as a consequence, the most rigid rules have often been adopted, to anticipate and to obviate, if possible, the difficulty. The London Sacred Harmonic Society, for this reason, found it expedient to have printed and sent to every member a circular, from which I quote the following:—

"It is quite obvious" (say the Committee) "that the efficiency of the public performances must, to a great degree, depend upon the attention previously bestowed at the rehearsals; and that the reputation of the society and its claims for public support are liable to be materially affected by the neglect of those means which rehearsals alone afford, for acquiring a thorough knowledge of the music which is there practised and a facility in executing it with becoming accuracy and expression. However much reason there may be for congratulation upon the general character of the society's performances, and [illegible] considering them as at least equal to any others of the same kind in this country, it cannot be denied that there is still room for further improvement, [illegible] through want of the regular and continued attention at rehearsals which is absolutely essential to a correct and effective performance. The Committee feel it their imperative duty not only to urge the importance of this subject upon the notice of the members [illegible] the inconveniences which have resulted from a neglect of it." And the Committee in commenting upon this appeal, say further, that "in case of any continued [illegible] of rehearsals [illegible], they feel that they should not be acting up to their duty to the society, if they should hesitate to dispense with [illegible] any members who did not comply with these reasonable and essential requirements." And they subsequently went so far as to require their members [illegible] to pledge themselves [illegible] to the [illegible] observance of these obligations; this in a society similarly constituted with our own, but by some twenty years our senior [illegible], whose meetings for practice were, at that time, held on some evening in every week throughout the year.

I have [illegible] on this subject [illegible] upon the attention of members at our meetings, arising from the fact that those who [illegible] were the ones more likely to be [illegible], and the same remark will apply at the present time. It might be well, therefore, [illegible] to imitate the example of our London associate in this respect, and send a similar appeal to every [illegible] member of our society. Did we but meet with equal punctuality upon each occasion and punctual attendance at our meetings for practice, who knows to what a summit of excellence it might be possible for us to attain?

I have heretofore [illegible] to the dependence manifested on the part of some members to leave their places in the chorus at public performances, before the end of the oratorio, and I am glad to be able to record a marked improvement in this respect. For the season just closed [illegible] I could say as much [illegible] the duty of [illegible] the more prominent parts [illegible]. Such [illegible] leaving the platform as is sometimes seen [illegible] detracts from the dignity [illegible] of a concert. [illegible] Let us hope that hereafter [illegible] engagements [illegible] of whatever [illegible] for their presence [illegible]. Let me heartily commend you for [illegible] which a great composer has [illegible] the essential works [illegible] of a single ray of their glory.

One or two more points of minor consideration perhaps, but as [illegible] yet, to my [illegible] of sufficient importance to be mentioned here, and I have done with this part of my subject.

The number of [illegible] members of the [illegible], who [illegible] to take part in the rehearsals and public performances of the society [illegible]. Counting [illegible] in all, the names which are carried upon the Secretary's list [illegible] who rarely appear at any of our meetings [illegible]. [illegible] order and system [illegible] observed there must of necessity be some [illegible] of the choir at a public performance. Some instances of discomfort have arisen from this source, during the past season, which have come to my notice. It was, in part, to obviate difficulties of this nature, that, a few years since, the staff of Superintendents, so called, was appointed, having charge of the several departments of the chorus. As our numbers increase, the duties of these gentlemen become more important and more arduous. It becomes a question, even now, whether it will not further subserve the comfort and convenience of every member of the chorus, if the plan of numbering the seats of the choir, in both the upper and lower halls, be adopted, so that each member shall henceforth occupy, at all times, at rehearsals and public performances, his own appropriate place. This is the plan pursued in London, and elsewhere, [illegible] and serves the double purpose of a more just and orderly disposition of the members in taking their seats, and in some [illegible] their presence or absence whenever required.

And while upon the subject of the duties of superintendents, I would again suggest that they acquaint themselves with the names of every one belonging to [illegible] department under their especial charge, so as to be able to report the attendance or non-attendance of every member at the meetings of the society. A very little exercise of observation and memory will enable them to do this without difficulty.

I would call the attention of the [illegible] members to the fact that, in order to the proper balance of the chorus, there is still room for a considerable increase among the tenors and basses, [illegible] the other parts might be rendered more efficient by the judicious addition of a limited number of really good [illegible] voices.

I cannot let pass a word of commendation, in this place, upon the [illegible] policy adopted by the government, during the past season, in furnishing, at all our public performances, the fullest and best orchestra [illegible]. [illegible] of the [illegible] Musical Association in the [illegible] of the orchestra, and the [illegible] performances of the higher order in the admirable series of symphony concerts [illegible] the last two years.

And we have good reason to hope, in the thorough musical education [illegible] in our public schools, and the further opportunities for musical study and practice, by the numerous [illegible] for the future [illegible], both choral and orchestral, will be [illegible] increased.

A new edition of the Act of Incorporation and By-Laws of the society, [illegible] the amendments recently adopted [illegible] may be added [illegible] and placed in the hands of every member, and it is hoped [illegible]

It is a matter of congratulation for us, that, this year, [illegible]. An important consideration will be brought to your notice this evening, having reference to the [illegible] of the fund from the [illegible]

In conclusion, I would call your attention to the fact that the coming year will furnish an opportunity for the first in the regular series of [illegible]. I believe it to be the policy and purpose of the society [illegible] the commemoration of the birth of the [illegible] anniversary of our existence [illegible]. To that occasion we will look back with pride [illegible] achievement in the musical history of our country. I would [illegible] the ordinary work of the season may [illegible] be interfered with, and that the [illegible] and in order with [illegible]

With these words, gentlemen, again congratulating you upon the auspicious circumstances under which we have met together this evening, thanking you one and all for the past, you have taken in the labors of the year now brought to a close, and with an earnest wish for your continued prosperity and success, I respectfully submit my report.

Music Abroad.

London.

PHILHARMONIC CONCERTS. The *Pall Mall Gazette* prefaces its review of the season [illegible] with a brief history of the old society, as follows:

The Philharmonic Society is now in its [illegible] year — the oldest existing musical institution of the kind in England. Its first concert was held in the late Argyll Rooms, in 1813. The origin of the society was very much like that of the Paris Société des Concerts at the Conservatoire. [illegible] by the love of their art [illegible] by a desire to hear the Symphonies and overtures of the great masters efficiently performed. It was agreed [illegible] every professional [illegible] that each concert should be conducted [illegible]. The conductor sat at the pianoforte and [illegible] from the score of the works in hand. [illegible] The leader was [illegible]. Here, then, were [illegible] at the [illegible] concert. [illegible] the first [illegible] single body of the most expert orchestral players the country could boast [illegible] but there was little inclination [illegible] the general scheme. The concert of Monday, March 8, 1813, was a triumphant success. It began with Cherubini's Overture to *Anacreon*, [illegible] a serenade for wind instruments by Mozart, [illegible] by Boccherini, a march by Haydn, a string quartet by Beethoven, a vocal quartet by [illegible], a chorus from Mozart's opera [illegible] and a symphony by Beethoven ("the Second" [illegible]) and Haydn. [illegible] a concert would now be [illegible] at the time, and the Philharmonic [illegible] established from that night. Its history since has often been told. There were eight concerts in the first season, [illegible] Haydn's Salomon [illegible] and with the exception of a brief period, some few years ago, when the number of concerts was reduced [illegible] there have been eight concerts [illegible]. There are eight now, and it is to be hoped there may be [illegible] as long as the Philharmonic Society [illegible]. It has done a world of good [illegible] though its influence has been exercised [illegible] upon a limited circle of amateurs. But this very limited circle has exercised an influence outside, and so the time has come that the Philharmonic Society is [illegible] in England for the performance of orchestral music.

Spohr was among the first illustrious foreigners who [illegible] the strange method of conducting adopted at the Philharmonic. In a letter, dated London 1820, he says:— "The manner of conducting [illegible] at the theatres and concerts here is the [illegible] that can be imagined." (Spohr's *Autobiography*.) And he was quite right. Spohr [illegible] to improve the state of things, as did Weber after Spohr, and most of all, Mendelssohn after Weber. Experiments were [illegible] tried [illegible] Moscheles and the late Sir Henry Bishop, each of whom [illegible] was appointed conductor of a series of concerts [illegible]. The [illegible] was ultimately secured by M. Costa, who accepted the post of Philharmonic conductor in 1846, and held it from that year till 1854 [illegible]. M. Costa was succeeded in 1855 by Herr Richard Wagner, [illegible] Mr Costa had done [illegible] Philharmonic orchestra was [illegible] by Herr Wagner, who conducted [illegible]. One season of Wagner [illegible] Philharmonic [illegible] not re-engaged. The place was now [illegible], and accepted by Mr Sterndale Bennett, afterwards Pro-

Digitized by Google

fessor Sterndale Bennett (Cambridge Professor of Music), and subsequently Dr. Sterndale Bennett. Professor Bennett held the position for eleven years, brought the Philharmonic back to its old state of discipline (which had been sadly disturbed by Herr Wagner), and when deprived of the flower of his orchestra through an imperious edict of Mr. Costa—who just then, having inaugurated his Sunday performances at the Royal Italian Opera, would no longer concede the privilege accorded since time out of mind to these classical concerts [illegible] whatever [illegible] made a new orchestra for himself, which is at present [illegible] fairly as [illegible] a dependent [illegible] the old one.

Professor Bennett held the baton of the Philharmonic for eleven years—till the end of the season 1866 [illegible] resigned it. That Mr. W. G. Cusins should have been appointed to fill the place left vacant by so eminent a musician [illegible] a responsibility for any one [illegible] the concerts of the Philharmonic [illegible]. Had the question of choice been put to those [illegible] in the present age of the society, it is more than probable that the name of Mr. Cusins would not have occurred to a single person. Mr. Costa out of the same, there was the late Mr. Alfred Mellon; there were also Mr. Benedict, M. Hallé, Signor Arditi, and last, not least, M. Manns, of the Crystal Palace, under whose baton the finest orchestral performances in England (not in Europe) are to be heard. But the Philharmonic directors selected Mr. Cusins. [illegible] Mr. Costa [illegible] Mendelssohn [illegible] another Weber as conductor [illegible] the catastrophe [illegible] appointing [illegible] would have thought that the best chance of securing [illegible] of a first-rate conductor on the retirement of Dr. Bennett. This chance, however, the directors have thrown away.

What we have said is by no means, be it understood, intended in disparagement of Mr. Cusins. [illegible] good [illegible] we have named. [illegible] the musical world as a thorough musician accomplished in many ways, and [illegible] we hope that he may prove equal to his responsible task [illegible] Mr. Cusins is absolutely the right man in the right place. He [illegible] the principal symphonies of Haydn, Mozart, Beethoven, Mendelssohn and Spohr, and to persuade the subscribers [illegible] well acquainted [illegible] performance of whatever happens to be set down for him [illegible] the season. Up to the present [illegible] the new conductor may be [illegible] Symphonies [illegible] in D minor [illegible]. Among these symphonies was the No. 4 of [illegible] the Choral Symphony [illegible] performance [illegible] heard. [illegible] the 4th concert [illegible] half a century the Philharmonic Society has [illegible] subscribers, [illegible] The programme comprised the *Pastoral* Symphony of Beethoven and the two movements (*Allegro moderato* and *Andante con moto*) from Schubert's unfinished symphony in B minor. The symphony of Beethoven was given in a manner less open to criticism than any other work of the kind that has been heard at the Philharmonic Concerts this season [illegible] Schubert's symphony—a work which, had [illegible] would [illegible] among the masterpieces of instrumental music. The *Allegro* was taken too slow and the *Andante* too fast, but beyond this we have [illegible] to offer. [illegible] now be [illegible] to the Crystal Palace, where [illegible] under Herr Manns, those [illegible] fragments of Schubert were first introduced to an English public. At the same place we have lately heard [illegible] approach [illegible] the Philharmonic Concerts, [illegible] England [illegible] concert. The *Rest*, [illegible] composed by Herr Molique expressly for Signor Piatti—was played [illegible] Herr

[illegible] violoncellist to the "King" of Saxony) in such a manner as could have left no doubt in the minds of his hearers that Signor Piatti was the greatest violoncellist in the world. Herr Grützmacher is clever, beyond a question; but he is not a Piatti. [illegible] The other concerto was the very [illegible] No. 1 (in G minor) of Mendelssohn, which has seldom been dashed off with surer assurance, and as seldom with less absolute refinement, than by Herr Alfred Jaell [illegible] those pianists from abroad of whom it would not be very difficult to find a more favorable specimen in almost any considerable [illegible] now be [illegible] to a [illegible]. Herr Jaell [illegible] movement best. The *Andante* was [illegible] and exaggerated in expression. The *Finale* was taken with great fire and [illegible] towards the end became so much too quick that [illegible] moved [illegible] failed to make the passages distinct, and Alfred Jaell's fingers are [illegible] the fingers of Herr Jaell. The [illegible] Mlle. Sinico, Mme. Demeric-Lablache, and Mr. Tom Hohler. Mme. Lablache [illegible] "Vedrai carino" [illegible] The effect of such [illegible] M. Hohler gave *La* [illegible] in the [illegible] as which he has [illegible] Her Majesty's Theatre, and Mlle. Sinico received a well merited encore for her [illegible] *Der Freischütz*. Also the lengthy duet from *La Gazza Ladra*. It is charitable, at least, to say nothing.

The concert terminated with a very fine performance of Cherubini's brilliant overture to *Anacreon* [illegible] and a pleasant thing to listen to ever now.

The Times says:—

Mr. W. G. Cusins, the new conductor, shows [illegible] such successive performances, and may fairly be said to have established his position.

At the [illegible] concert on Monday [illegible] besides Mozart's *Jupiter* symphony, Beethoven's No. 8 in F, and the overtures [illegible] the programme [illegible] a new MS. overture to the *Marie* [illegible] composed expressly for the Philharmonic Society by M. Arthur Sullivan; and Mr. Bennett's new pianoforte concerto in E flat to be played by Mme. Arabella Goddard. The singers are Mlle. Ulrich, Mme. Tyrell, Ratinal, and Signor Gardoni.

Mr. Charles Hallé has resumed his Pianoforte Recitals at St. James's Hall, London. This year Beethoven does not exclusively absorb the programmes, though at every Recital [illegible] of course, the name of the greatest of all composers for the piano, as [illegible] sonatas, will appear [illegible] A most interesting feature in the plan of the series [illegible] the [illegible] Schubert's solo Sonatas [illegible] As Schumann wrote [illegible] Sonatas, besides the so-called *Fantaisie* Sonata [illegible] M. Hallé [illegible] introduce [illegible] of those [illegible] Another [illegible] at each Recital there will be given one of the Sonatas for pianoforte with violoncello, [illegible] Beethoven, [illegible] Sonatas [illegible] Beethoven composed only [illegible] Sonatas [illegible] Hummel [illegible] Mr. Hallé [illegible] variations [illegible] with [illegible] for the same [illegible] Beethoven [illegible] good. No surer proof of Mr. Hallé's intention to render the execution of these [illegible] Sonatas as perfect as possible [illegible] engaged as his co-operator [illegible] the incomparable violoncellist, Signor Piatti. The programme of the first Recital was eminently attractive. There was a Sonata of Beethoven, No. 3, op. 10 (in D), [illegible] Monday Popular Concerts [illegible] three numbers from John Sebastian Bach's well-tempered "Forty-eight Preludes and Fugues" [illegible] major and minor—known in Germany as "Das wohltemperirte Clavier." The well-tempered Clavier [illegible] most precious [illegible] art of music. The specimen of Schubert was the Sonata in A minor [illegible] Robert Schumann's [illegible] published as No. 1 [illegible] composition [illegible] in 1825 [illegible] years before Schubert [illegible] Sonata is original and beautiful from the opening to the termination [illegible] one movement [illegible] glad not [illegible] Schubert's own

is the second—an lovely air with variations, which, though no one variation resembles another, are each so lovely as the air itself. The violoncello Sonata of Beethoven, included in this programme, was naturally the first of the two—No. 1, op. 5 (in F), composed in 1797, when Beethoven was 27 years old, for the celebrated French violoncellist, Duport, and dedicated to King Frederick William II., grandfather of the present King of Prussia. The last piece in the programme was a Polonaise in E flat, by Herr Stephen Heller, a composer whom Schumann's [illegible] There [illegible] Herr Hallé [illegible] a Sonata by Schubert [illegible] the delicious Sonata in F major, of Mozart (No. 3, beginning in [illegible] and consisting of three movements) and the second of Beethoven's violoncello Sonatas—op. 5, in G minor.—*Times*.

The Opera. [illegible] the programme given [illegible] generally has been deficient in [illegible] A [illegible] of entertainment [illegible] The [illegible] of money [illegible] the [illegible] the [illegible] the [illegible] At [illegible] chronicle the production of *Don Carlos* [illegible] of interest [illegible] the new work may possibly increase the attendance [illegible] This week we have had the return of Mlle. Patti after an indisposition of a week. She reappeared in the "*Barbiere*" and, along with her usual brilliancy [illegible] Nothing [illegible] the ever old "*Faust*," "*Lucia*," and "the *Dinorah*" [illegible] On Thursday [illegible] "*Don Giovanni*" [illegible] *Donna Anna*, Mlle. [illegible] Mme. Lemmens-Sherrington; *Zerlina*, Mlle. Adelina Patti; *Don Giovanni*, Signor [illegible] *Leporello*, Signor Ciampi; and *Don Ottavio*, Signor Mario. At Her Majesty's Theatre "*Il Trovatore*" has been performed and on Saturday *Oberon* is to be [illegible] *Sir Huon*, Signor Mongini; [illegible] Signor Gardoni; *Scherasmin*, Mr. Santley; *Babekan*, Signor Gassier; [illegible] Signor Bossi; *Fatima*, Mme. Trebelli-Bettini; *Puck*, Mme. Demeric-Lablache; *Mermaid*, Mlle. Sinico; and *Rezia*, Mlle. Tietjens.—*Orch. June 1*.

Paris.

The Commission for organizing the Historical Concerts at the Universal Exposition have judged it useful to [illegible] the public a tolerable history of music [illegible] from the thirteen [illegible] to the end of the eighteenth century in the various departments of religious music, opera, symphony, chamber music and that of the dance. With this aim they have decided at the outset that the pieces destined to figure in the programmes of the historical concerts shall be principally chosen from the works of the following authors:

15th Century. Josquin Després.

16th Century. Nicolas Gombert.—Clemens, non papa.—Janequin.—Roland de Lassus (Orlando Lasso).—Palestrina.

17 Century. Carissimi.—Monteverde.—Cambert.—Legrand.—A. Scarlatti.—Lulli.—Lalande.

18th Century. Keiser.—Campra.—Marcello.—Rameau.—Handel.—J. S. Bach.—Vinci.—Leo.—Galuppi.—Pergolese.—Gluck.—Philidor.—Piccini.—Monsigny.—Haydn.—Sacchini.—Boccherini.—Paisiello.—Grétry.—Cimarosa.—Viotti.—Dalayrac.—Mozart.—Méhul.

These concerts are to begin in June and will comprise [illegible] sessions. [illegible] of them will be devoted [illegible] the form of concerts to the hearing of the most important works in all styles. These concerts will embrace the musical periods, century by century, from the end of the 15th to the 18th inclusive. Six others will be given to the most famous works: [illegible] music of the [illegible] dance, the opera, popular music [illegible] and [illegible] if necessary take the form of musical and literary conferences. These pieces will go back to the 13th and come down to the present century, as follows:

Digitized by Google

Vocal Section. Choruses for two and three voices; Christmas Chants, Carols, *Lieder*, French and Spanish songs; melodies with or without accompaniment of lutes, violas, &c.; religious and dramatic music.

Instrumental Section. Dance Music: Pavanes, Sarabandes, Gigues, Gavottes, Minuets.—Chamber Music: Pieces for the clavichord, Duos, Trios, Quartets, and all the compositions commonly classed under this category.

The Committee consists of MM. Fétis, President; Delsarte, V. President; Félix Clément, Berlioz, Gevaert, Wekerlin and Laurent, General secretary.

Meanwhile the great Exposition surges and Paris and all Europe rings, and all America, with the Titanic-fierce rivalry in which two American exhibitors, the Chickerings and the Steinways appear to be ahead; but which ahead of which I dare not yet appear as [illegible] contradicting as the newspaper reports [illegible] will probably appear before the first of July, when we hope to announce our Boston manufacturers the winners. At all events the Chickering pianos have won financial admiration there, which alone is worth any golden medals. [illegible] these noble instruments in a [illegible] of the ambient land, the atmosphere of an Exhibition, with the competitive crowd, is about as favorable to true Art as a race course or a ring. It is the flash pianists who in the exercise upon such [illegible] showmen of the instrument, they might be called,—and not (for the most part) artists in the high, humane sense, who love music in their souls and want an instrument to express it. The great end here is not to make music, but to display the instrument and make it famous; which is done quite as much by blowing as by playing with the fingers.

The first of the Conservatoire Concerts, specially arranged on the occasion of the Exposition, took place on the 2nd June, and consisted of Beethoven's 9th Symphony; Chorus from "Castor et Pollux" by Rameau; portions of Mendelssohn's "Midsummer Night's Dream" music; a Motet by Bach for double chorus, unaccompanied, and Weber's Oberon overture.

A bust of Liszt, modelled recently in Rome by the esteemed Boston sculptor Thomas Ball, and placed in the midst of the Chickering pianos at the Exhibition, was uncovered there with musical ceremonies in the presence of an admiring crowd.

FANNY TACCHINARDI PERSIANI. This great singer is dead, one of the last of the [illegible] to be compared with the Garcia sisters in point of [illegible] and fervor [illegible]. She was [illegible] woman, no gorgeous [illegible] as an actress, yet one of those who vindicate and [illegible] their art in spite of Nature. Her age is given in the *Gazette Musicale* as forty-six. She might have been fancied older, but she can never have looked young. Her voice (so far as a character offered in a stereotyped opera manner) was an acute soprano, [illegible] to F; but [illegible] shrill and piercing [illegible] always [illegible] blended with other voices. Her father Tacchinardi the tenor [illegible] every [illegible] of the art [illegible] that he could impart to his daughter. Her voice was [illegible]. Every fibre of her frame seemed to have a part in her singing. There was nothing left out, nothing kept back. She was [illegible] unfinished, always [illegible] the employment of her [illegible] power which is [illegible]. The [illegible] with which she brought up various songs such as the "Sonnambula," [illegible] "Lucia," [illegible]. She had the [illegible] extraordinary variety and [illegible] existence, and always managed to throw [illegible] expression into her [illegible]. Her first appearance [illegible] was at Leghorn in 1831. She crossed the Alps and appeared in Paris in 1837, and in 1838 came to London as the [illegible] to Mme. Grisi. For many years she alternated duty with that lady, till compelled to leave the stage by loss of voice.—*Athenæum, May 12.*

All the historical violins seem coming into the market. On Tuesday, Messrs. Puttick & Simpson had to dispose of, among other noticeable instruments the Amati given by King George the Fourth to M. François Cramer,—Mr. Gillott's Guarnerius violin, obtained by Paganini "the giant,"—another Guarnerius, which belonged successively to Tartini, Paganini and Dragonetti (no mean pedigree this!)—another [illegible] Mozart [illegible] be highly [illegible] on the part of [illegible] their real value for these costly instruments, to allow so many of them to come into the market at the same moment!

DRESDEN.—Cimarosa's *Matrimonio Segreto* has been revived with great success. The Committee of the Tonkünstlerverein has published its report of the doings of the Society from April 1866 to Feb. 1867. The report is highly gratifying. At the [illegible] public performances no less than nine [illegible] important works were performed by the members [illegible] the first time: "Sonata for Piano and Violin" (Op. 35) Kiel; a "Concerto Grosso," Handel; a Symphony, Wilhelm Friedrich Bach; "Waltz in Canon form," J. Otto Grimm; "Clavecino for Violin and Pianoforte," [illegible] (arranged by Herr [illegible]); Sonata [illegible] (1713); Concerto for two Violins, Handel; Quintet, Hoffmann; and Suite for Violoncello Solo, Rietz. Besides the above four performances there were seventeen meetings for practice. The total number of works performed were 62, 33 being performed for the first time. The society [illegible] honorary and 9 foreign members, the Society numbers [illegible] ordinary and [illegible] extraordinary members.

Dwight's Journal of Music.

BOSTON, JUNE 29, 1867.

"Individual Speculation."—The New York Festival.

Music to-day in every country more or less, especially in ours, is in constant danger of falling into the hands of the Philistines. Trade is the reigning interest of the century, the real master behind all governments and all religions. And Money, Fortune, is its God. Art was hitherto held sacred; in Art one could be disinterested, could work from pure and generous motives; the artist at least was a freeman, we supposed. But now the shrewd eye of the tradesman sees that Art, that Music has attractions for the crowd, that money can be made by it; he straightway makes himself [illegible], all worldly as he is, and undertakes to "run" the fine "machine" as he would any other upon speculation, for his own ends, not for ends of Art. If he can seduce artists to sing or play chiefly such things, in such ways, amid such surroundings, as shall pay him best, of course he will do it, and it lies in his policy to pay. Just so [illegible] what they what conscience shall soon learn to smirk at what would once have shocked them.

Art has its business side, like everything else. The artist often needs his man of business, as he may need a housekeeper, a steward or a coachman. Public musical performances, concerts, oratorios, festivals, require business management, financial economy, much running about, and outside preparation. But it is a question of vital consequence to the very existence and idea of Art, whether the artist or the business man be principal, whether Art employ business, or business employ Art. The end, the passion of all Art is Beauty, the Ideal; its Mission, in form or language, the end of Art performances is to present the Ideal to the world, to inspire the love of it in the hearts of the people, to lift men out of their fatal commonplace and teach them the perennial joys of the Imagination. The end of the impresario and the professional concert manager and speculator is no such thing. He is glad to borrow whatever halo of the Ideal and the sacred there may be, in the vague popular regard, about art and artists; of course he counts this into his capital; but the end for which he would use them is anything but sacred or ideal. Little recks he what sort of music he gets up, whether he give [illegible] or Jenny Lind, whether the operas be by Balfe or Mozart, provided it will bring most money into his treasury; and the nearer he can tempt the Devil towards the mercenary level in his programmes, thus trading at once upon two opposite elements, the low taste of the many and the ideal halo which surrounds a great artistic name, with the more glee does he rub his hands and chuckle. No doubt artists sometimes fall of their recognition or success, in their unworldliness, trusting solely to their own genius and good programmes; and when the hard seductive "agent" comes along and tells them what a great mistake they make, that Art for Art's sake "never pays," they lend a willing ear and commit themselves entirely to his management, finding that the reason "success," and that by yielding their consciences to all his arts of trumpeting, inflated advertising, procured puffs, his cunning ways of getting up an excitement wholly out of proportion to the occasion, they actually make money. To a certain extent this may be well, and they may owe him a fair debt of gratitude. But here comes in the danger. The manager or impresario, is commonly a person who makes success, outward success, the all in all. The artist soon feels that the manager, the speculator, and not himself, is virtually the maker of the programme; that only so much of his art is called for as will help to keep up this "success"; and that the easiest way to do it is to repeat hackneyed things, lower his taste and stoop to the popular demand, study mere "effect," for which trickery is often more available than true art, and how to entrap applause at any rate by any sort of clap-trap.

We must confess we deprecate this tendency to let the control of musical matters pass more and more into the hands of speculating managers. These carry too much [illegible] and bustle with them for the calm and true enjoyment of music. They [illegible] too much [illegible] the spirit of Art is of too modest and sincere a character to dare the [illegible] clamour of their [illegible] "grand" occasions. Art loves quiet occasions, wholesome, temperate [illegible], and hates false display. But business, using art and artists for its ends, will hear of nothing quiet, nothing not on an outwardly grand scale and dazzling to the crowd; it trades upon fictitious enthusiasms, fevers. It matters not how many great names are strung together in an announcement; how many famous artists, [illegible] worthy of their fame, are put into a concert; if the spirit in which it is given be not an artistic one, it will be a bad concert. Good artists there may be and good pieces by good masters; but the cloven foot of the unbelieving [illegible] Mephisto will peep out somewhere and betray the unreality of the whole affair; perhaps a piece of irrelevant virtuosity worked in here or

Digitized by Google

some stale sentimental sandwiched between two good things there, so as to spoil the savor of them both; perhaps merely the fashion in which things good in themselves, that is, good in their places, are put together; a mixed jumble showing no singleness of purpose, but a desire to be all things to all men; perhaps a prevailing egotism, the interpreter claiming more notice than the author; perhaps more affectation than sincerity in the homage paid to noble authors in the selection; and then the traps set for encores, to be used, when caught, as advertisements!

All these things, too often present in compositions in concerts planned for Art's sake merely, are always present, are the rule, in what we may call managers', or business, concerts. The sanctity of Art is sacrificed; the tone of an artist is sooner or later lowered, his artistic principle tacitly foresworn, his faith in the Ideal daunted or benumbed into indifference; the very fibre of his nature, once so fine, grows coarser after he has joined one of those concert-giving caravansaries, which travel up and down the land "doing a splendid business," led by the wand of some great managerial magician. They help the artists ("their artists!") to get rich; they draw crowds of people into concert rooms who otherwise would never sue for music—such is their plea; and there is some truth in it. But do they try on the whole to raise the taste for music? do they encourage, strengthen the pure aspiration of the artist? Do quiet, pure artistic enterprises, concerts given with disinterested aims by Institutions, or by uncompromising artists, flourish better in the fields where they have been sown—and mown, but reaped? To the artists, under these auspices, these very successes are demoralizing; [illegible] exceptions only prove the rule; how must it be then with the easily seduced and ignorant public? Your Barnum, Ullmann, Bateman makes of music a fashion and a fever for the moment, and would fain, like Midas, have the [illegible] stand still, that he may longer reap the golden harvest; the next who follows in his footsteps finds it harder work, and must resort to means and proclamations still more extraordinary; and so through the succession of bravo speculators, each outvying the last, music, as public manifestation, gets to be nothing if not extraordinary, like rope-dancing and jugglery. Call you that a proper school of Art? Is that the way a nation is to get its musical education?

Nor is the greed of the speculator limited to musical performances; he takes hold also of the work of musical education, perceiving that so many have a wish to learn, and to learn easily and cheaply. And forthwith he proceeds to organize and engineer it on a "big scale," after the tendency of trade; great music schools are started; some "Conservatories" (so-called) have sprung up in New York and Boston within a year or two, than have grown to consequence in Europe in as many centuries; nothing quiet, modest, small will answer; we must do a big business; and as in business every big dealer cannot be content with moderate prosperity, but must still strive to swallow up all rivals, so in the matter of music schools we see the same entrepreneurs establishing their branches out about as many cities far apart, as if greedy to monopolize the sort of jobbing for the whole vast country. We do not wish to prejudge enterprises or motives; we wait to see what time will bring forth. The fruits will be of mixed character; they cannot be all evil; but we cannot help mistrusting educational movements in which the business element is so particularly prominent. At least it becomes one to be cautious, and before judging, wait till he can satisfy himself whether it is education as the end employing business as a means, or whether it is business for its own private ends exploiting education.

But we have been drawn further into this direction than we intended; and if we have taken several pages to trench upon all sides fairly and with all the [illegible] of exceptions and those discourses of personal imputations, which we hope will be understood. Having, in our last, used the phrase "individual speculation" in reference to Mr. Harrison's Great Musical Festival of the last week of this month in New York, we felt bound to explore our meaning and to give reasons why, without (of course) impugning the character or motives, or questioning the musical enthusiasm of a gentleman whom we never knew, we were led to arrange the purposes and successes of the said Festival, partly because they were purposes; partly because the style in which the press heralded and daily puffs made the thing to be first amongst [illegible] Festivals in America, glowing in lyrics that the last there two have been but a feature of greater magnitude and with something nearer to artistic purity of programme, and still more because it was, at any rate purported to be, purely the conception and in the interest of an individual concert manager or impresario; so that the fair inference was, that the whole thing was undertaken primarily in the interests of business and only incidentally in the interest of Art. We have since learned that while Mr. Harrison generously risked his capital, yet the artistic conception had sprung up before that in the brain and heart of Mr. Bergmann, the accomplished, earnest musician, who conducted all the Oratorios, in his capacity of conductor of the Harmonic Society, and who contributed a couple of large compositions of his own, a discretion. It was a highly generous in the case of earnest and has some experience to help the man of ideas to realize them; and none the less do we condemn the sinister [illegible],—the more so in proportion to its (outward) success. If great Festivals of Art, whole weeks of Oratorio and Symphony are to pass into the hands of speculators, and to be exploited traded upon for private purposes, like other concerns, operas and shows, who shall undertake to reconcile the conflicting claims of Art and business? If these things are to be managed by men who only seek success, and who make a gift to get it in the mere name of Art, as by the fact of Art, what guaranty will there be of high sincere artistic character in programmes or performances?

As to the New York Festival, all accounts agree that it was a grand musical success; Steinway Hall was crowded night and morning for a week. As to the artistic success reports differ greatly. Certainly the careful and repeated training of the chorus, 1,200 made not a [illegible] of voices, and a large orchestra of 80 instruments (in the Boston Festival of 1865 the chorus numbered [illegible] and the orchestra exceeded 100). There was the new concert-hall, and Symphony (by Fesca), and we had there, with the several miscellaneous concerts, the programmes were of the medley and un-musical sort, in order to [illegible] and their Rossa and very [illegible], followers in Harrison's concerts. Many speak in high praise of the rendering of the Elijah and Creation, the loudly spoken of as an event of [illegible]. We know really nothing that for the first time the fewer of the [illegible] were [illegible] taken, as those found the [illegible] so steadily able than the great choruses passed, every in [illegible] instrument [illegible]. But as we did not hear it, we [illegible] to judge. We have no doubt there was a great deal of sincere enjoyment of great music; and that Mr. Bergmann and Mr. Harrison and the artists (Mme. Rosa, Mme. Rizzo, &c.) who assisted them with zeal, have done a real service in inspiring New York audiences with a respect and love for noble oratorios which they hardly knew before.

We should be glad to get trustworthy and more intelligible accounts of Mr. Ritter's compositions. The press, as usual, is non-committal. He is an ardent musician, a man laboring for Art in earnest. Whether he have creative genius we need not be in haste to judge. His efforts are entitled to respect. From several good private sources we have heard his Overture, "Othello," pronounced original and strong, while his "Forty-sixth Psalm" seems to have had less of a [illegible] accomplishment. It is called "ambitious," "musician-like," "according to rule," a "very creditable effort," and so forth. We fain would feel we dare not point to it as from an admission of all we have received about these two works, because after much plausible intelligent praise the writer soon seems to get his Ritter Psalm upon a level with the Lobgesang of Mendelssohn, which followed it. We will quote what he says, however, of the "Othello" overture:

"It is a worthy composition, well conceived, and carefully and artistically wrought out. There are [illegible] romantic points in it and an unobtrusive modern and very effective. The introduction is interesting; A movement more like it begins, engrossing your attention from the first, and it brings us the two leading motives. They are in fine contrast. While the first is a sudden mighty and strong the second is an expectation, exceedingly lovely and tender. These are interwoven, growing in the working of that abstract passion, higher and higher and more and more intense, until that fearful climax is reached, the deed is done. Nothing is left now then, somber deep and hollow (?) brought the work to its end.

"Then in its passages the whole work grows naturally, develops itself in logical consistency, in unity and with vigor."

On the whole we are inclined to put more faith in a correspondent who wishes we had heard the 'Othello' overture, calls it a noble work and is proud of it, but is not the Psalm, (although solid, pleasing and effective, less original and more like a work of Hopkins, or Raff, or others of that ilk.

PROVIDENCE, R. I. June 15.—During the past season the Messiah has been brought out once, and the Creation twice by a large and very efficient chorus and an orchestra of twenty-five performers (which in the two performances of the Creation was increased by reinforcements from your city to the number of forty-eight. The choruses were rendered in a manner creditable to the singers and their Conductor, and it must unmistakably that although our city has hitherto been behind her neighbors in musical culture, she is by an earnest devotion of means to art, which is properly directed and developed will soon give her an equal position among her sisters as a fosterer of the Art.

The solos were well sustained by Messrs. Houston and Ryan, and Misses Houldwood, Gelbanks and Whitney. These Oratorios have been given under the leadership of Mr. Eben Tourjée, Director of the Providence Conservatory of Music, which gentleman has also given a series of Classical Chamber concerts, in which the favorite Mendelssohn Quintette Club have borne a very important part, assisted by Messrs. Lang, Petersen, Trenkle and Cobb, both as Pianists, and Messrs. Smith, Tucker, Ryan, and M. Houldwood as vocalists. Among the many good things given at these concerts were the Quintet in A, No. 5, op. 18; the Quartet in C, op. 59, and the Sonata in F sharp, major, op. 78, by Beethoven; the Quintet for piano and strings in E flat, op. 44, and the Quartet in A, No. 3, op. 41, by R. Schumann; the Quintet in G minor by Mozart; Piano Trio in D minor, op. 49 by Mendelssohn, and the Grand Septet in D minor by Hummel.

There is matter for reflection in the following article, which we take from the London Orchestra of June 1.

£800 For a Song.

During this and the past week the house of the auctioneer has been reconsigning, in irregular lease, the money value of Messrs. Goulding and D'Almaine's stock in trade. The nearly thousand plates have been put up for competition and knocked down some half thereof at the value of the metal, the other at sums varying from 1s. 6d. to £25 per plate. The superb edition of Dr. Arnold's cathedral music was disposed of for one penny per plate over its price in the region of the pewterer; the beautiful edition of Haydn's "Creation," arranged by Bishop, at the [illegible]. Miss Alexander Lee's song, "[illegible]" the man produced the sum of £348, and Clara h[illegible] "Kathleen Mavourneen," the large amount of £320. Indeed, this song, with its arrangements, realized more than £500. Bishop's ballad, "My pretty Jane," or "The bloom is on the rye," ran up to £250, and the "Dermot astore" by the late Mr Crouch proved to be worth £[illegible].

The great house in Soho-square, during its eighty years' reign, has been produced many thousands of songs and ballads, and it is likely not in one hundred has the average of a green in cases, this house maintained [illegible] now than ordinary luck. It did not rely on advertisement, and certainly not on repairing to singers—for the vocalists of the past days were but too glad to appear with the favorites of the Soho-square catalogue. Some of the popular melodies had the advantage of being heard from the boards of Covent Garden and Old Drury, but the most valued, by Sir Henry Bishop, "My pretty Jane," in Vauxhall days, and one but little prized in its success [illegible] and at last heard with [illegible] Lee's ballad "He wipes the tear" has come from a publisher's once a song, each has had an immediate [illegible] proof the energy of the travellers and [illegible] of credit. It is a religious sanguine style of song held small correctly by publishers in [illegible] so much so that a gentleman when offered the "Chanson de Fornarina," by Blumenthal, returned it, giving as a reason that there was something about "bosom" in the poetry; a place in that particular cure [illegible] but little thought of as there was no [illegible] to be sure of stockers.

To read the reviews of that the songs of the season in these [illegible] one must imagine there is no such thing as a failure, and that every composer has fallen but on a Bishop. Each composer's song is as it is asked, and is so narrated; but almost every song is intended as a naturally sized engage. The popular song of the past generation is an illustration of the great power of familiarity—good associations on art. A few coats, as a musical result has both long composers [illegible]. There has been no [illegible] and few [illegible] any movement. Poets and composers have both sympathized with the theorem is that [illegible] have given the A little is ad ever-day life. There has been a demonstration of a generous unlikeness—working a novel charm—nothing altered here. Though has been done a [illegible] expectation reaching to [illegible] purpose. The poet so proved himself sensible and well-behaved; the composer unasked and [illegible]. There was no attempt to show "the books that the writer did not," or "apple [illegible] of quinces." Mr. Fitzball was not deceived in [illegible] Moore, nor was Henry Bishop paralyzed by the thought of surpassing a Weber or Mozart. These skilled workmen we know that a [illegible] genial purpose was worth all the [illegible] of the country. Common-sense and theory does was a certain necessary, more weighty ballad, however pure really saleable, was only fit for bank drawers. Most people are fond of music but most people are neither so amiable nor so [illegible] for the knowledge nor appreciation of it. The gift is common, but there is no noise made about it. Moderate powers and results within reach suit the general mind, and a form of feebleness and [illegible] with paltriness of foolishness. The [illegible] composers are not the men who of [illegible] they are often a banking [illegible] palace, or [illegible] deserts or [illegible] inverse the blustering spirits to recognize their simple [illegible]. The successful ballad composer is content to look into himself with a little experience of the "known depart"; leads him to the conclusion that he is very much like many other people, and so he composes something like himself and which most other people find they can like. He acts with the many as one of the many; such takes no thought of doing more or doing better than others of his craft. He may be fortunately unambitious, but he was not aware of it; he may put forth much strength, but not as obedience is [illegible] sion. He is simply about [illegible] and and [illegible] labor. He is opposed to [illegible] have been an everlasting [illegible] about his tongue-a day, so care [illegible]

bility to the wants of the public—and he accepts his position like a sensible man and a man of taste, that for that he is not a bold innovating, a man of genius, or a learned composer. Gluck said, "what people call 'making songs,' generally come out a poet's preparation and a severe Muse;" but Gluck thought the leader composers barbarians and ignorant, and the public corrupted and unpolished. He put himself into a fever in his endeavour to ensure the rights of the divine science (which, by the way, is now said to be no science at all), and was only made coweriamoent by the short change of his ballet, and the gorgeous splendour of his mise-en-scène. The composer of "He wipes the tear" was not so enterprising, the composer of "Kathleen Mavourneen" not so ambitious or so ingenious. They had such [illegible] sticking to consult their [illegible] thought about the public called upon the lessons of the good school who looked down upon them and despised them whilst they acknowledged the truth of the adage—

"Vitam regit fortuna non sapientia."

There is no royal road to learning; but it appears Messrs. Goulding and D'Almaine had discovered something like any [illegible] regard to playing the piano and the supposed novelty produced not less than £300. Alexander based upon the Tutor [illegible] J. S. Cramer and not requiring any new or shorter can no power over the [illegible], the Soho Royal Road is worth the same as the old road [illegible] therefore worth the same money.

There was no competition for the cathedral music, and the coming of Novello's octavo is off in the tariff of the ordinary price. The edition of Arnold is a fellow companion to that of Boyce, published by the house of Robert Cocks. The four full volumes of Arnold's coming upwards of £1000, realized about £23 [illegible] supposed to one would buy them. The work was [illegible] considerable, and, not of Boyce's does not [illegible] the [illegible] of its desiring merit. As the school church music has once [illegible] a favoured alone [illegible] of those splendid editions of Boyce [illegible] still these books are [illegible] too high in price for church use or their contents are not such as are now agreeable to church congregations. Doubtless there are no [illegible] the cathedral which the general [illegible] rare work about, [illegible] there [illegible] or parish choirs cannot venture [illegible] the music [illegible] the Cathedral music [illegible] the [illegible] of the popular [illegible] and the parochial [illegible] will not [illegible] of the Cathedral [illegible]. The tale of Boyce [illegible] merely a value, and corresponding more than that of Arnold. We should much deplore the disappearance of such a noble repertoire as that of the Arnold Cathedral music at [illegible] per page, and Crouch is merely a [illegible] per page is an encouragement to Messrs. Cocks and Messrs. Novello, and only a weighty encouragement to composers of anthems. There is something noticeable in this department of [illegible] and [illegible] all [illegible] delighted to find a [illegible] made to [illegible] a [illegible]. A good sale at less of five pieces ought to be as [illegible] to a property as the old-fashioned ballad of Mr. Crouch. Novello makes a motion, if not in the Lord, would overrun the ballad, and from that beautiful composition our composers may take both example and encouragement. The old forms of the Cathedral [illegible] still [illegible] bring money [illegible] but the new forms [illegible] both.

The same journal [illegible]

Signor Lucca has concluded a brilliant engagement for America, a country which henceforth will be as completely and naturally a fine "resort" of professional artists as have France and England hitherto. The Americans have shown themselves worthy patrons of musical talent, and the success of Mme. Parepa only affords the indication of an example and [illegible] will be generally followed. The professional [illegible] include New York as positively as London and Berlin.

Edmond [illegible] van der Straeten, of Brussels, is about to publish a book, entitled *Music in the Netherlands before the 19th Century*. It will contain many documents hitherto unknown, together with biographies and notices of old Netherland composers, also [illegible], [illegible] of [illegible] Netherland operas, musical songs, Anecdotes, Gallic books, portraits and [illegible] of subjects in any way connected with music. M. van der Straeten has searched every archive in collection and library, and has arranged the various subjects according to the composers' dates, so that they form a kind of chronological table. He has also devoted a large amount of [illegible] remarks and [illegible] of reasons regarding the rise and progress of French [illegible] during the 17th and 18th centuries.

Special Notices.

DESCRIPTIVE LIST OF THE

LATEST MUSIC,

Published by Oliver Ditson & Co.

Vocal, with Piano Accompaniment.

Upon the windy, Amakie Meadows. Song.	*M. Keller.*	30
Capital [illegible]		
We'll be kept [illegible] Sg. & Cho. *Dr. Ordway.*		30
Come, hurling in the spirit land	" "	30
With comrade song, [illegible]	"	30
Somebody darling slumbers here.	"	30
Four songs of marked merit, by the talented Doctor.		
This world is full of beauty. Sg.	*S. M. Grannis.*	30
The song is full of beauty, also. Fine music.		
Two lit le pause of boots. Song.	*J. H. Pixley.*	30
Knowingly pretty and touching. Mothers should sing it, then go and kiss the children in "the trundle-bed sleeping."		
Sweet moonbeam. Song.	*V. Gabriel.*	40
Charming ballad of a "not to see maid."		
O fatal flower. (O don fatale.) Sop. Song. "Don Carlos," by *Verdi.*		30
Ah weep not. (Non piangere)	" "	30
Two difficult songs, of a high order, from a new opera.		
The sun may close to-morrow. Sg.	*A. Burchard.*	35
Rest for the weary.	*Wrighton.*	15
A message from the deep.	" *F. Berger.*	30
Mossgrown well. Ballad.	*C. Blamphin.*	30
How fast the days are passing. Song and Cho.	*A. Weaver.*	30
Sweet love, once that sad day. Ballad.	*L. W. Foster.*	30
Six songs that it is safe to buy, and worth having each good music.		
Tarinna Ergo. Quartet.	*E. Lily.*	50
Refuge. (Jesus, Saviour of my soul.) Quart.	*G. H. Martin.*	25
For quartets and other choirs.		
Love's last hope. Ballad.	*A. Were.*	30
One little heart has ceased to beat. Sg.	*Webster.*	25
Good songs by able composers.		

Instrumental.

Schlaraffen-Heller (Soldier's songs.) Waltzes.	*Gungl.*	75
With a height of a [illegible] to them.		
Bosco-quet salon. Galop de concert. 4 hands.	*Ketterer.*	75
Parting Whispers. For Guitar.	*Hayden.*	25
Mabel Waltzes.	"	25
Well known favorites, well arranged.		
Reapers Polka. 4 hds.	*Bellak.*	15
Good for learners.		
Amazonian March.	*F. W. Petersilea.*	30
Very powerful and brilliant. Not difficult.		
Spinning Song, from Haydn's "Seasons."	*Pauer.*	50
Brings the spinning wheel plainly before the eyes and ears.		
Joy that we've tried. Waltz for Guitar.	*Hayden.*	30
Short, but pretty.		
Valley March.	*J. G. Maeder.*	30
Priest's March in Athalia. 4 hds.	*Mendelssohn.*	50
[illegible] the character and arrangement of [illegible] are both good in their way. Not difficult.		
Sparkling Fire, polka, [illegible]	*E. Berry.*	15
A glorification of [illegible] by a "fancy" [illegible] and [illegible]		
Souvenir de la Marquise Valsesse.	*R. H. Wolcott.*	60
A sweet melody with light arpeggios. Moderately [illegible]		
Kate, song. [illegible] for Piano.	*C. Fradel.*	60
Has a curious and pleasing swinging motion.		

Music by Mail.—Music is sent by mail, the expense being [illegible] [illegible] over the distance. Persons at a distance will find the conveyance a saving of time and expense in obtaining supplies. Books can also be sent at double these rates.

Digitized by Google

Dwight's Journal of Music.

Whole No. 685. BOSTON, SATURDAY, JULY 6, 1867. Vol. XXVII No. 8.

For Dwight's Journal of Music.

The Lake of the Lilies.

[illegible]

When o'er the glimmering lake of the lilies
The silver song of the [illegible] [illegible],
[illegible] the gray [illegible] [illegible],
[illegible]
And when in the [illegible] of the morning sunlight,
[illegible]
[illegible]
[illegible]
[illegible]
[illegible]
[illegible]
Newly awakened from [illegible] to light.

James Rutherford [illegible].

Quartet Playing.

THE QUARTETS OF THE BROTHERS MUELLER AND THE FLORENTINE [illegible].

[We translate the following from Dr. [illegible] Leon [illegible], from the *Neue Zeitschrift für Musik*, Leipzig, May [illegible], 1867.]

The so-called Florentine Quartet of Messrs. Jean Becker, Masi, Chiostri and Hilpert just now attracts the most intense interest of the musical world, and in several circles occasions lively controversies in comparison with the Quartets of the older and the younger Brothers Mueller. * * * *

Jean Becker is a native of Mannheim and is settled with his family at Strasburg. Hilpert, a Nuremberger and pupil of the Leipzig Conservatory, was living as a violoncellist in Zurich when at the suggestion of Becker who was living in Florence, he removed to that city. There Becker had found suitable Quartet comrades in Signor Masi, a violinist from the Roman territory and Signor Chiostri, a violinist of Florence. Thus of two Italians and two Germans at Florence was formed the Quartet which is named after that city. Becker and Masi the two violins, Chiostri the viola, and Hilpert the violoncello.

Becker the founder, a world-renowned concert violinist of the noblest culture, remained still the soul of the Quartet. The two Italians stood somewhat remote from the German Quartet literature; the *Ape* Brothers, Schumann, were rather foreign to them, and the later Beethoven for a long time wholly unintelligible. If Hilpert was at first incomparably beyond them, yet he too first received through Becker the key to the understanding, conception and mode of treatment of Beethoven; but so we [illegible] of Schumann's Quartets. I give these data as I remember them from oral communications.

And here we will introduce some remarks about the Brothers Mueller, which may also serve comparatively for other Quartets of importance which performed in public at that time and to which certainly belongs a share of the merit of furthering the art of Quartet playing.

The older Brothers Mueller were four sons of one pair of parents in Brunswick. I knew this positively for I myself a [illegible] and knew the gray-haired father (the musician Egydius Mueller) of the four older brothers, and with me the whole city knew that they were "actual" brothers. This fact has been doubted and there has been talk of a "supposititious brother."

The younger brothers, again, are all four sons of one couple. The father, Concertmeister Carl Mueller, was first violinist of the older Quartet. The dito is equally true, and that here too there is not no supposititious brother "sounds" or what not (as has been erroneously asserted) I know with not less certainty, for as a youth of sixteen (who now after 37 years, remember that time with pleasure) I went in and out at Concertmeister Mueller's, and in the Quartet practice of the boys Bernhard (now viola player) and Carl (now first violin of the younger Quartet) their excellent teacher the violinist *Kammermusikus* Mewes, used to employ me to help out the *tutor* at the tenor or the second violin desk while he himself officiated as violoncellist. The other brothers, Hugo (now second violin) and Wilhelm (now violoncellist of the younger Quartet) were still very little fellows who "played" to be sure but had as yet no seat or part in the Quartet. At any rate all the famous Muellers are genuine blood relations.

This little genealogy was necessary here, not only to settle certain historically the family of the "the Brothers Mueller"* but also as a text for a few musical observations.

We may call the older brothers the fathers of the more modern Quartet playing. The more exterior thorough culture of every part [illegible] in accordance with the spirit of the whole, such as is only possible through perfect uniformity of musical technique, made the players brothers in an artistic sense also: a harmonious understanding blended them into a perfect unity, amounting to a sort of individuality.

The older brothers had much to find out for themselves, as regard to the conception and rendering of the Beethoven Quartets from op. 59 onward, which are still in [illegible] years and we understand as there [illegible] of models they had really none: these were their own original. The latest Beethoven Quartets they had to try to fashion in their own way; for Schumann they had no inward affinity. In these Beethoven Quartets those revelations of the locked up inner world of a personality which can now be regarded as the vital centre, the germ of a future which he already ruled silently beforehand—in those Quartets the older brothers gave the keynote of the common mood and understanding; the technical realization of the same was to them a difficult labor brilliantly successful to be sure, but still moreover a "labor." They had done enough and more than merely satisfied the best demand of their time. It is easy to perceive now how the younger Brothers Mueller could study less Quartet-playing attain to an intellectual, deep conception and strove after the ideal since they were constant listeners to the older four. The type of rendering the earlier and middle Beethoven had entered, unconsciously into their very flesh and blood; here as well as in the Haydn and Mozart Quartets, they were purely *receptive*. But both in the *Schumann* and in the later Beethoven Quartets there was in reserve for them much work of their own in the way of *living themselves into* and reproducing those compositions; they mastered Schumann in the course of time, and continued to enter more and more deeply into the spirit of Beethoven; with wonderful art they disclosed the mostly tones (greatly discovered by themselves) of works so long looked upon as riddles. They had to a good degree increased the collective Art-capital of the older brothers, had discovered new territory and successfully improved it.

In coming back now to the Florentines, we have it at all to consider Herr Becker, as the representative of the Quartet.

What the eight Muellers had disseminated in their wide travels, what they had directly or indirectly introduced into all the string Quartet

* Goethe said, that his countrymen, instead of disputing whether he or Schiller was the greatest ought to rejoice in having two "such fellows."

choice, thus establishing a common understanding and indeed a settled normal style, was for Becker an element already found. He had essentially nothing to think out and to fathom for the first time; the problem only was: how to dispose of the inheritance in the sense of his own individuality. He did this, as only a genial virtuoso can, who, in the possession of a not only perfectly formed, but even a *peculiar* technique, is able to reproduce something received so that it shall come out fresh and in a certain sense his own.

Becker sets more *euphony* or *beauty of sound*, very high; he agrees therein with the principle handed down by the Italian school which was I now cultivates the charm of sensuous effect even beyond the sonnet limits. Thus Becker was a proper magnet for his new Italians. Moreover, for a German seems a point of necessity to have harmonized well with his colleagues; here and there, to be sure, he has to hold back with his stronger strokes,—and yet the violoncello, even with its greater strength, is just the instrument to harmonize with softer sounding Quartet voices; indeed the Basso for the most part the supporting ground, the firm foot for the rest, and even in obbligato playing it has always voices above itself.

Now if the Florentine Quartet, in its quality of sound, has decidedly the paramount and purposely cultivated character of the *tender* the lovely—not however to the entire exclusion of the powerful; we must characterize the tone of the Mueller Brothers Quartet, with all its beauty rather as a nervous one; they cultivate beauty of sound as well less than they invest there as to characteristic expression. The Florentines are never inclined to sacrifice aught of tone-beauty to characteristic expression; sharp outlines, strong contrasts are not the point with them. The Muellers on the contrary go boldly right into the matter and make it a point to express hard rugged, downright passionate parts with a corresponding mode of bowing, taking no especial thought of the due sensuous effect.

With the Florentines, a sensuous beauty of form, a soft and tender kind of tone, is the material in which they clothe the thought according to their personal feeling of truth; with the Muellers on the contrary a firmer tone material and characteristic delineation are the prominent peculiarity. Moreover the Muellers are the creators of the modern Quartet playing, whereas the Florentines are the receivers and continuators. Accordingly the two modes of playing are related to one another somewhat as the *natural* and the *feminine*. The hard (major) energy there and the soft (minor) tenderness here, are characteristic fundamental moods, proceeding from which however each of the groups draws to itself the peculiarities of the other. To pursue the comparison yet further one might say for example: the Muellers and the Florentines stand contrasted to each other like Schumann and Mendelssohn, like Beethoven and Schubert, like Joachim and Jean Becker; and so on,—but, be it borne in mind again, only in respect to their inherent natural disposition, apart from other more universal particularities. Shall we venture them? Well then: to Basel it we must attribute unconditionally a peculiar power of specific violin autocracy: the first violinists of both the Mueller Quartets, formerly excellent solo players, have fallen off in that while they have given themselves up almost exclusively to Quartet culture. You remark, as far as virtuosity is concerned, in the exceedingly fine and easy execution of so many technical difficulties on Becker's part a *plus*, which however is easily missed.—A comparison of the other players, the second violin of the Muellers with that of the Florentines, &c., would lead into small details in the weighing of opposite peculiarities. We may sum it all up in the remark that with the Mueller Quartet, the nature of the men their deep and earnest absorption into the very heart and vital meaning of the works, is an original and positive power; while, on the contrary, the Florentine Quartet has received into itself the already fashioned meaning and as a free far more conscious handling of the form.

This last remark I would apply especially to the later Quartets of Beethoven: in the rendering of which the Florentines excel in a peculiar manner. They play them as easily as Haydn's music. As the Florentines render them a hearer who with all musical feels no difficulty in understanding the meaning entering into the mood or seeing through the intricate complexities of form. With them the playing of these works is indeed play; whereas in the rendering of the Muellers, with all the high enjoyment one always feel the earnestness of an *original reproduction of the difficult music*; we the hearers in a certain sense, help in the reproduction,—we have a harder time of it, but we also feel ourselves more deeply interested. The Muellers belonged to those whom we cannot highly enough honor who had at first hand to find a true blending of substance and form, a true deciphering of just what Beethoven meant, and to realize it to the ear. The technical exercise of playing together with a beautiful precision, economy in strength on the scale, was rather a mere external, secondary thing with them, compared with bringing out the spirit and poetic meaning. But the Florentines, after such genial pioneering in this last respect, found their chief difficulty in just the technical practice; modified however by the fact, that these four violins could play over every phrase to the accustomed ones with the most beautiful and masterly understanding. Yet in spite of that the Florentines, in point of execution, have had more peculiar difficulties than the Muellers; for the latter from their youth up had been imbued with the spirit of German and especially of German Quartet music, while the Italians (as members of an Opera orchestra) stood as it were aloof from it.

Here then is the place where I must shake hands, a special well Signors Masi and Chiostri, those good honorable men as the name of German workmanship, will admiring recognition and will joy over the German sympathies of their true artist nature. What must not these gentlemen have lived through in working during the gradual mastering of that most difficult of tasks—to render beautifully clear to others that which was unknown and unintelligible to themselves! For of all nations the Italians, compared with the French for example, stand the farthest away from German music and especially from the difficult music of Schumann and the last period of Beethoven! In fact it did cost Signors Masi and Chiostri a long, long time to feel themselves at home in the Schumann, and especially the later Beethoven Quartets; they were masters of all the other Quartet works and had been making successful concert tours in Switzerland for months long during which time the later Beethoven Quartets, particularly those in A minor and C sharp minor, were still not quite ripe for performance and were continually studied together even at the rate of six hours in a day. What a guaranty for Art, what a deep-rooted tendency to the Ideal, Jean Becker must have [illegible] up to this noble-reached height at which they now stand! He, properly, has made the Florentine Quartet, whereas the Mueller Quartets made themselves. Composed of men of different lands and different tendencies in Art, and therefore more universal and sympathetic in its style, the Florentine Quartet has decidedly a *cosmopolitan* character —in contrast to the brothers Mueller, who are of right old German, national nature, and who accordingly (as representatives of all the Quartet style of the Germanic stock) best give the tone in the most German of all Art.

We fancy we have indulged in as much comparison as our theme requires. And what is the result? How far does it serve to answer the question put in many ways: Which party play the best, the Muellers or the Florentines? In the first place I think that they both must play otherwise there would be something essential wanting. Each has something different and each has its charm. Which is the more beautiful, ideal man, or a beautiful, ideal woman? Apollo, or Diana? Whichever of the two statues you may see (having mutual sympathy out of the account) that will be most beautiful; and if you see them both together you would not willingly miss either!

So it is also with our Quartets. It would afford an exquisite satisfaction to hear the Florentines and the Muellers play a Quartet piece by piece alternately. And if there could be added with a third set purely Italian, as the Quartet of Messrs. Chevillard-Maurin is specifically French, then we should have before us, in visible and audible sequence, the whole logical historical development of the Quartet-playing art as it naturally sprang from German stock and grew perfected up to this cosmopolitan summit.

So here I close my observations, heartily greeting all my dear Quartet friends!

Translations from Schumann.

[By W. B. ... Of the London Musical World.]

CONCERTOS FOR THE PIANOFORTE.—Pianoforte music fills an important place in the modern history of the art; for in that branch the beginnings of a new musical era first appeared. The most remarkable musical talents of the day may be found among pianoforte players; a fact which has been noticed of former days also. Bach and Handel, Mozart and Beethoven, grew up at the piano; and, like the sculptors who first model their statues in miniature in clay, they most often have sketched at the piano what they afterwards worked out in full for the orchestra. Since that time the instrument itself has attained great perfection. With the ever increasing nonplussed perfection of pianoforte playing and with the tremendous impulse which Beethoven gave to the branch of composition, the instrument has also grown in compass and importance; and when it comes to have pedals added to it like the organ, which I believe it will, new prospects will open for composers; they will gradual-

ly free themselves from the support of the orchestra; and thus acquire greater independence, and more fulness and richness of tone. This separation from the orchestra has for some time been impending; in defiance of the symphony, modern pianoforte music intends to make its way by its own resources alone; and this may be the reason why so few pianoforte concertos and, in fact, so few original compositions with accompaniment have appeared lately. The *Zeitschrift* has since its commencement noticed almost all the pianoforte concertos; and in the past six years they scarcely amount to sixteen; a small number compared to what they formerly were. These changes [illegible] considered as additions of the forms of [illegible] [illegible] [illegible] [illegible] and [illegible] [illegible]. It would certainly be a great loss if the concerto for pianoforte and orchestra were to fall into disuse; but on the other hand, we can scarcely contradict pianoforte players when they say that they do not need [illegible] help, and that their instrument produces its most complete effect alone. And so we must rest content till some genius shall discover a new and splendid way of combining the orchestra and the piano, so that the player may display all the riches of his instrument and his art, whilst at the same time the orchestra may not [illegible] [illegible] spectator, but may enrich the scene with its various characters. One thing however we may [illegible] of our young composers—that if they [illegible] the solid, dignified form of the concerto, they should give us a new [illegible] equally solid and [illegible] [illegible] [illegible], or one [illegible], [illegible] thoroughly finished and [illegible] [illegible], such as, it may come, might serve for the opening of a concerto.

[illegible] [illegible] [illegible] shall often have to resort to those older compositions which are so perfectly adapted [illegible] [illegible] for opening a concert, and for testing at the [illegible] the [illegible] of the player, such as the splendid concertos of Mozart and Beethoven or to [illegible] [illegible] [illegible] [illegible] [illegible] whose great name still [illegible] [illegible] honored, one of Sebastian Bach's, or to bring forward something new, some of those in which the footsteps of Beethoven have been happily and ably followed.

Amongst these latter we would place a high distinction to a concerto, which have lately appeared by J. Moscheles, and F. Mendelssohn Bartholdy. Both composers have so often been spoken of in the *Zeitschrift* that they need no further introduction. J. Moscheles, we have the rare example of a [illegible] [illegible], though [illegible] [illegible] [illegible] and successfully occupied with the study of the old masters, has taken note of each novelty as it appeared, and profited by the progress of [illegible]. The [illegible] [illegible] [illegible] act as a check upon those influences, and thus, from a combination of the old, the new, and the individual, proceeds a work such as this concerto, clear and sharp in its [illegible], approaching the romantic school in character, and yet original and the very reflection of its author. Feeling [illegible] such fine [illegible], the concerto [illegible] at [illegible] at every [illegible] but everything has its tone of bloom and he is no longer the same as when he wrote the [illegible] Concerto, though still the industrious [illegible] artist sparing no pains to make his work equal to the best. At the very outset he commences [illegible] [illegible] [illegible], the concerto [illegible] "[illegible]"—and is [illegible] but what is that to [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]? Its difference in form from other concertos and Moscheles' own earlier ones [illegible] [illegible] [illegible] [illegible]. The first movement [illegible] [illegible] [illegible] the "[illegible]" [illegible] than usual, but the pianoforte is accompanied by the orchestra almost throughout. The second movement, with its slower [illegible], seems to me rather [illegible] [illegible] [illegible] followed by the last movement, which is of the same pathetic character as the first but more passionate. In comparison to other new concertos this is not difficult of execution. The passages are carefully elaborated, but a little practice will enable a moderately good player to master them. When played with the orchestra the greatest attention is necessary on both sides, and an intimate knowledge of the score; such a performance, by displaying its artistic construction, will make the work interesting in the highest degree—as we remember with pleasure when we heard Moscheles play it at Leipzic.

The modern concerto writers deserve a special vote of thanks for not wearying us with *tuttis* made up of shakes and arpeggios. The old cadence which formerly gave so much scope for the bravura of the player rests on a far [illegible] idea, and might still perhaps be made use of with success. And why should not the *scherzo*, so familiar to us in the symphony and sonata, be used with effect in the concerto. It might introduce a sort of contest between the different [illegible] instruments in the orchestra, at the same time that the form of the whole would undergo a slight change. No one could do this better than Mendelssohn, of whose second concerto we have now to speak.

Here, as everywhere, he is always the same, moving along with his own joyous step, and the sweetest smile on his lips. The players will find it hard to display their wonderful powers of execution here, he [illegible] [illegible] [illegible] [illegible] to do that they have not already done; [illegible] [illegible] [illegible] before. It is their [illegible] complaint,—and to a certain extent they are right. The opportunity for allowing the player to display his powers [illegible] [illegible] [illegible] passages should not be lost sight of in a concerto. But a [illegible] should go before everything else; and the highest praise is due to one who [illegible] [illegible] so nobly. Music in the expression of a [illegible] [illegible], no matter whether it be represented before by [illegible] or in the stillness of [illegible], so long as it is indeed the utterance of a lovely nature. This is why Mendelssohn's compositions [illegible] such an irresistible effect when he plays them himself; the fingers might just as well be [illegible], for they are only just used to be what the words are carried to the ear and thence make their appeal to the heart. It often seems to me that Mozart must have played like him. But though Mendelssohn [illegible] the praise that he always gives such [illegible], we must not therefore deny that some of his works are [illegible] and less [illegible] than others. This concerto belongs to that class, and I [illegible] much mistaken if it was not written in a few days, perhaps in a few hours,—just as when one shakes a tree the ripe, sweet [illegible] more deeply off. People will ask in what relation it stands to the first concerto. It [illegible], and yet unlike, [illegible] [illegible] [illegible] [illegible] [illegible] [illegible], [illegible] [illegible] [illegible] ten years later. Here and there [illegible] Bach peeps out in the harmonies, but the melody, the form and the [illegible] are all Mendelssohn's own. The [illegible] is [illegible] [illegible], though slight, [illegible] to please. It puts one in mind of those works which the older masters used to throw off when resting after their more strenuous [illegible]. But our young composer would not long [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] forward with some splendid [illegible] tion,—of which we have full proof in Mozart's D-minor and Beethoven's G-major concertos.

Pygmalion's Statue.

Is that story [illegible] the statue!
Statue shaped with art so rare
Till your sculptor growing so pure
Leaned in [illegible] of the despair
Till sweet Art took [illegible] breath,
Lent you life and gave you death!

While he sighed: "Ah [illegible] beginner
If indeed your hands wrought it all,
Beauty should catch life [illegible] [illegible]
[illegible] [illegible] [illegible] [illegible] very skill!"
One more touch—her breast [illegible]
Transforms [illegible] be garment's fold

[illegible] while Art and rapture mingled
And the [illegible] [illegible] [illegible] smile;
How those [illegible] [illegible] [illegible] [illegible]
With the first faint [illegible] of being
Did he [illegible] with sudden cry—
"She will change, grow old, and die!"

So to gain her was to lose her,
So to quicken was to kill—
Love always [illegible] [illegible] lost, too lost,
She will wake to perish still.
Yet would I—who would not I—welcome
So to gain and so to lose.

—*Spectator* J. G.

Verdi's "Don Carlos" in London.

It would not be easy to [illegible] [illegible] [illegible] [illegible] [illegible] personal [illegible] than [illegible] who have [illegible] changed [illegible] [illegible] of [illegible] [illegible] [illegible] [illegible] of later [illegible] [illegible] [illegible] Beethoven [illegible] [illegible] [illegible] [illegible] [illegible] has been [illegible]. The [illegible] and [illegible] and feeling [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]—however [illegible] [illegible] [illegible] [illegible] [illegible] and [illegible] [illegible] [illegible] [illegible] [illegible] to be [illegible] in his early [illegible] [illegible] [illegible] and throughout the second [illegible] of [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible], as in [illegible] "Missa Solemnis" or "Choral Symphony." At all events, [illegible] Gluck and Beethoven changed, Signor Verdi has not. He is more careful in his [illegible] [illegible] than when he began—more ambitious in combination, less [illegible] [illegible] [illegible] and [illegible] of [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] every [illegible] [illegible] of the "[illegible] [illegible] [illegible]" [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] Dante's Divine Comedy and Michael Angelo's Sistine ceiling. That he has used the [illegible] [illegible] expression we concede [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] their brows and [illegible] [illegible] them [illegible] whether the [illegible] [illegible] requires [illegible] [illegible] the expression of a simple emotion [illegible] [illegible] [illegible]. To have [illegible] so [illegible] [illegible] to a [illegible] Italian opera composers what [illegible] [illegible] [illegible] among English dramatists.

And this is illustrated in no small degree by his preference of the [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] in his choice of subjects. Look at the list of his operas, from a score at [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] a work of [illegible] [illegible] and [illegible] [illegible] [illegible] [illegible] [illegible] a [illegible] of [illegible] beyond that of [illegible] [illegible] [illegible] in the first act of "La [illegible]" a [illegible] [illegible] [illegible] of [illegible] [illegible] [illegible]. The [illegible] [illegible] [illegible] to deal with battle, [illegible] [illegible] [illegible] [illegible], conspiracy, intrigue, [illegible] [illegible] and hypocrisy, [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]. That operas could [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] "The Comedy of Errors" and "As You Like It" [illegible] [illegible] [illegible] [illegible] "L'Allegro" as well as [illegible] Messiah. [illegible] the [illegible] [illegible] of [illegible] [illegible] [illegible] "[illegible]" [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] in the [illegible] [illegible] [illegible] Verdi has never been able to get beyond, in music, the style of "Tamburlaine."

Of this the [illegible] score of "Don Carlos" gives [illegible] [illegible] [illegible] [illegible] [illegible]. There was a certain [illegible] [illegible] [illegible] Signor Verdi's earlier operas—as [illegible] "[illegible] Lombardi," "Ernani," "[illegible]"—which [illegible] the town [illegible] [illegible] [illegible] [illegible] "second [illegible] [illegible]" was "[illegible] [illegible]." [illegible] young blood which [illegible] [illegible] [illegible] [illegible] [illegible] and what we [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] writer's last opera [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] by that [illegible] [illegible] [illegible] or by those [illegible] [illegible] [illegible] [illegible] [illegible], which in a period of great, yet not [illegible], [illegible] [illegible] [illegible] [illegible] [illegible] and [illegible] [illegible] the play-going public into the conclusion that another great composer had risen above the horizon. There has been no transformation of Signor Verdi's manner—merely a change from one Italian form of [illegible] [illegible] [illegible] [illegible] [illegible] to what was done by Rossini when, after being the most Italian of opera composers, he wrote his "Guillaume Tell" for the Grand Opera of Paris.

We [illegible] [illegible] to "Don Carlos," and follow the [illegible] [illegible] [illegible] number by number. [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] of our judgment to be suspended [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] compared with "Ernani," "La Traviata" and "Il Trovatore" (Signor Verdi's best operas).

In performance the opera proved dull and noisy. It was on the whole well executed, thanks to Mr. Costa's care. Mlle. Lucca [illegible] [illegible] look the part of the Queen, but she sang the music [illegible] [illegible]. Signori Naudin and Graziani performed [illegible] [illegible] [illegible] [illegible] [illegible], but [illegible] [illegible] charm. M. [illegible] [illegible] suffering from hoarseness, but got

[illegible] much [illegible] an artist. The mise-en-scène was magnificent throughout, and a [illegible] was raised for M. Harris, who [illegible] Th[illegible] at the [illegible] act. The whole of the first act was [illegible] the ballet and [illegible] the performance [illegible] half past [illegible]. The encores were awarded to Mlle. Brizzi in the "Consenso del Volo," to [illegible], "Troma per te, [illegible]" and again to Mlle. Brizzi, in the Aria [illegible].—*London [illegible]*.

Boston Music Hall.

At the Annual Meeting of the Stockholders, June 19 the President, Dr. Upham, made the following Report:

Gentlemen,—Stockholders of the Boston Music Hall Association:—

I have thought proper [illegible] to report [illegible] and [illegible] to present to you [illegible] a brief Report, in which I shall endeavor to convey [illegible] sum of such a [illegible] of the [illegible] incidents and facts in the history of the Association.

The Act of Incorporation of the "Boston Music Hall Association," as it was somewhat quaintly styled in the original document, which [illegible] from the State House bears date May 2nd 1851. This Act or Charter was accepted by the Stockholders at a regular meeting called for the purpose, on the 13th of June of the same year. Early in the Autumn work upon the building was commenced by the laying of its foundations so deep and so broad and massive [illegible] in all safe in [illegible], and to [illegible] a hall [illegible] that its proprietors [illegible] to see their work completed.

[illegible] than a year from the time of breaking ground the [illegible] finished and ready for occupancy [illegible], on the evening of the 20th November 1852 it was formally opened with appropriate ceremonies to public use, at a total cost of $[illegible] 792.41. Since then some important additions and alterations have been made. [illegible] questions as to the right of way and [illegible] of the various passageways to the Hall [illegible] settled; a covered corridor has been constructed from Tremont Street along what was formerly known as Bumstead Place [illegible] permanent frame work of iron, adapted [illegible] covering, has been thrown over the entrance from Winter St., and [illegible] afford to the visitor [illegible] both these [illegible] ways.

In the interior alterations have also been made from time to time. Gas pendants have been affixed to the balconies, the platform of the stage has been enlarged [illegible], while the opposite end of the Hall has been materially changed by the taking away of the [illegible] of the deep gallery [illegible] the front of this gallery, and supporting the balcony above by suitable iron columns, corresponding with those which uphold the structure below. Two choral stages of amphitheatrical form have been constructed in a [illegible], and [illegible] manner as to allow [illegible] up and taken down and moved away at pleasure. The largest of these will accommodate with comfort and safety a great chorus of 1200 [illegible] on the occasion of the Annual Festival of the Public Schools in July. Proper [illegible] for the stowage of these structures are made [illegible] in the cellar beneath the Hall. [illegible] machinery [illegible] has been [illegible] to be used as occasion requires [illegible] against [illegible] the [illegible] with [illegible] improvements have from time to time, been carried in to the account of [illegible] to [illegible] of the Hall.

The Organ, with the necessary preparations for its reception, and the motive power in the cellar [illegible] thereof at the present time with a cost of very nearly $60,000, of which sum $12,043.57 was obtained from outside contributions, the balance from our own funds.

I need only refer in a word to the [illegible] have from time to time, been made to us by our friends. The earliest contribution of the kind was made by Jonathan Phillips, who presented to the Association the sum of $[illegible] 000. This was placed to the credit of the *Organ Fund*, the nucleus of which [illegible] was formed from the net proceeds of the Opening Concert in November 1852. The clock in the gallery opposite was presented by our fellow citizen, Mr. Lewis. The bronze full cast of Apollo in its [illegible], through the [illegible] of Mr. Edward N. Perkins [illegible] by the Boston Athenaeum. And for the [illegible] in Munich bronze, one of the [illegible] works of the lamented Crawford, we are indebted, [illegible] to the [illegible] of Mr. Chas. C. Perkins. To these should be added [illegible] our [illegible] Art friend of ours, Miss Charlotte Cushman, [illegible] in Rome,—four richly wrought [illegible] symbolizing the [illegible] and genius of Handel, Haydn, Mozart and Beethoven, and which, [illegible] in the future, [illegible] for their appropriate statues in marble.

During the past winter a new use of the Hall has been found in its occupancy [illegible] by the New England Conservatory of Music. That [illegible] however been found [illegible] for [illegible] growing wants, and they have called [illegible] the Directors for additional rooms with the [illegible] can be furnished the Conservatory [illegible] permanent abode beneath our roof. Your Directors have therefore, through their Executive Committee [illegible] and [illegible] Architect of the Hall, which [illegible] been examined by the Directors of the Conservatory, and favored by them [illegible] accommodation.

In order to furnish such additional apartments, no interference with the company of the present Hall is required. They may be built up upon and over the Ladies' Retiring Room across the large corridor and would comprise a suite of [illegible] rooms and two halls [illegible] anterooms, to be approached by appropriate stairways—and so as not to interrupt by their occupancy the ordinary uses of the Hall.

All this can be done in accordance with the Architect's plans and estimates, based upon actual written offers from contractors for every portion of the work, for a comparatively moderate sum, for which the Conservatory are willing to pay a reasonable rent, exclusive of the cost of lighting and warming; and the Directors unanimously recommend that the Stockholders grant them the requisite authority to make such proposed improvements of their property. The financial aspects of the Association may be briefly stated as follows:

The average annual net revenue of the Hall for the [illegible] years prior to the construction of the Organ was $[illegible]. For the four years since it was placed in position, the annual net revenue has been $[illegible]. There are at present 1,000 shares of Stock outstanding at the par value $[illegible] each. There is a debt with mortgage on Estate, falling due in July of this year of $10,000, and there remained in hand on the first of June, as appears by the Treasurer's Report, the sum of $4,[illegible].

The Organ has withstood the test of four years almost constant use, in a climate noted for its changeable and extremes of heat and cold. It is kept in tune and in repair by a competent artisan, Mr. [illegible] who is retained for this purpose at a fixed salary. The [illegible] proving the wisdom and [illegible] worth of the Great Instrument,—the most excellent of its workmanship [illegible] and its right to all respect in [illegible] companionship with the greatest works of its kind in the world.

The Hall with all its belongings and possessions, is at the present time in better condition than ever before. In its acoustic properties and its fitness for the various uses for which it is so frequently called into requisition, it has answered the ends for which it was designed, [illegible] than its most sanguine friends could have anticipated. We trust it may long continue to fulfil the noble purposes of its foundation—a source of just pride to our city and an honor to the Art to whose interests it stands pledged.

Decadence of the Drama.

The *Tribune* presents the following statement, which is worthy of the thoughtful consideration of every friend of the Drama. Would that it applied only to New York!

It is, we think, rather a remarkable fact that at the present time in the City of New York there is not a single dramatic performance given which a person of sense and refinement can witness with entire satisfaction. [illegible] good acting may indeed be noticed occasionally here and there, and there is abundance of bright scenery for those who [illegible] it. But a dramatic performance is given which depends for its attractiveness upon skill, the intrinsic worth of the drama or the art of acting. And yet we have upward of eight prominent theatres in active operation.

On the leading theatrical attractions [illegible] the city has comment [illegible] made in these columns from time to time. We haven't [illegible] do full justice to most without being [illegible]. In the present instance an [illegible] we [illegible] the truth. Thoughtful observers of the [illegible] are "running" must be [illegible] that [illegible] has very few [illegible] dramatic merit. The most popular of these is "The Black Crook," which is [illegible] to characterize as a drama. A few odds and ends of incident from "Faust," "Manfred," "Der Freischütz," [illegible] to [illegible] afford occasion for the display of ballet dancers and scenery. In "Treasure Trove" at the [illegible] we see a [illegible] spectacle than "The Black Crook," and [illegible] of the [illegible] work. Mr. Barnum has presented in his [illegible] at the Museum an [illegible] consideration appears to [illegible]. Mr. Wallack may be seen also, as the Broadway Theatre [illegible], in the [illegible] of "Rent Lease" [illegible] of the [illegible] and its [illegible] has only a [illegible]. Elsewhere [illegible] and [illegible], not particularly [illegible] with the [illegible] of the [illegible].

[illegible] Not only does [illegible] afford innocent amusement in hours of relaxation from the cares of [illegible] many persons appear to consider its sole [illegible]. It [illegible] play the finest faculties of the mind and the noblest emotions of the heart. In the [illegible] great cause of [illegible] upon which the future of mankind depends. A well regulated stage has a great chance for [illegible] in portraying character.

[illegible] the greatness [illegible] through a period of history. It [illegible] the light of [illegible] the lofty [illegible] of [illegible] higher ideas of character and conduct [illegible] admiration of nobleness in man and [illegible] in woman [illegible] in moral influence, [illegible] for the sacred [illegible] and the [illegible] and [illegible] influence on [illegible] freedom and [illegible] the most [illegible] the preacher and [illegible] the philosopher, the poet, and the statesman, [illegible] to make the world happier and better.

[illegible] degenerate [illegible] treating it as if it were a kind of curious [illegible] and [illegible] indeed, [illegible] this way of considering [illegible]. They are [illegible] of the drama [illegible] it is only worth while to [illegible] them, however [illegible] time [illegible] for [illegible]. The time, we believe, is not far away. In [illegible] we must not lose sight of [illegible] present. There are those [illegible] dramatic vocation—who appreciate the power of the drama and hold it in due reverence. In them is our greatest hope. "The [illegible] the [illegible] as Shakespeare and the dramatists of "the spacious times of great Elizabeth;"

Digitized by Google

that glowed in England's dramatists toward the end of the last century; that has inspired a long line of [illegible] players, from [illegible] to [illegible] ... [illegible]

[illegible]

Music Abroad

Paris

A [illegible] opera by Mozart, never before performed, called "The Goose of Cairo" was brought out [illegible] June at the Fantaisies-Parisiennes. The Orchestra's correspondent writes of it: —

"*L'Oca del Cairo*" [illegible] in the common biographies of Mozart, [illegible] ... [illegible]

[illegible]

"*Alcestis*" with Mendelssohn's choruses, under the [illegible] of M. [illegible], is to be revived at the Odéon. It is said that Mlle. [illegible] will [illegible] at St. Petersburg during the coming autumn season.

The [illegible] of the Théâtre Lyrique hold [illegible] "*Roméo et Juliette*," and about [illegible] "*La Flûte Enchantée*" or "*Mireille*."

AIX-LA-CHAPELLE. (From Cor. of Orchestra, June [illegible].) [illegible] the forty-fourth Nether-Rhenish Musikfest [illegible] ... The [illegible] opened on Sunday with the performance of Bach's [illegible] for orchestra, in [illegible] major, and Handel's "*Judas Maccabæus*." [illegible] ... Handel's [illegible] ... Mme. Harriers-Wippern [illegible]

The second day, Monday, brought the following programme: —

Symphony in C minor	Beethoven.
[illegible]	[illegible]
[illegible]	Schumann.
[illegible]	Gluck.
The "[illegible]"	Mendelssohn.

[illegible] Beethoven [illegible] ... Schumann [illegible] ... Mendelssohn's "*Walpurgis Night*" [illegible]

On the third day we had —

[illegible]	[illegible]
Aria from [illegible]	Mozart.
Mme. Harriers-Wippern.	
Concerto in D. Violin.	Paganini.
Herr Wilhelmj.	
Aria from [illegible]	Handel.
Mlle. [illegible]	
Overture, Leonora, No. 3	Beethoven.
Songs	Schumann.
Herr [illegible]	
Songs	Schumann. Schubert.
Herr [illegible]	
[illegible]	
Vaterländische Weisen. Violin	[illegible]
Herr Wilhelmj.	
Aria from [illegible]	Weber.
Songs	Schubert. Schumann.
Mlle. [illegible]	
Songs	[illegible]
Mme. Harriers-Wippern.	
Chorus	Handel.

The Festival closed to-day with a Miscellaneous Concert, consisting mostly of songs by modern composers. Herr Wilhelmj, a violinist of high [illegible], made a great [illegible] ... [illegible]

London.

OPERA. The success of Mlle. Christine Nilsson's début at Her Majesty's Theatre, on Saturday, can hardly be exaggerated. [illegible] ... "*La Traviata*" was chosen for Mlle. Nilsson's first appearance. [illegible] ... Mlle. Nilsson achieved a genuine success. [illegible] ... [illegible] "Faust" [illegible]

certainly be more worthy of her powers and herself than the flippant [illegible] *Comedian*.

Monday—or, same night—promised "Norma," the [illegible] by Mlle. Tietjens. On Tuesday, "*La Traviata*" was repeated; on Thursday "*Fidelio*" was given in subscription night; and for Saturday, the third appearance of Mdlle. Nilsson is announced, the opera to be Gounod's "*Faust*." The event is anticipated with considerable interest. "*La Forza del Destino*" is understood; and there is reason to hope that this long-expected production of Verdi's will at length see light in England, and prove attractive to many of the composer's admirers. A single morning performance of the "*Huguenots*" is also announced for Monday.

The appearance of Mdlle Patti as *Amina* on Monday at Covent Garden drew a large audience, as it was announced that the representation this season would be confined to a single evening. In commenting on a performance so well known as this representation [illegible] only necessary again to note that Mlle. Patti's voice and powers have rather gained than lost [illegible] She has acquired greater simplicity, has abandoned much of her ornament, [illegible] her style. [illegible] Her coquetry, her [illegible] and pathos which [illegible] are [illegible] rendered. We could quote [illegible] of the [illegible] by her singing of "*Come per me sereno*," "*Ah! non credea mirarti*," and "*Ah! non giunge*." [illegible] The *Elvino* was [illegible] and the [illegible] The part of *Rodolpho* [illegible] "*Faust*," on Tuesday, with Mlle Lucca and Signor [illegible], and *La Sonnambula* on Thursday, followed on Friday "*Don Carlos*" on Saturday "*Don Giovanni*."—*Orchestra, June 15.*

Signor Cotogni who appeared at the Royal Italian Opera for the first time, as *Don Giovanni* [illegible] one of the [illegible] in the whole range of characters in the lyric drama. Signor Cotogni has a fine baritone voice and [illegible] and with a [illegible] of the part and the requirement of greater ease and vivacity, he promises to be an acceptable representative of a part [illegible] a very arduous [illegible]. Mlle. Adelina Patti [illegible] the opera. [illegible] played *Zerlina* with all the [illegible] charm of manner and [illegible] vocal [illegible] which have for certain seasons rendered her performance of the part a prominent feature in the opera.

THE CHARITY CHILDREN AT ST. PAUL'S.—The musical portion of this annual festival service was exactly similar to that of last year. Mr. Henry Buckland [illegible] his place as [illegible] and conducted the music with considerable energy. Mr. George Cooper [illegible] at the organ, while the trumpeters and drummers [illegible] valuable assistance. The *Te Deum* and *Jubilate* were sung to [illegible] the children's [illegible] power. The juvenile choir also joined in the *Gloria Patri* at the close of each psalm, and in the usual portions of the "Coronation Anthem." They sang Mendelssohn's chorale "Sleepers wake," before the sermon, which was preached by the Bishop of [illegible] and after [illegible] the [illegible] Psalm, and the Hallelujah Chorus. The spectacle [illegible] is merely [illegible] one of the most affecting which can be witnessed, and few can [illegible] all the fresh young voices, [illegible] by the [illegible] of the organ, [illegible] may have [illegible] The portion of the service given by the Cathedral Choir who were assisted by the choristers of Westminster Abbey, the Temple, and the Chapels Royal were anything but satisfactory. There was no precision and a general [illegible] the Anthem after the prayers which was [illegible]. In fact we can only repeat what we have [illegible] said that a [illegible] of style they would be surpassed by many a parish choir.—*Choir.*

A performance of Herr Schachner's Oratorio, "Israel's Return from Babylon," was to be given at Exeter Hall, for a charity. Two of the principal parts will be sung by a [illegible] and the wife of a Bishop.

At Mr. Ella's last meeting of the Musical Union, Herr Auer played for the last time this season, with M. Jacquard, the [illegible] violoncellist from Paris, and Herr Lübeck, the pianist. At the next concert, M. Rubinstein, we read, will appear.

NEW PHILHARMONIC. At the fourth concert a new Overture, by Mr. Molto, was performed, of which the *Athenæum* says:

"The piece, which is written in a light and brilliant style, contains much flowing and graceful melody, and some very skilful instrumentation, and is [illegible] thoroughly [illegible] who should be better known to the public." The other orchestral pieces were Meyerbeer's "*Struensée*" Overture and Mendelssohn's Symphony in A minor, and the programme also included Beethoven's [illegible] played [illegible] by Mme. Goddard and [illegible] Concerto for the [illegible] associated by Mr. Henry Holmes.

ITALY. The *Gazzetta Musicale* of Milan announces that government has decided on withdrawing all the annual subsidies. This is [illegible] on the death blow of opera. Popular Concerts, under the direction of Signor Mabellini [illegible] have been given at the Pagliano, Florence, made up of the music of Beethoven, Mendelssohn, and [illegible] was [illegible].

[illegible] Mercadante's "Vestale," which contains some of the composer's best music, has been given at Venice with great success. The singing of a new tenor, Signor Pattisson, has been most highly praised.

MADRID. The Stadt Theatre closed on the first [illegible] During the past season, there were eighty-eight operatic performances given and no fewer than forty [illegible] different operas. There were no new ones, among them the revival old ones were revived. The [illegible] of these performed:—*Czaar und Zimmermann*, *Ondine*, *Der Freischütz*, and *Faust* (Gounod) [illegible] *Don Juan*, *Die Zauberflöte*, *Le Domino Noir*, *Les Huguenots*, *Il Barbiere di Siviglia*, *Stradella*, *La Fille du Régiment*, *Templer und Jüdin*, *Orpheus* (Offenbach), and *Il Trovatore*, [illegible] *Der Wasserträger* [illegible] *Robert le Diable*, *La Muette*, *La Marie* [illegible] *Tell*, *Martha*, *Jessonda*, *Joconde*, *Fra Diavolo*, *Lucrezia*, [illegible] *Zampa*, and *Les Deux Journées*, [illegible] *Le Prophète*, *Fra Diavolo*, *Lucia di Lammermoor*, *Le Postillon*, *La Dame Blanche*, *Fidelio*, [illegible] *Tannhäuser*, [illegible] *La Juive*, *Le Postillon de Lonjumeau*, *Die lustigen Weiber* (Flotow) and *Norma*, *Don* [illegible].

MUNICH. Herr Richard Wagner returned to this capital a short time since. By order of the King, a [illegible] has been taken for him on the banks of the Starnberg Lake, and he is now there, employed in the completion of his new opera, *Die Meistersinger von Nürnberg*.

ANTWERP. Mr. Oscar Beck is engaged in a three act musical opera entitled *Lenore*. It is founded on the old legend of *The Spectre Horseman*, popularly used by Bürger in his celebrated ballad.

SONDERSHAUSEN. Herr Max Bruch has accepted the post of Capell-Conductor.

LEIPSIC. Schumann's *Paradise and Peri* was performed here last month.

Dwight's Journal of Music.

BOSTON, JULY 6, 1867.

Robert Franz.

The friends of the great Song composer will rejoice to know that during the past Spring in spite of the calamity of increasing deafness he has been cheered by fresh and frequent visitations of the Muse. He has composed some forty songs since February. They compose themselves, also then he will so [illegible] a song or a [illegible] as unbidden straight, he says, "come unbid or keep humming and singing in my head and heart." Who would not be resigned to deafness, to find himself the medium of such gifts to the world!

The publishers of Leipzig and elsewhere are now eager to bring out his songs, which until recently they have thought it a generous favor to accept. The great house of Breitkopf and Härtel have already published the first set of the new ones, six in number, Op. 35, to words by Heine. Five or six more sets are in the hands of these and other publishers. Each Opus thus far has contained commonly six, sometimes twelve songs; and all but three or four of his published works are Songs, so that the Songs of Robert Franz now number more than 250!

And what Songs they are! Not one of them falls under the category of mere graceful clever commonplace, or ever loose its freshness. They do not ring the changes upon the same old sentimental melody which runs through a nine-tenths of the German songs so popular with young people of a certain age and which are almost as much Italian as they are German. He never repeats himself: the little poems of Goethe, the songs of Shakespeare, are not more individual and each essentially a new creation. No wonder that to many his melody is at first so strange they do not take part in turns, and when they would fall by habit into the old cadences it seems to elude and mock them! But let the singer once fit to closer acquaintance let him enter fully into the spirit of poem, melody and accompaniment, all three; and he will find that the melody was strange only because it was *fresh* and true and original, that in each case this is the very music of the poem—the soul thereof set free in music. And the test of it is, that once captivated by a Franz song you never weary of its charm. With all his peculiarity you cannot charge him with mannerism. When he brings you a new *Opus* you are unaware of a fresh *gift*, as if he were a new person, or just come from a new country or a new world. These are real inspirations: these are sincere and genuine products: these [illegible] grew and not all on the same tree but scattered over a wide field of rich deep, various mental and musical experience. And [illegible] they are full of poetry, of passion, of imagination, not less remarkable are they for chaste refinement, of a [illegible] dom from all empty ornament or *bravura*, and for a mastery of accompaniment which is profound [illegible] learned in the best sense. For no man since Mendelssohn was so thoroughly imbued with the spirit, as the very letter of Bach. In his piano accompaniments, romantic, graphic, free as they often are, you very often feel a tendency to the polyphonic style, each part in the harmony moving with an individual significance. It is the blending of Bach, of the old contrapuntal art, with such free imaginative play of thought and feeling (most modern of the moderns) as leads some (ignorantly, though not unnaturally) to class him with the so-called musicians of "the Future." But it is through this very quality in his accompaniment, this Bach-like refinement and conscientious working up of the essential matters, that his melody preserves itself in everlasting freshness, while some more catching popular strains, or tunes, haunt the ear or plague the mind at last and keep ringing themselves over and over amid custom stales. His songs are at once naive and intensely art in the simplest sketch of melody which he flings forth simple song, it sometimes [illegible] you feel that it is a thoroughly informed and cultured as well as a mature, deep musical nature that has no hope its

freshness. With such a man genius and culture still draw breath together.

From larger forms of composition Franz seems resolutely to abstain, though often urged to it, and doubtless felt as capable as any, were he as willing to rush into Symphony or Oratorio with or without call. He must be the judge of his own calling; and is it not a great one to represent a whole new race of songs!

As modest as he is earnest, he has felt it to be his and a duty to spend a vast share of his most precious hours and energy upon bringing the [illegible] treasures of Sebastian Bach nearer to an age which but begins to appreciate and understand him. His labors as arranger and editor of many of Bach's sacred works cannot be overestimated. Taking the scores as Bach left them with much of the harmony but barely indicated or implied, he has so [illegible] out so fully in Bach's spirit, so successfully carrying out and thereby demonstrating Bach's art of [illegible] that he has made these works for the first time really practicable for performance. He began with culling Arias for each of the four voices from Cantatas, Masses, &c., with condensing into a piano-forte part all that he found, if only sketched or hinted (or some only understood), in the instrumental parts of the score; in this way he has made accessible to singers who have earnestness enough to study and win their way to the heart of such treasures, a set of Arias for each kind of voice. Also a set of Arias from the Passion Music and a set of Duets. This led him further into preparing in the same way whole Cantatas, six of which are published; and then came the *Magnificat*, in full, of which he has also published an analytical analysis in a pamphlet. From Bach he passed to similar choice works of other great masters, and has put Astorga's *Stabat Mater*, Durante's *Magnificat*, &c., within easy reach. But his last and greatest service has been the preparation of a full score of the Matthew *Passionsmusik*, in which he has filled out the orchestral and organ parts with such consummate truth and skill, that this greatest of Oratorios is now in a complete state for performance by any Choral Society who have the will and means. Heretofore, wherever it has been performed, in Germany or England, some parts have had to be put to [illegible] some [illegible] to be supplied, by the Conductor or Kapellmeister: now the work is done, and done perfectly (as say the experts) once for all.

But it was not our purpose now to speak of Franz as a creator nor of his great services as an editor and interpreter of Bach. In a third character he has passed the [illegible] and manhood of his mature [illegible], winning respect and love in his quiet, quaint old town of Halle by his labors as a Conductor. In the autumn of 1847 he undertook the charge there of the Sing-*Akademie*, into which he breathed a new life, a spirit of seemingly inseparable [illegible], inspiring its members to enthusiastic efforts in the study and performance of the noblest choral works. For 17 years he was thus their sole conductor and director until the physical infirmity of which we have spoken compelled him a few months since to resign. By way of exhortation and example to our own Oratorio and Choral Societies, we call attention to what Franz has done in Halle, drawing our information chiefly from an article in a recent number of the Leipzig *Allgemeine Musikalische Zeitung*.

It was no easy task to build up a Choral Society after the ideal of Robert Franz. Nothing could content him short of seeing them all work in the same spirit that animated his own musical activity. It would have been hard anywhere; and Halle was not particularly well prepared by previous musical culture, though it was proud of being the birthplace of Handel. The members who poured in in the first excitement of a new hope, soon dwindled away from such high and stern requirements, leaving neither voices nor pecuniary means enough for such performances as they contemplated (for, be it understood, the "Handel and Haydn" and "Harvard" Société of Germany are made up of singers who love their work *not* enough to pay for it themselves!) there were [illegible], too, as may well be supposed: and more than all the male voices were drawn almost exclusively from the students of the University, a constantly changing body, so that it was almost impossible to form the tradition [illegible] so [illegible] except with the female voices.

But these and other difficulties hid Franz's perseverance overcome. His steadfast devotion to the cause [illegible] pupils of both sexes to hear; and these soon formed the kernel of a faithful band, who followed him [illegible] on paths of more significance than they had dreamed of. The example was catching; difficulties overcome brought increase of power and [illegible]; and in a few years there was a chorus with which he could solve the grander problems, before which he could set the highest musical goals; a choir which had its peculiar [illegible] itself up through him and upon him which stood in such a personal relation to him that it not only willingly followed his intentions, rapidly seized his ideas, but even sang the most difficult pieces more easily when they he [illegible] with Franz's own musical peculiarity and was slower to find itself at home in easier ones when they [illegible].

"How Franz led his chorus to the solution of such unusual problems, no one can doubt who knows him by his own compositions or by the few words which he has occasionally published about works of Bach. True to his vocal nature, he sought to draw from every musical piece its soul as it were, and to impart others all that he had [illegible] felt out keeping the poetic meaning and the personal expression as well as the musical form, before their eyes. And this he did with equal care even with works more out of the sphere of his natural sympathies, such as Romberg's 'Song of the Bell,' which we had to perform at a Schiller Festival."

The writer goes on to tell how many and what great and difficult works were brought out under Franz's direction by the Singakademie, naming of course only the more important. That he should lavish attention almost the very best things and by preference, to the masters who claimed his highest veneration, is not to be wondered. And as the Halle choir can boast of bringing out, under his lead more of the Bach treasures than any other musical society. Besides a great many single solos and chorals, three Piano Concertos, unprinted Motets, &c., they gradually mastered and performed 16 of the Church Cantatas, of late years naturally with the instrumental accompaniment elaborated by Franz himself. To which add the Funeral Ode (*Trauer-Ode*,) the *Magnificat*, twice the greater part of the great Mass in B minor, twice. The solo forces were not sufficient for the St. Matthew *Passion*, and only the concluding chorus was sung repeatedly.

Of Handel, too, the list is very rich, including the *Messiah*, three times; *Samson*, three times; *Judas*, twice; *Judas Maccabæus*, three times; *Israel in Egypt*, twice; *Jephtha*, twice; also the Dettingen *Te Deum*, the Hundredth Psalm, and many solo and choruses from *L'Allegro ed Il Penseroso* and other works.

It has been the practice also of this Society, for a number of years, on the evening before the *Todtenfest* (memorial festival of the dead) to sing alternately the *Requiem* of Mozart and then of Cherubini; both have now been [illegible] seven times. Moreover the *Kyrie* of Cherubini's Mass in D minor has been given; and from the great Mass (in D) of Beethoven, at least the *Kyrie* has so small times been sung. Of Mendelssohn: the *Elijah* and the *St. Paul*, four Psalms, several Hymns, *The Lobgesang* twice, the *Lauda Sion* four times, the choruses to *Antigone*, the choruses to *Œdipus*, songs and other things, have been produced; and by Franz himself the *Kyrie à Capella*, the Psalm for two choirs, and the choral in part-songs on various occasions. Of older works we may name here the *Stabat Mater* of Astorga, the *Magnificat* of Durante, the *De profundis* of [illegible], Chorals by Eccard, &c. Nor were Haydn, Gluck and Romberg wanting, while Schumann's "Paradise and the Peri," given three times, and his [illegible] from *Faust*, twice; [illegible] "[illegible]" Meeting "Song of Triumph" and other things by Schubert. This is by no means all, but it is abundantly enough to disprove the charge of one-sidedness so often brought against Franz, at least in his character of conductor. His love of Bach has only made him the more quick to recognize the good things of the old Italian masters.

GOOD NEWS! And yet it can be no news to our readers, for all must have seen, and read with joy in all the newspapers, the short, significant dispatch which came over the Atlantic cable this week, and which we print again for the pure pleasure of it:

PARIS, July 1, 1867.

To Chickering & Sons, Boston:

In addition to our Gold Medal, I have to-day received a decoration of the Legion of Honor, which puts us at the head of all Piano Exhibitors.

C. F. CHICKERING.

We had already had the official list of all the prizes awarded at the Paris Exposition to Americans and others. The gold medal had been awarded in the names of our two leading Piano Manufacturers, equal honors appearing in the names of Steinway & Chickering placed first. But now it appears that there was a new distinction in reserve for only one; [illegible] which gives the firm of Chickering & Sons the place in the lead. The decoration was presented by the Emperor in person on the grand day of awards, before [illegible] people. Description of the splendid ceremony, the Emperor's speech, &c., are in all the papers; we have only room to copy this:

*After the speech the exhibitors who were in a [illegible] place, marched in the front of the throne each passing separately. [illegible] At each name was called the recipient ascended the steps of the throne, bowing to the Emperor and Empress received from Napoleon's hand the gold medals. These were passed one by one to [illegible] Hercules [illegible], [illegible]. Many of the recipients were called up again and received the decorations of the Legion of Honor; the same ceremony being gone through with as in the case of delivering the medals. The gold medals only were distributed by the Emperor. All together there will be 14,500 recompenses to ninety thousand exhibitors. There are sixty grand prizes, nine hundred gold, three thousand six hundred silver and five thousand bronze medals, and nine thousand honorable mention.

We have never entertained a doubt that the Piano Chickering deserved all this, and we heartily congratulate these noble representatives of Boston, the pride of any American ingenuity of art as well as of such sterling social qualities and graces, on a success so honorably won and so conspicuously awarded.

A well-known lady correspondent of the *Chicago Tribune* closes a very outspoken letter about the recent New York Festival, as follows:

Sunday evening saw the conclusion of the Festival, when a "Grand Sacred Concert" tolled the knell of departed joys. The concert was hardly "grand"; nor was it even "sacred," notwithstanding that Rossini's *Stabat Mater* occupied the first part of it. Rossini is a delightful composer, and the *Stabat Mater* is a fine composition; but it requires a curious effort to consider it as sacred music, all its effects and *fioritura* being modelled after the Italian operatic school, and the treatment which it generally receives [illegible] rather than diminishing this inclination toward the secular. Of the seven soloists... two were duly received on Sunday night, [illegible] being the *Inflammatus*... Parepa, and [illegible]... than ever before in New York, and the [illegible]... *Fac ut portem*, rendered by Madame [illegible]... an encore [illegible]... Not M. [illegible] a voice, she would be a[n] [illegible]... leading commands respect for [illegible]... such as hers. [illegible] ...the orchestra drowning the voices, and the [illegible]... An encore was more decided than ever a *Pro peccatis*, while the quartet of *Stabat Mater* could hardly have been worse sung, and Parepa's *Inflammatus* lacked fervor. Whenever an encore is required, Parepa is to produce an effect upon the critical.

Part second was devoted principally to what the New York *Tribune* calls the "Dances of Death" [illegible]. Parts second and third through a solo and a duet [illegible]... hoped all the ... gone [illegible] that the Festival ... Sunday night and learned ... the sad failure of their [illegible]... Signor [illegible] ... never had ... a low degree, and showed what a wondrous difference there is between singing a note and being an artist. Then Carl Rosa performed a perfectly delightful *Andante* of Mendelssohn's, on the violin, answering it well, but somehow or other leaving the Mendelssohn's [illegible]... W. Morgan, the organist, [illegible]... the oratorio of *John the Baptist*. The [illegible] ... when the Baptist had lost ... and as an encore, and added that judging from his [illegible]... the [illegible] must have been made to feel like a chopper? I was greatly shocked by this ... on the part of my friend, and ... [illegible] the [illegible]... The [illegible] ... of the [illegible]... the pen and presented by the daughter of Herodias ... represents the author of the Head in the ... [illegible] Mr. Morgan may be ... informed.

On the whole, the Festival can not be called a musical success, however well it may have been patronized; but it is a beginning, which is something; and from this small beginning a truly great festival may finally be evolved. E. F.

HARTFORD, CONN. The *Courant* has the following account of Mr. Hatch's New Organ:

The instrument which Mr. Hatch has had fitted up in his house for the use of the people, and for private musical parties, is 14 feet [illegible] and [illegible] feet deep. It [illegible] has been placed the new organ from the manufactory of M. Johnson, of Westfield, Mass. The organ [illegible] a comparison with [illegible] ... in [illegible] ... the voicing and general appointments to an organ in [illegible] ... Music Hall organ by the same builder. The mechanism ... and compass of the instrument ... virtually impossible of performance upon many organs of much larger size. Persons familiar with organs may be interested in the following specifications:—

Compass of manuals, CC to A in alto, 58 notes. Compass of pedals, CCC to [illegible] F, 30 notes.

Great Organ.—Open Diapason, 58 pipes; Melodia, 58; Dulcet Flute, 58; Mixture, three ranks, 174; Clarionet, 58.

Swell Organ.—Open Diapason, 46 pipes; [illegible] 46; stopped diapason, treble and bass, 58; principal 58; bourdon treble and bass, 58; pedal bourdon 30. Total number of pipes, 583.

Mechanical Movements.—Great to swell; swell to pedal; great to pedal; pedal check; engine; tremolo; swell pedal; three combination pedals; pedal to [illegible] tremor.

The organ is blown by water power, one of [illegible] music motors being used. This water engine consists of a double cylinder, containing three valves. These are so arranged that they open to receive the force of water and close after they expel it. The regulator, patented by William H. Thatcher, can be easily adjusted to work to a heavy or light power, so that with a given stream of water, pipes of different sizes may be used. The bellows shuts off the water, so as not to fall, so that there is no waste, and the water gate is opened gradually or suddenly, according to the amount of wind required. A pianoforte pedal, invented by Mr. Clapp, of the firm of Clapp & Bayduck, of this city, and sold by that firm, is used. This is turned by a pedal, and is quite an ingenious contrivance, capable of being applied to a piano, as well as an organ. The exhibition of the instrument was much enjoyed by those present Monday evening.

MILWAUKEE. The 105th concert of the Musical Society, under the direction of Prof. H. Schmidt, took place on the 7th ult., at the Music Hall, with this programme:—*Part I.* Symphony in C minor, Beethoven.—*Part II.* "The Rosycross" [illegible] for mixed voices, Schumann; Duet for Piano, Mendelssohn; soprano Aria, with orchestra, from Mozart's *Figaro*; Capriccio, for three voices, Hauptmann; "The Morning," quintet by Lachner; scene from Gluck's *Faust*, for violin, piano and organ; Male Chorus, "The Prayer," by Zöllner, with orchestra.

NEW YORK. The only concerts of importance lately have been the popular Sunday Concerts (Sunday Popular) by Mr. Thomas's Orchestra at Terrace Garden. During the absence of Mr. Thomas in Europe, Mr. Eben has conducted. The first programme embraced:—The Overture to the "Vampyr," by Spontini; Mendelssohn's "Midsummer Night's Dream"; Bach's air from *Lohengrin*, "Ensemble"; A largo from Beethoven's English Symphony; Fugue from Mozart's "Jupiter Symphony," and many other pieces of light and pleasant music.

Mr. Thomas has returned and resumed the baton.

LOVERS of Mendelssohn, says an English paper, will be sorry to learn that numerous letters from Mendelssohn have been lately destroyed through an excess of [illegible]... The death of a well known English collector and patron of the fine arts, his valuable property ... of by his ... Among other ... was found a [illegible] ... discovered a letter from Mendelssohn. The [illegible] was full of interest, and inquiry was made to learn if there were no more, when the lady acknowledged that there had been a large collection, but that she, never having heard of the great composer, had destroyed them. She thus inflicted an irreparable loss upon his admirers.

THE GREAT EXPOSITION. The Commission of [illegible] composition have unanimously awarded the [illegible] prize for a Cantata to M. Camille St. Saëns. The jury was composed of Auber, Ambroise Thomas, Berlioz, Félicien David, [illegible] and many more. They devoted four sessions to examining the "one hundred and two" Cantatas sent in competition. Each session lasted from 1 a.m. to 6 p.m. Three other Cantatas obtained honorable mention. The same Jury, after examining the Hymns which were 800 in number, declined to award any prize.

On the 15th of June the Société des Concerts of the Conservatoire gave the second concert in connection with the Exposition. Programme: Beethoven's C minor Symphony; Chorus from the *Deux Avares*, by Grétry; [illegible] of Beethoven's *Septuor*; [illegible] double chorus by Lalande; Overture to *Euryanthe*; Psalm by Marcello.

Rossini has composed a hymn—not that of Peace—to be executed on the 1st of July on the ceremony of the distribution of the Exposition prizes. He has chosen M. Jules Cohen to [illegible].

Gounod is writing a new opera, of which Pomponne de Tonnerre is the subject.

Victor Massé is just now occupied with an opera on the subject of "Paul and Virginia," the libretto being brought by those facile writers MM. Michel Carré and Jules Barbier. This story, it may be recollected, was effectively treated, some sixty years back, by Rodolphe Kreutzer.

Special Notices.

DESCRIPTIVE LIST OF THE

LATEST MUSIC,

Published by Oliver Ditson & Co.

Vocal, with Piano Accompaniment.

Who will be my angel bride. Song.	*Webster.*	35
There's a light at the window. " & Cho.	"	35
Let me hold thee close. Nocturne.	*H. Kent.*	35
When shadows darkest dawn is nearest.	*E. Lent.*	30

Two songs by able composers.

Charming Annie Bell. S'g & Cho.	*Stockmaker.*	0
I am waiting for thee. Song.	*C. Oesch.*	30
Our young friends. Song and Cho.	*W. A. Ogden.*	30
A roving life for me. Song.	*H. Clay Preuss.*	30
Mottie Wayne.	*W. A. Ogden.*	30
Catch it on the fly. Base ball Song and Chorus.	*Stockmaker.*	30

A selection of charming songs certain to popular

Idle by the Summer Sea. Vido Song.	*Marion Dix Sullivan.*	30
Nelly Coote. Ballad.	" " "	30

Charming and simple songs.

The Wishing Cup. Song.	*W. T. Wrighton.*	30

Words by Mackay. Music equal to mages.

Gathering homeward one by one. Song and Quartette.	*C. H. Foley.*	35

Very beautiful.

Instrumental.

First meeting. (Erste begegnung).	*F. Krug. Op. 206.*	30
Confession of love. (Der Liebe Geständniss)	"	30
Meeting again. (Wiedersehn)	"	30

Belonging to a set of "The Book of Love." Composed in excellent taste, and has something in the style of Gustav's "Songs of Love." Medium difficulty.

Prière et Chasse. Fantaisie for Violin.	*Sam Fournier.*	35

Very rich and melodious. One of the best in composition in so [illegible] celebrated airs.

Fairy Stories. (Feen-Märchen.) Waltzes.	*Strauss.*	75

Brilliant, and in Strauss's well known style.

Parisian Waltzes.	*W. E. Wilkinson.*	75

Elegant and graceful.

Dreams of the past. Waltz.	*R. Gardiner.*	30
Nellie's fanciful Galop.	*A. B. Webb.*	30

Pretty pieces, and not difficult.

Souvenir de Innsbruck. Tyrolienne for Piano.	*F. Dendl.*	40
Neapolitan Song. Transcription.	*Jules Egghard.*	30
Jus Rett! Fantasia for Piano.	*C. Van Tel.*	30
L'Espérance. Song without words.	" "	30
La Voix de l'Amour. (The heart reader.) Polka Mazurka.	*C. Faust.*	30

Well-graceful pieces of medium difficulty.

Rugby Jubilee Galop.	*Chas. Coote.*	40

A brilliant kind of "railroad" piece. Ring it "through on time."

Books.

École Primaire. 25 easy and progressive studies for Piano. Foreign fingering. 4 parts.	*Duvernoy. ea.*	75
Czerny's 24 short and progressive exercises for Piano. Op. 336. Foreign fingering. In 3 parts, each,		1.00

These valuable aids to the teacher will be welcomed, each in its own way. They are both good, and suited to pupils who have made but a moderate advance in their studies.

MUSIC BY MAIL.—Music is sent by mail, the expense being two cents for every four ounces, or fraction thereof. Persons at a distance will find the conveyance a saving of time and expense in obtaining supplies. Books can also be sent at double these rates.

Dwight's Journal of Music.

WHOLE NO. 686. BOSTON, SATURDAY, JULY 20, 1867. VOL. XXVII. NO. 9.

For Dwight's Journal of Music.

Musical Form.

BY W. A. B. [illegible].

A musical work is almost a living creature; it possesses a body and a soul. No other work of man is so truly alive—animate with life. Indeed, who shall say how much or how little of the Divine enters into the composition of those glorious inspirations which we call *Master-works!*

Music gives us pleasure. A portion of this pleasure is derived from the determinate manner in which the various chapters, or sections of the work are related, so as to become one whole. To the uncultivated ear a single period of striking and simple melody gives pleasure. A second period of independent melody gives pleasure but defaces the distinct impression of the one first heard. A second period may however be so constructed as to deepen the impression of the first. In order to this, it must bear to the first a certain inner relation of significance as well as an outer relation of key and general style. The second period must be as truly a [illegible] the first. Almost every musician can look back to the time when every extended composition was unintelligible to him save in so far as a scrap of melody emerged here and there from the chaos and gave him a rallying point for his scattered thoughts. From beginning to end it was a steady stream of music. At length one perceives that the work which was before so continuous, begins to manifest points of repose. After repeated hearings it is perceived to possess a certain orderly arrangement of parts. It is first seen to divide quite plainly into two or three chapters, each having, so to speak, its own point of crystallization, and all, again, bearing a determinate relation to each other. Finally every period in the whole work is seen to bear a necessary or appropriate relation to every other: the leading and accessory ideas are seen in their appropriate relations; and then it is that one begins to perceive the propriety and beauty of determinate Musical Form.

What, then, is Musical Form? What are its underlying principles? How are these principles manifested in the completed work? These are the questions which present themselves for our solution.

Several melodic phrases may be conjoined to each other in such a way as to form one whole melody or tune. In order to this, certain technical requirements as to relationship of key, time, etc., must be complied with. Moreover, several melodic periods, or a tune, may be conjoined into one piece, so that the listener feels that unity is maintained. And this again, is possible only when certain technical requirements of form and organization have been complied with. Yet again several compositions, each in itself complete and reasonably satisfactory, may be so constructed as to make one whole work: the several chapters of which mutually complement each other. This is seen in the Sonata, Oratorio, Opera, etc. And this possibility of connecting unity exists only in compliance with certain technical requirements of relationship, as before. The full statement of those several grades of laws, by which alone the musical fragments in question can be associated into one whole, constitutes the doctrine of Musical Form. But before proceeding to notice the several musical forms a distinction must be established, viz.:—The most perfect compliance with all possible details, laws in regard to the relationship of these several fragments,—so far as regards their key, tempo, and general similarity or contrast—will not authorize us to associate into one whole melodies which have not a unity of spirit.

Musical Form is determined mainly by two governing principles:—"Unity the type of the Divine Comprehensiveness;" and "Symmetry the type of the Divine Justice." The first requires that the entire work shall manifest a consistent plan; that the end shall have been seen from the beginning. However unexpected modulations or digressions may occur we must be made to feel that they are not inconsistent with the fundamental intent of the piece. Symmetry demands that a due relation shall exist between all the several rhythmic divisions of the work; that one chapter shall not overshadow or be overshadowed by any other. Unity is manifested principally by the relationship of the keys in which the different divisions of the work are written, and by the similarity or appropriate dissimilarity, of the motives employed. Symmetry is manifested in the appropriate extent or brevity of each several part, and in the general rhythmic balance of the work.

In accordance with these laws there have grown up two classes of musical forms:—Determinate and Variable. It is difficult to draw any just line of relative estimate of these two classes of forms. The former are logical. The latter fanciful and very various. Yet who shall say that fancy and imagination are more, or less, noble than a logical pro-do-termined order?

The *Determinate Forms* begin with the Period. Then follow the Song-forms of two and three periods. These are followed by the song-form with Trio. Next comes the Rondos. The Rondo is the beginning of broad forms. The technical structure of these forms was quite fully considered in No. of this Journal, nearly two years ago. The Rondo is followed by the Sonata, a broader form allowing greater scope for artistic light and shade. (See No. 120 of the Journal.)

The Rondo gives us a picture of a [illegible] or one mood. The Sonata gives us three or four phases of the same artistic nature. It is necessarily ideally nobler than the Rondo. With the Symphony we have the culmination of Sonata, the determinate forms and!

The *Variable Forms* are as variable in name as form. Most of them conform somewhat to the song-form or the rondo. In fact it is impossible to secure a high degree of artistic unity and symmetry in a composition without being more or less like the rondo form. Mendelssohn's "Whispering Wind" is almost a rondo of the second form. Weber's "Bacchanale" is also a rondo of the second form, without coda.—The theme is the composer's,—and also the episode—is a song form of three periods, of which the first is repeated. To this class of forms belong Overtures, Fantasias, Nocturnes, Ecclesiastical forms, Opera, Cantata, and Oratorio. In the three forms last named are united all the lesser forms. The most often assume the rondo form. The different numbers belonging to the same act of the opera are in as close sympathy with each other as are the separate chapters of a Sonata. There is yet another quasi art-form* which does not belong entirely to either of the classes named. This form is the Fugue. The rank of an art-work is measured by its pathos,—or expression. But the Fugue does not strive in the plane of the Emotional. It belongs rather to the Intellectual. Again, as to the correlation of its periods the Fugue has no determinate form. It's a fantasy yet in its whole technical structure it is not but a creature of the intellect than of the heart. But the vocal fugue becomes a real art work—whenever it aids in rendering the text more impressive. This one may find in the fugue "And He shall reign forever and ever" in Handel's Hallelujah Chorus. But when it is so arranged as to become simply the vehicle for the display of contrapuntal skill, it sinks again out of the plane of the Art sphere into that of the Intellectual. This one may find in the fugue "Cum sancto spiritu" in Mozart's Twelfth Mass and in the "Amen" of the Messiah. In each one discerns the undercurrent of artistic feeling, but how is it overshadowed by the superabundant contrapuntal skill which is everywhere displayed! How then, in fine, shall we define the real artistic value of the Fugue? We answer that no doubt a portion of the true artistic delight consists of "ideas of relation." These ideas we derive from the Fugue more than from any other musical creations. But the noblest and truest mission of music is to express emotion. When otherwise engaged Music has left the sphere in which she can, of every other form of expression and contents on a lower plane a rivalry in communicating ideas rather than feelings—a contest in which she is not sure to come off conqueror. In these she has adversaries with superior means. "Speech, for ideas; tones, for emotions," says a modern writer. We assign to the Fugue, then, a rank subordinate to that of the nobler forms—the Rondo and Sonata—in so far as it expresses less than they.

By universal suffrage of musical artists the *Sonata* enjoys pre-eminence over all other instrumental forms. It remains to suggest, as briefly as we may, some of the supposed grounds of this pre-eminence. In No. 639 of this JOURNAL—*Art, Good Music*—quite an extended statement of the theory of the elements of modern aesthetics was made. To that we now refer as furnishing materials available for the determination of the

* The view of the Fugue must be taken with a very large grain of salt.—Ed.

present question. In brief we may say that the Sonata, and more especially in culmination, the Symphony, exceeds all other instrumental forms in the variety of impressions of beauty it may give us. From the same work we may receive ideas of unity, in its various grades, repose, moderation, symmetry, and purity. Moreover it may give us "ideas of power" and "of relation." In no other work is the balance between Symmetry and Unity so well kept: and in the depth and variety of its impressions the Sonata exceeds all other instrumental forms. Is it not, therefore, justly regarded as more noble than the rest?

(Translated for this Journal.)

Extracts from Berlioz.

I.

An admirable singer, the lamented Sontag, at the end of the trio of masks in "Don Giovanni" inserted a phrase which she substituted for the original one. Her example was soon followed;—it was too fine not to be—and the singers of Europe adopted for the rôle of Donna Anna the alteration of Madame Sontag.

One day at a general rehearsal in London, a conductor of my acquaintance, hearing at the end of the trio this malencontreuse substitution, stopped the orchestra and turning to the prima donna asked:

"Well, well, what is the matter? Have you forgotten your part, madam?"

"No, Sir, I am singing the Sontag version."

"Ah! very well; but may I venture to ask why you prefer the Sontag version to the Mozart version, which is the only one that we have anything to do with here?"

"Because it sounds better!"!!!

II.

There is a work of Beethoven known as the Sonata in C-sharp minor, the adagio of which is one of those poems which human language knows not how to characterize. Its means of effect are very simple: the left hand plays softly broad chords of a sad and solemn character, whose length allows the vibrations of the piano to die away gradually on each; above, the first fingers of the right hand play in arpeggios a persistent accompanying figure, the form of which hardly varies from the first measure to the last, while the other fingers sound a sort of lamentation, the melodic flowering of this sombre harmony.

One day, thirty years ago, Liszt was playing the adagio before a little circle of which I was one, and undertook to travesty it, after a fashion he had then taken up to catch the applause of the fashionable public. Instead of the long bass chords, the severe uniformity of rhythm and movement of which I have spoken, he inserted trills and tremolos, he hurried and slackened the time, disturbing by his passionate accents the calm of this sadness, and making the thunder roll through that cloudless sky darkened only by the withdrawing of the sun. I was cruelly annoyed, I confess;—more even than I have been sometimes at hearing our unhappy singers embroider the grand air in "Der Freischütz,"—for to this annoyance was added the distress of seeing such an artist fall into the tracks into which usually only commonplace players fall. But what could be done? Liszt was then like a child who gets up without complaining after a tumble, if you pretend not to see him, but falls to crying if you hold out your hand to him. He has raised himself proudly; and some years after he no longer pursued success, but success was out of breath in following him;—the parts are exchanged.

Let us return to our Sonata. Lately one of those gentle and cultivated men whom artists are so happy to meet had assembled a few friends; I was of the number. * * * * * [Liszt had been playing a piece of Weber's.] As he ended, the lamp which lighted the room seemed on the point of going out; one of us went to re-light it.

"Don't touch it," said I. "If he will play Beethoven's Adagio in C-sharp minor this half-light will not mar it at all."

"Willingly," said Liszt: "but put out the lamp entirely and cover the fire to make the darkness complete."

Then out of this darkness, after a moment's pause, the noble elegy, the same which he had once so strangely disfigured, rose in its sublime simplicity; not a note, not an accent, was added to the notes and accents of the composer. It was the shade of Beethoven, invoked by an artist, whose grand voice we now heard. Each of us trembled in silence, and after the last chord we still maintained the silence;—we wept.

Verdi's "La Forza del Destino," at Her Majesty's Theatre.

(From the Daily Telegraph, June 26.)

"On horror's head horrors accumulate" must surely have been Verdi's recommendation to his librettist when Piave set to work on "La Forza del Destino." [illegible] ... Heaven knows that the intrigues and [illegible] ... [illegible] As to describing "La Forza del Destino," [illegible] ... [illegible]

daughter before he dies. Alvaro rushes off crying out, "Vi[illegible]" Leonora exclaims, "Cielo!" and the curtain falls. There is a Spartan [illegible] ... [illegible] We are introduced to a [illegible] in the second act. Here we find a number of people carousing at an inn, among them a gentleman in black who declares himself to be a student. [illegible] ... [illegible] through a half-opened door we catch a glimpse of Leonora, in boy's clothes, [illegible] ... [illegible] Leonora seeks protection from a holy father. [illegible] ... [illegible] Alvaro, being a tenor, [illegible] with a high chest C. [illegible] ... Don Carlo [illegible] ... [illegible]

The music will [illegible] ... [illegible] "Non più [illegible]" ... "Madre, pietosa Vergine" ... [illegible] "La Vergine degli angeli" [illegible] ... [illegible] "Mi pellegrina ed orfana" [illegible] ... [illegible] Don Alvaro [illegible] ... [illegible] Signor [illegible] ... [illegible] the perfect ease with which he gives them out, the

lighted her hearers and made them pleased even with the commonplace duet of the forest, "Ah! [illegible]" But his chief effects were in the third act. Alvaro's aria, "[illegible]," a melodious and characteristically Verdian effusion, preceded with a recitative and a long prelude, in which there is a pretty clarinet solo, produced a sensation, and the audience would gladly have heard it a second time. The bold melody of the finale with chorus, "[illegible]," a parallel to the similarly placed "[illegible]" of "Il Trovatore," was given out with such sustained force, such reckless energy, that the singer could only just [illegible] [illegible] and two [illegible]. The [illegible] [illegible] was however [illegible], and the audience were in [illegible], [illegible] the popular tenor with an [illegible]. Signor [illegible] [illegible] [illegible] to be [illegible] [illegible] [illegible]. [illegible] is perfectly admirable as Don Carlo. There is not the shadow of [illegible] to be found with any phrase that he sings [illegible] the course of the opera, but [illegible] [illegible] effect [illegible] in the [illegible], "[illegible]," the slow movement of which [illegible] [illegible] [illegible] [illegible] in the best [illegible] opera. It was splendidly [illegible] English [illegible], the elaborate [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]. Equal [illegible] [illegible] Madame Trebelli [illegible] the part of [illegible], [illegible] [illegible] [illegible]. A [illegible] [illegible], was deservedly applauded and [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] encored. In this [illegible] would not have written but for [illegible] [illegible] "Les Huguenots," [illegible] throughout the opera, the [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] very efficient. [illegible] [illegible] [illegible] [illegible] the prophecy of [illegible] act. [illegible] "[illegible]," [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] and the principal [illegible] [illegible] [illegible] [illegible] high above the [illegible] opera, was its [illegible] [illegible]. Not only were the chief singers at their [illegible] as they [illegible], but the subordinate characters were equally [illegible] [illegible] and Mr. [illegible] [illegible] and [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]. [illegible] [illegible] was excellent as the [illegible]. The scenery [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible], and more than usual attention had apparently been paid to the details of the [illegible].

That [illegible] [illegible] [illegible] [illegible] Verdi's [illegible] opera "La Forza del Destino" will be a [illegible]. It abounds with [illegible] and [illegible] melody. It [illegible] [illegible] [illegible] [illegible] [illegible] and strong [illegible] [illegible] [illegible] [illegible] [illegible], and is [illegible] admirably performed [illegible] [illegible] with the [illegible] public is certain. At the same time [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] which Verdi for twenty years has kept [illegible] before our eyes.

Mdlle. Christine Nilsson.

Just twenty years ago a "star from the North" came to throw [illegible] [illegible] [illegible] [illegible] [illegible] at that [illegible] [illegible] of [illegible] Lumley [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] and [illegible] of Her Majesty's Theatre [illegible] [illegible] "Roberto." [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] changed. [illegible] [illegible] —said Robert Schumann [illegible] Nightingale [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] Covent Garden [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible].

Now in the present year, up to the moment, the fortunes of Her Majesty's Theatre have looked anything but bright. The old [illegible] [illegible] [illegible] Mdlle. Titiens as [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]. Signor [illegible] [illegible] [illegible] [illegible] and Madame Trebelli-Bettini [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]. The [illegible] of Verdi's [illegible] [illegible] "I Lombardi" [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]. The [illegible].

[illegible]," which pleased so greatly three years since, and promised to become a stock piece in the repertory, was scarcely more faithful. True, the cast of Nicolai's opera was inferior to that of 1864, when [illegible] played Fenton, M. [illegible] [illegible] Falstaff, and Mdlle. [illegible] Mrs. Ford—parts now represented with far less efficiency by Mr. Tom Hohler, Herr Rokitansky, and Madame [illegible]-Lablache. No matter what the cause, however, "Falstaff" did little for the season. The "Huguenots" itself appeared to have lost its charm, since [illegible] [illegible] "Marguerite" [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]. Mdlle. Titiens [illegible]. One gleam of hope [illegible] [illegible] by the [illegible] [illegible] of Weber's "Oberon," which attracted an immense audience, [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] Mdlle. Titiens, [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] "Oberon," was not repeated. There was [illegible] [illegible] [illegible], there was [illegible] Signor Arditi with his orchestra and [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] Her Majesty's Theatre, [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] the Royal Italian Opera [illegible] "Swedish Nightingale," [illegible] [illegible] [illegible] [illegible] [illegible] by magic. Mdlle. Christine Nilsson [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] very little attention was paid in the fact. Mdlle. [illegible] de Murska had also been [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] Mdlle. Nilsson was [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] London [illegible] original "Swedish Nightingale." [illegible] [illegible] [illegible] appeared, and though the opera was that naughty "Traviata," [illegible] [illegible] [illegible] [illegible]. She came, [illegible] saw, she conquered.

The history of Mdlle. Nilsson, so far as it concerns the public, may be briefly told. She came out [illegible] [illegible] [illegible] the Théâtre Lyrique in Paris as the heroine in a French version of the same "Traviata," and as the [illegible] [illegible] of Violetta [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] the Revue des Deux Mondes [illegible] Mdlle. Nilsson's [illegible] M. [illegible] Martha [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] Lady Henriette [illegible]. One of the [illegible] [illegible] of M. [illegible] [illegible] [illegible] [illegible] Théâtre Lyrique [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] French versions of German opera [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] was the production of "Die Zauberflöte," under the title of "La Flûte Enchantée." The part of Astrifiammante [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] Mdlle. Nilsson [illegible] Mozart's favourite opera at the Théâtre Lyrique [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] Mdlle. Nilsson [illegible]. Indeed French amateurs, almost [illegible]

[illegible] hailed "la phénomène," and although we are not quite able to understand what "[illegible] [illegible] [illegible] [illegible] [illegible]" may precisely signify, inasmuch as we never heard of [illegible] to a height, or [illegible] to a height, or [illegible] by any means to heights that are inaccessible, we are quite prepared to share the enthusiasm of the critic whose [illegible] [illegible] we have quoted. Christine Nilsson became the talk of Paris; and the words applied by an American dignitary to the celebrated "Madame Lange, for whom Mozart composed the [illegible] [illegible] [illegible]—"[illegible] [illegible] [illegible]"—which the [illegible] [illegible] [illegible] "[illegible]," [illegible] [illegible] [illegible], were as fitly applied to her. "The Queen of Night" [illegible] the Paris [illegible] and the singing of Mdlle. Nilsson made even the music of Mozart [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] of Lutetia.

It is only natural that a reputation so brilliant, although [illegible] [illegible] [illegible] [illegible] [illegible], [illegible] by a single performance—for it was the [illegible] Mdlle. Nilsson should be offered the opportunity of [illegible] [illegible] in London. With two young [illegible] [illegible] [illegible] of the highest pretensions [illegible] Mdlle. [illegible] de Murska [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] Mr. Lumley [illegible] Verdi has composed [illegible] [illegible] very little short of perfect. [illegible].

We shall not attempt to follow the new comer step by step through the entire performance, because we [illegible] [illegible] [illegible] [illegible] [illegible] more favourable opportunities [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] "La Traviata" [illegible] should like to [illegible] [illegible] [illegible] [illegible] from the stage. [illegible] Mdlle. Nilsson [illegible] Violetta's [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] the only reason that she does not play the character

as the author intended it, as Madame Doche used to play it at the French theatre, and Mdlle. Piccolomini in the Italian operatic version; and that we are half left to believe that consumption has nothing to do with the matter, and that Violetta dies mostly out of love, like "a maid forsaken and disconsolate." The wisest conclusion, in our opinion, that Mdlle. Nilsson could possibly adopt would be to abandon such parts altogether and confine herself to a healthier repertory.

In conclusion, let us not be over-sanguine. Mdlle. Nilsson has been compared with Jenny Lind. They are both Swedes; we are aware; but it is necessary to bear in mind that Jenny Lind's range of characters was varied and extensive—Italian, German, and French opera being equally at her command. Should Mdlle. Nilsson prove equally versatile, and be a artist for the art she professes, and ever more to maintain such a fame. There, however, [illegible] show. The high esteem of her capacity entertained abroad may be gathered from the fact that she is engaged at the Grand Opéra, at Paris, to play the part of Ophelia in M. Ambroise Thomas's forthcoming opera of "Hamlet." We can much more readily picture to ourselves an ideal Ophelia in Mdlle. Nilsson than a musical Hamlet from M. Thomas; but the [illegible] confirmed [illegible] to [illegible] in [illegible] On the other hand one thing is certain—Madame Miolan Carvalho will [illegible] see her most formidable rival removed from the Théâtre Lyrique [illegible].

Meanwhile Mdlle. Nilsson sings a second part in London in *Martha*, [illegible]. She, too, was "enchantress"—but with a difference.—*Saturday Review, June 15th.*

A New Organ.

(From the Chicago Republican.)

The completion of the great organ in the Boston Music Hall was hailed as an event of national interest. It was a novelty, and crowds flocked to see and hear it. There was little of Old World grandeur in its measure issues that marked a new chord in America. Its [illegible] cities quickly caught the spirit. Brooklyn and Worcester have already their large organs; and the Young Men's Christian Association now propose to devote fifty or sixty thousand dollars to the purchase of one for Chicago. The Jesuit church is also to have one, at a cost of about thirty thousand dollars.

Every advancing [illegible] that [illegible] by [illegible] to do with it, there are significant facts in our musical history, and taken in connection with the rapid succession [illegible] within the last few years, [illegible] much for its future. It has not been very long since organs commonly were the only thing of any American [illegible] of music. In the [illegible] of the [illegible] in the streets, and even in church [illegible] program and solemn measures, the simple [illegible] were heard [illegible]. There was an occasional [illegible] of [illegible] by [illegible] quaint orchestra of [illegible] which [illegible] of a [illegible] of which Mr. [illegible] has lost caught the public [illegible]. But [illegible] so long [illegible] and [illegible] that [illegible] to be unearthed, perhaps, the most [illegible] of the [illegible] century and held by [illegible] of the Troubadours and Minnesingers, as a part of [illegible] Americas.

Next followed a deluge of sacred ballads. Scarce one small [illegible]. It touched the heart of the people, and forthwith the country was flooded with sentimental [illegible] of bad poetry and worse music. [illegible] were the burdens of the song. Good they were, certainly, but they suggested the [illegible] good little boy of the Sunday school books. He grew to be dreadfully tiresome if he is good, and one cannot help cherishing the naughty wish to read about some bad little boy, if the bad little boy only won't be stupid. It was the first timid venture of Puritanism into the field of secular art, if art it could be called; and it probably was not done in [illegible] to make it more [illegible]. Still, it reflected a pleasant phase in our social [illegible], and developed a few songs of real characteristic music or forms of which the rest were diluted imitations.

The war brought a taste of patriotic songs, modelled mostly after the [illegible] forms. These fulfilled their mission and passed with the occasion. But the war brought also the necessity of sincere feeling to great [illegible]. Music [illegible] took a graver tone of thought. The current of life deepened. After the storm the "still small voice" was heard. That is caught in more [illegible] forms. The [illegible] was ripe to receive the seeds of an old experience that were cast here from over the country through the grand [illegible] of foreign masters. It remains for us to see what shall spring up and bear fruit, and what shall stand and become mature.

But one of the most hopeful signs of the development of a solid taste is the demand for organs and organ music. Art, abolished from whatever [illegible] rulers of vanity or fashion, becomes a teacher. Love follows knowledge. The influence of the organ as a moral power finds ample [illegible]. It is essentially the interpreter of sacred music and naturally follows in the wake of strong religious convictions. Or is it a cause as well as an effect? It was the chief instrument of Germany in its evangelical [illegible] that preceded Klopstock and Lessing, and produced Bach, the great monarch of the organ, and the master of the Protestant type of music. In it we have [illegible] the religious [illegible] element of which Mendelssohn is the best modern exponent, and is the basis of the grand choral music of Germany.

The [illegible] of France are more dramatic. Its taste is formed from the operatic stage. The [illegible] is too grave for the [illegible] French character. The orchestra is better adapted even to the brilliant Catholic service and their organs are made to differ from the German in the predominance of the [illegible] stops. But in England, the influence of the organ can be more clearly traced. English taste is preeminently solid. It has [illegible] and [illegible] the marks of the Chinese [illegible], "Truth first [illegible]. "We like them because we [illegible] well governed. If their manners be good or bad, [illegible] be [illegible] persons." England is [illegible] the home of the oratorio. Handel and Mendelssohn have always found there the largest audiences, and the warmest admirers. She has also the finest organs [illegible] in the world. With these [illegible] across the English [illegible] [illegible] it leads us to conclude that a taste will [illegible] has grown out of strong [illegible] consequence is not [illegible] [illegible] model [illegible] of a [illegible] that always sleeps upon the [illegible] of [illegible].

The still more [illegible] of American taste is scarcely yet determined, but there is a [illegible] element in our [illegible] life which must find its best expression in the [illegible] of music of which the organ is the interpreter. A large organ [illegible] as [illegible] a large [illegible]. This [illegible] the [illegible] ahead waiting in Chicago in connection with the Musical Conservatory [illegible] large organ may become the [illegible] with [illegible] power. What such a [illegible] and a [illegible] [illegible] other [illegible] the [illegible] and we might [illegible] of time [illegible] for something like the [illegible] where [illegible] the grand [illegible] with a [illegible] effect that can scarcely be conceived, and the bearing of which forms no [illegible].

Music Abroad.

London.

Crystal Palace. The beautiful Palace, as help repair the ravages by fire, took a benefit on its own account in the last week of June. An immense audience filled the [illegible] and the galleries adjacent. The orchestra was filled by some 2500 singers and players the very best that London could bring together. Very seldom has any concert so many artists of the highest rank. The management, aided by Handel [illegible], were [illegible] by the Sacred Harmonic Society. "The Crystal Palace," as the *Times* says, "has done a world of good for music; and it is only right that a [illegible] of such musicians should come forward to lend a helping hand to the Crystal Palace," which they did [illegible]. The first part consisted of copious selections from *Elijah*, Mr. Costa conducting. According to the *Times*:—

"A finer execution of *Elijah*, or rather of those portions of *Elijah* selected for performance, was never heard in this country. The choruses were superb, from 'Help, Lord!' [illegible] to the indescribable [illegible], to 'And then shall your light break forth.' The natural [illegible] of the [illegible] and also of [illegible] a performance—one grand [illegible] of the admirable [illegible] and [illegible] the selection had been made. [illegible] more than one of the choral performances—as for example [illegible] will [illegible] 'Hear our cry,' [illegible] 'He watching over Israel,' which as the [illegible] and [illegible] we do not remember to have been surpassed; and last and greatest of all, 'Thanks be to God! He laveth the thirsty land,' which might bear comparison with the most successful achievements of any of the Handel Festivals; but it is enough to record that general and hearty commendation which is the just due of a performance almost from first to last irreproachable. The tempi, too, of each chorus were taken to absolute perfection. How the solo vocal parts were sustained by Miss Tietjens, Madame Rudersdorff and Madame Dolby, Messrs. Sims Reeves and Santley, may easily be imagined. On such an occasion it would be out of place to criticise the performance of these distinguished artists; but [illegible] they [illegible] excellent [illegible] to their several [illegible] under any circumstances, they would have afforded the most exacting critic [illegible] of exercising his function. Enough that the mission from the two parts of *Elijah*—a very [illegible] one, including the majority of the finest pieces—was heard with unqualified satisfaction from beginning to end; and the only regret was that under such unusual conditions, the whole of the sublime oratorio of modern times could not be presented. The occasional 'plaudits' at Exeter Hall of the 'contingent 1400,' representing the quota supplied by London to the Handel Festival Chorus, have borne good fruits.

The second part was miscellaneous. It began with such a performance of Auber's overture to *Masaniello* as would have made its composer twenty years younger could he have heard it. The orchestra, with the strong [illegible] as one man under the [illegible] of a conductor [illegible] the movement of vast masses [illegible] orchestral general [illegible] of Europe. The effect was 'electric.' The overture was called for again amid a storm of applause, and repeated with the same precision and effect. Another 'sensation' was produced, immediately afterwards, by Madame Grisi in 'The Minstrel Boy.' The [illegible] and [illegible] this, one of the greatest of [illegible] melodies. It was old and always [illegible] remembered favorite, [illegible] itself in every letter and so [illegible] as it was heartily cheered how thoroughly her efforts had been appreciated. Scarcely was public performer received with more marked and significant favor. Then came the famous duet 'Crudel perchè' from Mozart's *Figaro* sung by Madame Lemmens-Sherrington and Signor Gassier, as it has so frequently been sung in the Royal Italian Opera and most [illegible]. But the bright [illegible] a performance by Mdlle. Adelina Patti, with Mr. T. Harper as trumpet—[illegible] had the overwhelming enthusiasm. The [illegible] duet from *Norma*, sung by Signora Nandin and Brignoli, and the great scena of Leonora from *Fidelio*, in which the [illegible] voice of Madame Marie Vilda was heard with fine effect [illegible] and were succeeded by Mr. Costa's [illegible] 'Ecco [illegible] sung by Mlle. Adelina Patti, Signor Mario, and M. [illegible] Faure. It was one of the most [illegible] of [illegible] and no wonder that it should be [illegible] asked for again. To say nothing of Mlle. Patti, whose part it would have been difficult to fill so well, it was a treat to hear the greatest of [illegible] and the greatest of English tenors join their voices together in a piece of music so admirably calculated to display the best qualities of each. After the [illegible] a [illegible] pianoforte fantasia on 'Home sweet Home,' played by Madame Arabella Goddard as she, and played it over and over again, and received with the honor as a [illegible] always been accorded from the first helped to make popular this very popular composition. The [illegible] from Rossini's *Mosè in Egitto*, glorious in its majestic simplicity, was admirably given by the chorus and received as a matter of course. To this succeeded the air with chorus, 'Con il [illegible]' from Donizetti's *Don Pasquale*, in which Signor Mario, [illegible] the solo part. 'Hush, ye pretty warbling choir,' from Handel's *Acis and Galatea*, charmingly sung by Madame Sherrington as [illegible], Mr. Beckwith [illegible] the magnificent air with chorus, 'Sound an Alarm,' from the same composer's *Judas Maccabæus*, splendidly declaimed by Mr. Sims Reeves, who has long made it his own; the [illegible] trio from Cimarosa's *Matrimonio Segreto*, with Mesdames Grisi, Rudersdorff, and [illegible] Dolby, in Carolina, Elisabetta, and Fidalma; '[illegible] the duo [illegible] with its [illegible] and grand [illegible] Santley [illegible] M. [illegible] Faure; and [illegible] [illegible] 'See the conquering hero comes,' in which the solo parts were undertaken by Mesdames Sherrington, Rudersdorff and Dolby; a [illegible] to a concert almost [illegible] a [illegible] of [illegible] [illegible]. The only regret was that Miss Tietjens, who had delighted everybody present with her singing of 'Hear ye Israel,' and 'Holy! Holy!' in *Elijah*,

had nothing put down for her in the "miscellaneous" selection.

The Prince of Wales remained through the whole of *Elijah* and until about the middle of the second part. The concert was a brilliant success, and it is hoped may prove of substantial advantage to the Crystal Palace.

MISS ARABELLA GODDARD. The London papers are ringing the praises of their favorite pianist, for giving a performance consisting of a selection from Mendelssohn's *Lieder ohne Worte*, except that Mme. Sainton-Dolby sang songs and words between the four groups of the selection, each consisting of four.

OPERA. At Her Majesty's, the Nilsson had appeared in her second rôle, Gounod's Margaret, with increase of admiration. They say she loses all recollection of herself in the character of Goethe. Mme. Trebelli was the Siebel, Sig. Gardoni, Faust, and [illegible], Mephistopheles.—The succeeding pieces were the *Huguenots*, *Faust* again, *Traviata* again, and then the long promised *Forza del Destino*," followed by *Faust*, *Martha*, *Faust* &c., &c.

At Covent Garden, meanwhile, they had Semiramide, with [illegible] *Don Carlos* again, *La Traviata* with Lucca, Mario and Graziani, *L'Africaine*, *Don Giovanni*, *Il Barbiere*, *Faust*, *Crispino*, with repetitions of some of these. Gounod's *Romeo et Juliette* is in rehearsal.

Of Verdi's "*La Forza*" we have already copied one description, strongly condemnatory of the plot. Another critic says:

Its ghastly horrors, and strained combinations like this, Signor Verdi revels, but sometimes without even such inspiration as evinces it, has made. In "*La Forza*" all is violence and elaboration. Hardly [illegible] be found from the first to the last [illegible] [illegible] of the same faded form of [illegible] [illegible] with some [illegible] [illegible] the [illegible] of the man which have met the success of French opera [illegible], since they belong to the style of the country. History would have been content with his forefathers had it not been [illegible]. Signor Verdi is [illegible] to [illegible] as home [illegible]. There is considerable [illegible] in some of the [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]. There is *Don Alvaro's* [illegible] [illegible] with [illegible] [illegible] [illegible] of Weber's [illegible] [illegible] phrases. But that the [illegible] [illegible] we are satisfied and even in this branch of his skill Signor Verdi [illegible] [illegible] and [illegible] is successful. The [illegible] [illegible] in the [illegible] [illegible] [illegible] Signor Verdi has [illegible]—the [illegible] with [illegible] chorus No. [illegible] Act 3. There is a [illegible] [illegible] [illegible] the music [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]. The Tarantella, No. [illegible] [illegible] but we could not easily name anything more commonplace than the gypsy's [illegible] song and chorus. One or two other [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] hardly be mentioned [illegible] [illegible] [illegible] in *Nabucco*, *Ernani* and *Il Trovatore*. There is [illegible] [illegible] [illegible] [illegible] [illegible] in the dark and [illegible] forward in the bright [illegible] [illegible] different conditions of [illegible] and progress. [illegible] [illegible] [illegible] Verdi [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] of the [illegible] of the few [illegible] [illegible] of Europe [illegible] [illegible] [illegible] [illegible] [illegible]. But [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] of false pose and decay. The performance at Her Majesty's Theatre is, in many respects, as good as could possibly be obtained for [illegible] [illegible] violent and so complicated. Mlle. Tietjens and Signor [illegible] were [illegible] [illegible] [illegible] [illegible] Signor Verdi's music, and [illegible] [illegible]. Mme. Trebelli Bettini gave the [illegible] [illegible] of *Preziosilla* the gypsy [illegible]—as she always [illegible] [illegible] the part is [illegible] [illegible] [illegible] more than one passage. [illegible] [illegible] performance we have spoken. Mr. Tom Hohler and Herr Rokitansky were [illegible] [illegible]. [illegible] [illegible] had been taken to prepare the opera, and the public [illegible] it well. Whether the success is to [illegible] [illegible] [illegible] as has been seen.

HALLÉ'S MUSICAL UNION. The sixth Matinée (June 18) was made famous by the first performance since 1859 of Anton Rubinstein, "the greatest of living pianists" (in the opinion of the Director) and "composer of a vast collection of important works for the theatre and concert room." Vieuxtemps also took part, with Ries for second violin, Goffrie and [illegible] viola, and Jacquard violoncello, and, according to the Director, there never was anything so fine as their rendering of the following programme:

Quartet, B flat, No. 46 [illegible]	Haydn.
[illegible] [illegible]	Mendelssohn.
[illegible] [illegible] [illegible]	Rubinstein.
[illegible] [illegible]	Chopin.
[illegible] [illegible] [illegible]	Mendelssohn.
[illegible]	Rubinstein.

PHILHARMONIC. The seventh concert of the Old Society was one of the most interesting yet given. The selections were: Symphony No. [illegible] in E flat, Spohr. Prelude and Benediction from Beethoven's great Mass in D sung by Mlle. Tietjens, Mlle. [illegible], Messrs. Morgan and Santley, with violin obbligato by Mr. Wagner. Scenes from *Fingal* [illegible] by Tietjens. Beethoven's [illegible] [illegible], the piano part by Mme. Arabella Goddard, and for Part Second, Mendelssohn's "Walpurgis Night."

The third and fourth of Dr. Wylde's excellent New Philharmonic Concerts, in St. George's Hall, were as attractive as either of their predecessors. At the third we had Mendelssohn's earliest and [illegible] symphony—the one in C minor [illegible] [illegible] the age of [illegible] [illegible] composed under [illegible] [illegible]. Dr. Wylde had the good taste to perform the original [illegible] of the symphony instead of the one arranged from the Octet by Mendelssohn at the [illegible] of the Philharmonic Society. The [illegible] [illegible] [illegible] Overture in [illegible] and Wagner's *Ocean*, each received a [illegible] remarkable [illegible]. Beethoven's [illegible] pianoforte concerto was played in his most finished manner by Mr. Hallé, who introduced in the first and last movements the composer's own cadenzas. Vocal music was contributed by the young and promising Miss [illegible] and Mlle. Pauline Lucca, the last of whom was compelled to repeat the "Jewel song" from Gounod's *Faust*.

At the fourth concert the symphony was that of Mendelssohn in A minor (the "Scotch") very finely played, and [illegible] [illegible] [illegible] [illegible] [illegible] Mr. [illegible] [illegible], one of the best of our English violinists, gave Spohr's so-called "Dramatic Concerto" with remarkable neatness and brilliancy of execution, and with unfaltering success. There was [illegible] [illegible] in this [illegible] varied programme—the other being Beethoven's [illegible] and [illegible] for the [illegible] [illegible] [illegible] Madame Arabella Goddard has [illegible] [illegible] [illegible] to put in [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] than that she played it [illegible] [illegible] brilliancy and deep [illegible] feeling and was [illegible] [illegible] recalled [illegible] [illegible] the orchestra [illegible] [illegible]. The [illegible] were Mayerbeer's [illegible] and highly dramatic [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] of *Struensee* and [illegible] [illegible] [illegible] [illegible] by Mr. T. H. [illegible], an [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] distinguished musician and [illegible] [illegible] [illegible] at the end of the concert [illegible] [illegible] [illegible] [illegible]. [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] of a master [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]. There [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] the symphonies [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] of Tennyson's account could hardly have been surprised at this [illegible] the contrary [illegible] [illegible] [illegible] must have [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]. Dr. Wylde however has proved himself an [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] Mr. [illegible]'s [illegible] [illegible]. The vocal music of the concert was contributed by Mlle. [illegible] and Signor Gassier—the first of whom was loudly applauded after her [illegible] delivery of the [illegible] of *Agathe*, from Weber's *Der Freischütz*—well known as [illegible] [illegible] Her Majesty's Theatre.

At the fifth and last concert, on Wednesday week, the symphony was Beethoven's No. [illegible], the concertos Hummel's in A [illegible] for pianoforte, played by Miss Kate Roberts (one of Dr. Wylde's most promising pupils) and Mendelssohn's for violin, by Herr A. [illegible]; the overtures were that of Signor Schira to his opera, *Nicolo dei Lapi*, and Weber's [illegible] *Preciosa*. The singers were Madame Trebelli-Bettini and Signor Morini, from Her Majesty's Theatre. Signor Schira's spirited, brilliant and favorable overture was finely played, and the composer loudly called forward at the end.—*Musical World.*

MR. HALLÉ'S PIANOFORTE RECITALS, in St. James's Hall, become more and more interesting as they proceed. The introduction at each of one of the sonatas of Schubert has proved a most interesting feature. Next to the sonatas of Beethoven, those of Schubert rank indisputably highest for originality and rich variety of invention. Schubert has only left ten such works, but each in its way is a masterpiece. At the fifth recital (yesterday week) Mr. Hallé played the sonata in A minor, Op. 143, which, like [illegible] [illegible], was not published till after the death of the composer—and which [illegible] [illegible] [illegible] [illegible] to Mendelssohn, who doubtless would have preferred that every [illegible] [illegible] Schubert himself. This sonata [illegible] [illegible] [illegible] [illegible] [illegible] and forcible in expression [illegible] finely played and thoroughly appreciated by Mr. Hallé's select audience. Another [illegible] [illegible] [illegible] [illegible] series of "Recitals" is the introduction of [illegible] [illegible] for pianoforte and violoncello, the post of [illegible] being held by that [illegible] [illegible] Signor Piatti. The [illegible] of Beethoven for those instruments [illegible] [illegible] [illegible] [illegible], the one on Friday week, being the second of Op. [illegible] [illegible] [illegible] [illegible] composed in the [illegible] [illegible] and [illegible] the [illegible] [illegible]. The last movement of which—an elaborately [illegible] fugue—is reckoned among the Beethoven puzzles; but, in the hands of two such players as Mr. Hallé and Signor Piatti, it comes out with crystal-line clearness. The Beethoven sonatas being exhausted, the two by Mendelssohn are included at the sixth and seventh "Recitals" respectively.

Paris.

Nearly all the music [illegible] here has centered upon the Great Exposition; for instance: July 1st, the [illegible] [illegible] of Peace, a [illegible] [illegible] distribution of the prizes. [illegible] [illegible] [illegible] of "Peace," with six [illegible] bells and [illegible] of cannon.—July 4th. Great Exposition Concert, conducted by Hainl, with 150 orchestra players and 500 Chorus singers: the *Ephigenie* overture with [illegible] [illegible] [illegible] by Hebry Gounod of Wagner's [illegible] Hymn to Peace," by [illegible] Chorus from *Judas Maccabæus*, the Peace Chorus by [illegible] [illegible], &c.—On the 9th and [illegible] [illegible] Concerts of the French Orpheonistes (men's singing societies.)—On the [illegible] International competition of male singing societies: 6000 singers, including 800 French societies, the "*Polyhymnia*" from Cologne, the "Legia" from Liege, the "Orfeo [illegible]" from [illegible], the "Tonic-sol-fa" from England, the "Cecilia" from Geneva, &c.—14th, grand competition of brass instruments: 3000 [illegible].—15th and 16th competition of *Harmonie-musik*; and on the 21st, International competition of 11 military corps.

This is the veritable [illegible] [illegible] by Rossini to his wonderful Hymn: a childish effort of his old age apparently, and which (by all accounts) was not impressive, and conducted [illegible] to prevent its being forgotten as soon as it was heard:

A NAPOLEON III.

et

A SON VAILLANT PEUPLE

HYMNE

[illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible],

Pour [illegible] [illegible], un PONTIFE,

[illegible] [illegible] de [illegible] [illegible],

[illegible] de [illegible], de [illegible], et [illegible].

A [illegible] [illegible]

[illegible], [illegible], [illegible] [illegible] [illegible],

Musique [illegible] [illegible]

G. ROSSINI

Passy [illegible] [illegible] [illegible]

A contemporary states that M. Gounod has undertaken as the subject of his next opera the story [illegible] [illegible] [illegible] of "Francesca da Rimini." [illegible] [illegible] [illegible] [illegible] [illegible]. [illegible] [illegible] [illegible] [illegible] of [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] are great, we [illegible] [illegible] [illegible] [illegible] [illegible] in the treatment of a subject [illegible] [illegible], [illegible] [illegible] [illegible] [illegible] [illegible] and [illegible] of a [illegible] and [illegible] [illegible] which are, so [illegible] [illegible] [illegible] of it [illegible]. [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] written for the Opéra Comique. Then M. Gounod [illegible] [illegible] of Rome was clearly

displayed in his "Mélodies," that he is a delicate master of what may be called Mendelssohn pathos (its deficit of a hearty spirit?) is proved in his readings of Schubert's songs, where the music (that is saying much) adds to the words a beauty equal to their own. The world would, indeed, have a good opera of Rubinstein's, along the more high flown illustrations of any episode in the Divine [illegible].—*Athenæum.*

Germany.

HILDESHEIM. The *Musical World* (London) has the following letter:

J. S. Bach's *Matthäus Passion* was lately performed in St. Michael's Church, Hildesheim, with the most gratifying success. That such a performance was possible in a town no larger than ours [illegible] for the skill and energy of Herr Nick, who, for the last [illegible] years, has devoted himself, [illegible] here and worked [illegible] Vocal Association, and at [illegible] at last to a state of great effectiveness. Herr Nick was ably supported by his professional [illegible]. Mme. Joachim sang the [illegible] very finely. The [illegible] of the air in the second part, [illegible] being undertaken by [illegible] that Herr Joachim himself produced [illegible] effect. There was a [illegible] of this own. Herr Donner from Cassel, Herr [illegible] from Hanover, and Herr [illegible] of Weimar.—As a party after the concert, Herr Joachim [illegible] "May the book of the most [illegible] art which [illegible] have found in Hildesheim, [illegible] continue to extend its [illegible] matter?" [illegible] the non-German [illegible] informed that the German for "brook" is "Bach."

BERLIN.—The opera will open here in the beginning of August with Auber's *Fra Diavolo*. The principal character will be sustained by Herr Gran. —A monument [illegible] has been erected to the memory of Mlle. de Ahna, whose premature death was so great a loss to the art. The artists of the Royal Theatre organized a musical festival for the occasion.

GOTHA.—Spohr's oratorio of *Die letzten Dinge* was performed under the direction of Herr Wandersleb at the concert for the [illegible] Fund.

LEIPZIG.—A new opera, *Faustina Hasse*, by Herr Louis Schubert, of Dresden, is to be given here next season.

HALLE.—The Singakademie gave a performance of Handel's *Alexander's Feast* at the commencement of the present month.

The Coronation Mass of the Abbé Liszt, performed at Pesth the other day, says the *Gazette Musicale*, produced a great effect. It is written in a style of [illegible] from that of the Gran Mass. In it the [illegible] plays the most important part. A singularity is to be noticed in the "Credo," sung a plain song as in the Church of the Dominicans at Rome, and simply accompanied by the organ, which follows the voices a [illegible] harmony.

Dwight's Journal of Music.

BOSTON, JULY 20, 1867.

About Fugues.

An old contributor gives us to-day another of his very clear and methodical papers on the subject of Musical Form. For the most part he puts things in their right relations; but there is one point on which we think his remarks are likely to mislead. He calls the Fugue a "mere Art-form;" and by his development of the statement it appears that the word is meant to qualify equally the term Art and the term Form; that is, he denies that a Fugue has form and that it properly falls within the sphere of Art. We respectfully put in a few hints in plea for arrest of judgment.

1. Is the rank of a work of Art to be "measured by its pathos or expression" and that only? Can you not with a moment's thought recall a hundred of the choicest pieces of such artists as Beethoven, Mozart, Mendelssohn, &c., not characterized at all by pathos? Expression they of course have, but not in that sense. What shall we say of the Mendelssohn's Fairy Music? what of the *Zauberflöte* overture? what of a thousand exquisite things in hearing which heart, soul, imagination wander free, float in delicious reverie, forget the emotions of the hour, with all that is simply personal or dramatic, lose the sense of time and seem to realize eternity? Much of the purest, truest music simply sets the soul *free*, and gives play to an inner spiritual life, which is as much deeper than particular emotions, as these are deeper than cold formalism. It would be nearer to the fact to say that the measure of a work of Art, in Music as in other arts, is its *spirit*, its character, meaning, genius,—all summed up in the fullest sense of the word Beauty. Expression of course (if not defined by mere pathos or emotion) is an excellent criterion of genius, and worth in any Art. But how many persons fail to find expression in that which happens to express something more or other than they may have experienced! But you hardly into the Fugues (meaning as he merely wrote in the fugue style) if you feel no life, no quickening, and there, have I never occurs to you that Bach possibly had something deeper to express, some most secure experience, some inner one, somewhere than you in your most fanciful mood have felt the need of tones or words for? Can you not trust the mystical charm of beauty that which haunts in so many a piece of music of which it would be hard as anyone than able to try to say what I now mean to express? Why not own its power the almost as we do that of Nature, of the waves rolling in on the beach (there are fugues for you!) of the broad landscape, the [illegible] influences which takes possession of our souls, and yet we cannot analyze or understand them any better than a simple listener understands a Bach fugue, though it stir him to the depths of his soul and lift him above himself into the breath of higher life? To be sure one great secret of the charm of Nature is, that she sympathizes with all our soul's sweetest, grandest, most unutterable secrets, all our best moods and aspirations. Well, just so does true piece of music, in that form which we maintain to be the most spiritual of all, the Fugue, or at least a piece conceived and wrought out in the spirit of the fugue form, a Fugue which has genuine life like those of Bach, and not a mechanical *ground* one (for mechanical music one should not count in any kind of Art)—just so does such a Fugue, even though we cannot analyze its technical structure, seem to sympathize with the soul of the listener who is otherwise prepared and open to the influence as he is to that of Nature.

2. Much more is it, besides the spiritual susceptibility or inward support one has analyzed and studied, has learned to trace the leading theme, the secondary subject, throughout the tangled web, to recognize the *cantus firmus*, the rational thoughts and phrases, the effects of development, the close and rapid gathering of all the motives at the end &c. No poetic spot, finds Nature loses beauty by any study of which her poor faculties are capable; on the contrary the nearer we come to her the more we feel. And so it is with a fine Fugue that has genius in it. The fact that its structure is such that it is governed by stricter laws than other forms, that the melodic motives are short and few, does not preclude being also a great deal more than that, does not empty it of such live soul and genius as there may be in its author; nay, if he be master of the art as Bach was, it may become second nature to him, he will revel in it as a native language, pliant to his every mood, and the product will be as spontaneous as a snatch of song—to such a master. The first question, after all, is that of genius. The next is that of culture, mastery of tools, economy of means; and that leads us to consider

3. The Fugue as an *Art form*. According to Mr Mathews, "the Fugue [illegible] its correlation of periods, has no determinate form; it is a fantasy." But a fantasy as surely as it has genius, has form of some kind. If you cannot find it as any code of laws, it makes laws unto itself. Strange that what is objected to as being all law (mere counterpoint, skill and patience) should be suddenly so unclaimed! The Fugue, we venture to suggest, is the vital principle of musical form; and the great secret of all form, the very soul of it. Whatever music does not more or less imply the Fugue principle, though it need not be strict Fugue, is likely to be poor and shallow music. The Fugue is simply development, the logical unfolding of what is latent in a given one theme. It is of course what the spiral law of growth is in the plant. It has its correspondences in other arts; in nothing perhaps so strikingly as in those wonderful creations of Architecture, which are the farthest removed from mere mechanics and geometry, which speak most to the soul and the imagination and almost seem alive and growing years ago, moving upward as we look at them, the old Gothic Churches. There is the Fugue in visible solid form, the same persistence of detail, the same endless echoing and imitation of motives and partial motives, phrases, with quaint particulars, a thousand pinnacle arches, clustered columns, spires and ornaments all simply growing to a climax yet to the end still hinting further growth, still moving on the process of [illegible] never absolutely [illegible] finishing detail mechanically, actually, but ideally suggesting still the infinite, the unutterable in form. This suggestion of the Infinite is what we would call the *expression of the Fugue*. (But mind it must be a fugue of genius.) So too it has its counter-types, or shall we say its prototypes in Nature; in the waves rolling up the beach or the waves that run along a field of grain before the wind; in the tongues of flame losing themselves and reappearing as it all soars and seeks the sky.

Yes, we count the Fugue is the perfect type of unity in variety. It is Nature's own law, the true method of genius left to act, obeyed unconsciously by the inmost necessity of Art and of its own soul. True to nature genius could not do otherwise. It was simply letting germs, seed-thoughts (motives themes we call them technically) *grow*. To be bound always strictly to the Fugue form is pedantry; but not to know it, not to feel it, is not to imply it even in free composition, is to forsake the real boast of imagination. All the great composers, the real creators, whose works live forever,—Beethoven for instance, who seldom wrote fugues as such—working by a true instinct with Nature and the hidden laws of essential form or unity, all imply the Fugue; whatever they write they have its secret in their blood, in their hearts, the soul of all

their method; only they are so familiar with it that they need not literally present it. It lay at the basis of their culture. No one is fairly master of the free forms until he is master of the Fugue. That is, wherever there is harmony, wherever there is more than one part, it is essential to true art that the parts move individually; that there be some centripetal tendency; now all counterpoint implies fugue at bottom.

4. And now we see why one never exhausts the interest of a good fugue. There may be mechanical dry fugues; but there are also [illegible] [illegible] one never gets hackneyed, never drops and permeates the soul like popular melodies when too much ventilated through street organs and the like. For it treats its theme, develops, serves it up as such [illegible] [illegible] perpetual recreation, and [illegible] itself; and so invests it with perennial youth and freshness; at one no more here you now than one the theme, the motive, echoed and repeated throughout the whole upward floating spire-like mass of a Strassburg or Cologne Cathedral. All [illegible] possible abuse of repetition is provided for and obviated in this structural development, this centripetal transfiguration [illegible] beyond reach of the curse of commonplace, so that it cannot spoil. Right healthy music are the fugues of Bach, and hearty too. And this brings us back again to *expression*.

5. If Fugues were merely "intellectual," wholly out of the sphere of feeling, sentiment, expression, they would all affect us very much alike. On the contrary they differ in character, in mood, as unmistakably as songs [illegible] or rondos, or sonatas. Take the "Well tempered Clavichord" alone; it furnishes a [illegible] of every sort. Some of its fugues are profoundly solemn and religious; some [illegible] [illegible] mood of calm and dreamy reverie; some [illegible] among melancholy; some buoyant and [illegible] [illegible] others leap like a fountain in the sunshine; here and there a fine fancy like enough for Mendelssohn; others are triumphant, bold, full of resolve. Some are impassioned, agitated movements; but in the most the soul possesses itself in a serene tranquillity. Had they not strong they are as a rule, and at the same time [illegible] and spiritual. Of course they bear the spirit of their maker,—those which are not made mechanically. Those were made [illegible] those [illegible] there [illegible] [illegible] follow of fancy, those imaginative in the fugues of Bach. Or take Mozart's Overture to the "Magic Flute;" is there no poetry no romance, more of the genial Mozart temper there? Why multiply examples?

"Yet" the subtlest science of music," you say, "is its expressiveness." Is not *here* emotion? And is [illegible] emotion, or rather the [illegible] the feeling the spirit, say the fervent heart [illegible] [illegible] [illegible] Are intellectual emotions less pure, less real, less complete than simple emotions at least one [illegible] which so readily run out into shallow sentiments etc?

6. Here remark an unconscious confusion of ideas in the writer of "Musical Form," misled by his own terms. Because to write or understand a Fugue requires exercise of *thought*, all close technical [illegible] applied to its elements and form, (and so does a Sonata, or any other complex form), he becomes alarmed [illegible] the notion that the Fugue proposes to express thoughts, "ideas" (other than musical ones), thus entering into [illegible] rivalry with speech! That is quite another thing. We have seen instances of that foolish pretension on the part of free, non-contrapuntal, non-classical composers; but who ever heard of a "programme Fugue"? No, just here it is the Fugue, more than any other form or the purely musical sphere of music, less guilty of the sin of stepping [illegible] from that "higher plane" of music pure, having no end outside of itself no end but music, to try to do the work of other arts or languages; except in the case of vocal fugues, like Handel's choruses or Bach's, where there is a text to be illustrated; and there our analyst approves and counts them "real artworks."

The Orpheus Musical Society had their annual picnic at Fresh Pond on Monday last, and was well represented by its active and passive members and their ladies. The full Germania band furnished dance and [illegible] music [illegible] [illegible] with part songs by the Society. The [illegible] [illegible] [illegible] [illegible] [illegible] by Mr. Koch. The festivities were prolonged till about nine in the evening, the full moon illuminating the grove, aided by Chinese lanterns.

Northampton, Mass. A Festival Concert was given in this beautiful old town on the 11th inst. by the Northampton Choral Union, assisted by the East Hampton Musical Society and an Orchestra of [illegible] instruments, [illegible] the Mendelssohn Quintette Club. Mr. T. W. Mattice was Director. The first part of the programme consisted of Mendelssohn's Cantata, "The First Walpurgis Night," with a printed synopsis [illegible] [illegible] [illegible] condensed from a description [illegible] this Journal a few years ago. We are told that the performance was [illegible] successful. Certainly it was a worthy and [illegible] [illegible] [illegible] [illegible] [illegible] to [illegible] [illegible] [illegible] work of such importance. We understand that during the four years of its existence the [illegible] performances of Beethoven's Mass in C, Weber's [illegible] [illegible] [illegible] [illegible] [illegible] Handel and Haydn's "Seasons" "Spring," "The Hall[illegible]" [illegible] [illegible] [illegible] [illegible] Mendelssohn's Psalms, &c., [illegible] good material.

The second part of the Concert was miscellaneous, including: "With verdure clad," by Miss [illegible] [illegible] Clarke; a flute solo by [illegible]; a Duet from *Martha*, Mrs. Mattice and Miss [illegible]; a German Ballad well [illegible] [illegible] by Mr. [illegible]; Cavatina from *La Traviata*; Male Chorus, "Battle Song of the Austrian Tenants," by [illegible], and Overture to *Martha*.

Pittsfield, Conn. We ask attention to Mr. Karl Klauser's advertisement for a lady teacher to assist him in the musical department of Miss Porter's School. The musical tone and character of the school stand high, and it must be not a small advantage to a lady rightly qualified to cooperate in the good work, and [illegible] with the influence of so earnest and true a musician as Mr. Klauser.—There are other good [illegible] of his to Art, which are [illegible] to call attention.

Bridgeport, Conn. The Steamer City of Paris, arriving in New York on the 13th inst., brought back Mr. Charles F. Daniels of this city.

Mr. Daniels who is well known in our [illegible] as an accomplished and thorough musician, has for the past two [illegible] been pursuing his studies in Europe under the direction of Stephen Heller.

Verdi's opera, *Don Carlos*, produced in England for the first time on the 4th inst., [illegible] [illegible] been [illegible] from the later productions of this composer. That it [illegible] [illegible] superior to his early work, *I Lombardi*, is indisputable; but we doubt whether *Il Trovatore*, *La Traviata*, or even *Rigoletto* will be eclipsed by *Don Carlos*. The [illegible] of the opera is [illegible] [illegible] [illegible] Verdi must have strong [illegible] [illegible] [illegible] [illegible] producing we [illegible] not only [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] which neither [illegible] [illegible] characters are [illegible] either for [illegible] of [illegible] [illegible] [illegible] [illegible] and [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] the public are [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] and the [illegible] light, and [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] whilst the curtain falls. In the composition of this opera, Signor Verdi has [illegible] more earnestly and worked more zealously than in any of his former works. That [illegible] has been as successful as he desired is open to doubt; for although when a great genius throws his whole energy and power into a composition, he [illegible] [illegible] be safely calculated with a composer like Verdi who has gained his fame by a few [illegible] for catching melodies, interspersed with spectacular vocal effects and noisy instrumentation, it often happens that his best and most lasting [illegible] are [illegible] [illegible] to which he has given least attention. The whole of the first act of the opera, as it stood in the original score, [illegible] [illegible] [illegible] so that the curtain rises upon what was the second act, after a [illegible] and [illegible] [illegible] prelude; for, as usual in modern Italian operas, there is no overture. In this are the principal pieces are a [illegible] duet between *Rodrigo* and *Don Carlos*, in which the former urges his friend to assist the Flemings in resisting the oppression of the Spanish tyrant, [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] in a "[illegible]" ballad and song [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] duet between *Don Carlos* and the Queen, [illegible] given by [illegible] [illegible] and [illegible] between the King and *Rodrigo*, in which [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] of [illegible] "[illegible]" [illegible] of writing for which Verdi is so remarkable. The second act can boast a very excellent Trio in which *Don Carlos* makes [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] the Queen, and *Rodrigo* [illegible] the whole work, and [illegible] The *finale* of this act we have already [illegible] his former manner would have whispered to him was insolent and absurd.—*London Musical Times.*

The Songs of the Freedmen. Our readers may remember that about five years ago we published a letter from Miss McKim of Philadelphia (now the wife of Mr. W. P. Garrison), describing the songs which she had heard (and partly taken down) among the colored freed people of the Sea Islands. Much larger collections were afterwards made by Prof. Wm. F. Allen, of West Newton, and likewise, Mr. Chas. P. Ware of [illegible]. These three are now united, by common agreement, and have been very largely increased by accessions from all parts of the South. The bulk of [illegible] [illegible] the "spirituals," such as were furnished the *Atlantic* by Mr. Higginson, who has kindly turned these over to the persons named above that they may publish them, words and music, in one volume. The collection will be

edited by Prof. Allen, who has written a preface of some length to illustrate the songs. Messrs. A. Simpson & Co., of the Agathynian Press, 60 Duane street, New York, intend to give the work their imprint (a guaranty of the highest style of typography), provided they meet with sufficient encouragement. The cost per volume will probably not exceed $1.75, and will be much less to those taking several copies. Orders may be sent to the firm with the above address. No one will question the urgency of preserving these unique productions of a highly musical race, and they will commend themselves for the enjoyment to all lovers of music, as well as to lovers of the curious.

The *Nation* of May 30th, alludes to the excellent project in these terms:

The proper folk-songs of this country should be sought, we suppose, among the aborigines, but for [illegible] of the [illegible] it is a pseud [illegible] for [illegible]. The [illegible] hand then [illegible] in a high degree, and it is [illegible] that we now [illegible] explored the [illegible] beautiful and quaint [illegible] of the Southern slaves. These secular songs, or what purported to be such, have in times past [illegible] all [illegible] "spirituals"—the genuine songs of the comparatively [illegible] [illegible] have only recently claimed attention. We are able to announce a collection, based on the Port Royal [illegible] and including the songs of as many Southern States as are obtainable, which will be published either in the course of the year or at the beginning of the next. The words and [illegible] will be carefully reproduced, and [illegible] the editors to make the volume complete in both respects. Any information relating to this subject will be very acceptable to them, and may be sent to Mr. W. P. Garrison, Box 1720, N. Y. Post-office.

FORTY YEARS AGO. While the memory of our "Cretan Concert" (Boston, Feb. 14, 1861) is yet fresh, it will be curious to read the following programme of a musical given in New York during the first Greek revolution. It has been fished out of obscurity by the Buffalo *Commercial Advertiser*. But the great singer who took part in it did not then suggest her great name. Thus it reads:

Oratorio for the benefit of the Greeks, by the New York [illegible] Society, on Wednesday evening, Feb. 28, 1821. Conductors, [illegible] — Leader, W. Taylor.— Organist, P. Bamiel.

Principal singers, [illegible] Mrs. Hackett, Mrs. Sharpe, Mrs. Drake, M. [illegible], and Mr. Hackett.

PART I.

Overture.	Handel.
Chorus. "I Am ye people."	Handel.
Song—Mr. [illegible]	
Recitative and Air. [illegible]	Handel.
[illegible]	
[illegible] "Hallelujah to the Father"	Beethoven.

PART II.

Overture—[illegible]	
Chorus. [illegible]	
Recitative and Air—Mr. [illegible]	
[illegible]	
Song—[illegible]	Handel.
Recitative and Air [illegible]	
[illegible]	Handel.
Grand Chorus. Hallelujah—Handel.	Handel.

The orchestra consisted of 41 instruments, and the chorus of about 40 persons.

It will be seen from the above programme that Signorina Garcia, afterwards the famous MALIBRAN, sang at that concert. She was then residing in New York, with her sire (and soon with the operatic troupe brought by [illegible]). Her [illegible] was a great favorite with the public.

THE LOWER RHENISH FESTIVALS. An account of the forty-fourth, which occurred last month at Aix-la-Chapelle, was copied in our last. The following historical review of these Festivals is from the *London* [illegible] (England).

The originator of these meetings in Germany is said to have been Burgomaster Dieterici [illegible] who some fifty-seven years ago assembled together the musicians in his province and [illegible] "Niederrhein Musikfest," which was held at [illegible] in the year 1818. In 1818 Johann Schornstein, the musical director at Elberfeld, followed the example of Düsseldorf, collected together the musical forces there and in Düsseldorf, and gave a performance on a large scale in the former town, thus laying the foundation of the Rhenish festivals, the success of the Elberfeld one being so great that several of the most influential persons in the two towns took the matter in hand, and determined to give two grand concerts at Whitsuntide, which should take place in biennial alternation at Elberfeld and Düsseldorf. The organization of these concerts occasioned so much labor and trouble, that it was resolved to propose to a third neighboring town to take part in them, and an offer of co-operation was made to Cologne, which city at first declined the proposal. It was, therefore, at Elberfeld and at Düsseldorf where the two first festivals were held [illegible] Düsseldorf in 1821 [illegible] other works Handel's *Messiah*, Beethoven's Overture *Leonora* (probably No. 3) and his second Symphony—at Elberfeld in 1820 Handel's *Samson* and Beethoven's "Eroica" [illegible] a phrase under Burgmüller. Another were in the Düsseldorf programme and in 1822 Cologne [illegible] when the festival of 1821 was [illegible] under directorship [illegible] F. Schneider and Beethoven's C minor Symphony [illegible]. In the years 1823 and 1825 the same functions were conducted respectively at Düsseldorf and Elberfeld. In 1824 Friedrich Schneider's *Gericht* [illegible] to dance the feast of [illegible] Cologne, when the entire *The* [illegible] Beethoven's Fourth Symphony [illegible] *Christus* [illegible] were given. In the year 1825 the eighth festival [illegible] for the first time at Aix-la-Chapelle [illegible] two composers [illegible] Düsseldorf and Cologne. In consequence [illegible] Elberfeld withdrawal on the part of Elberfeld [illegible] support. The festival in 1826 was at Düsseldorf, under the direction of Spohr [illegible] and Ries,—the latter bringing out his oratorio, *Last Judgment*, and his [illegible] symphony in D major. In 1827, the year in which Beethoven died, the festival was [illegible] at Elberfeld. The C minor Symphony and [illegible] of the great Master [illegible] weighty music were given under direction of [illegible] [illegible] of Elberfeld. From the date of the [illegible] Aix-la-Chapelle gave in the [illegible] [illegible] from 1825 to [illegible] a series of [illegible] [illegible] festivals have occurred at [illegible] [illegible] Cologne. In 1829 at Cologne [illegible] *Don Carlos* and *Nina* of [illegible] *Jephtha*. At Aix, he [illegible] year [illegible] symphony in E and his [illegible] *Der Sieg der Glaubens*,—the "Eroica" was also given. In 1830 at Düsseldorf, *Judas Maccabaeus* [illegible] (with [illegible] a revision); the *Mount of Olives*, [illegible] was given. [illegible] conducting. At Cologne in 1832 Handel's *Samson*, Beethoven's symphony in A, [illegible] by Ries were performed. The festival of 1833 at Düsseldorf is [illegible] as having been conducted by Mendelssohn, then only in his twenty-fifth year. Handel's *Israel* was given. Beethoven's Pastoral Symphony [illegible] overture *Leonora*, and a new overture by [illegible] conductor. It was on this occasion the [illegible] performance was [illegible] by Mendelssohn, who gave, as a supplementary concert, a performance on [illegible] of the "Fest" week, at which the [illegible] of the choruses and solos was repeated, and Weber's *Oberon* [illegible] played by Mendelssohn. [illegible] that [illegible] of the [illegible] were directed by the [illegible] composer, whose energy [illegible] great [illegible] to them. The following festivals are given under his direction—at Cologne in 1835, at Düsseldorf in 1836, when his [illegible] oratorio, *St. Paul*, at Cologne in 1838, when the "Lobgesang" was given, at Düsseldorf again in 1842, when the *Laudate* was [illegible], and lastly, the year before his death, at Aix-la-Chapelle in 1846 when Handel's *Alexander's Feast* [illegible] Beethoven's C minor Symphony, and a mass by Cherubini, were included in the programme. At Aix in 1847 [illegible] directed — in 1848 [illegible] 1851 Lindpaintner [illegible] conducted [illegible] 1851 [illegible] Ries. In 1857 Lachner and [illegible] Weitzmann of Munich. The other [illegible] have been directed by ordinary composers—such as Cologne in 1841 when Oratorio and Spontini directed [illegible] Düsseldorf in 1839, when Schumann conducted [illegible] symphony in D minor and [illegible] [illegible] 1853 [illegible] The latter [illegible] festivals of 1846 and 1853 and 1855 and [illegible] Cologne. The 1855 Düsseldorf [illegible] [illegible] and in 1856 were conducted by Otto Goldschmidt and [illegible], and have been together as [illegible] the 1855, rendered for ever memorable from the fact of Madame Jenny Lind Goldschmidt singing at them. The illustrious artist sang also at the memorable festival—at Aix-la-Chapelle in 1846.

Special Notices.

DESCRIPTIVE LIST OF THE

LATEST MUSIC,

Published by Oliver Ditson & Co.

Vocal, with Piano Accompaniment.

Charming Annie Bell. Song & Cho.	*Stackweather.*	30
I am waiting for thee. Song.	*C. Cipolti.*	
Our spirit friends. Song and Cho.	*W. A. Ogden.*	30
A cottage life for me. Song.	*H. Clay. Preuss.*	30
Mollie Wayne.	*W. A. Ogden.*	30
Catch it on the fly. Base ball Song and Chorus.	*Stackweather.*	30

A selection of rousing songs sure to be popular.

Lily by the Emerald Sea. Trio Song.	*Marcus Van Sullivan.*	30
Nelly Coese. Ballad.	" " "	30

Charming and simple songs.

The Waiting Cup. Song.	*W. T. Wrighton.*	30

Words by Mackay. [illegible]

Marching forward one by one. Song and Quartette.	*G. H. Finlay.*	30

Very beautiful.

Who will be a good little. Song.	*Webster.*	30
Thread a light at the window. " & Cho. "		30
Let me fold thee close. Mavourneen."	*M. Keller.*	30
When night is darkest dawn is nearest.	*E. Land.*	30

Four songs by able composers.

Instrumental.

Parisian Waltzes.	*H. L. Williams.*	35

Elegant and graceful.

Fairy Revier. (Feen-Märchen) Waltzes.	*Strauss.*	75

Brilliant, and in Strauss's well-known style.

Prince et Chasse. Fantaisie de [illegible]	*Frea Fimager.*	75

Very rich and melodious. One of the best of compositions founded on these celebrated airs.

Dreams of the past. Waltz.	*R. Goerdeler.*	30
Bellie's favorite Galop.	*A. E. Webb.*	30

Pretty pieces, and not difficult.

Souvenir de Innsbruck. Tyrolienne for Piano.	*F. Bendel.*	40
Neapolitan Song. Transcription.	*Jules Egghard.*	40
In Rover. Tarantelle Piano.	*C. Von Tol.*	30
L'Esperance. Song without words.	" "	30
La Valeur et Amour. (The heart wonder.) Polka Mazurka.	*C. Faust.*	30

Six graceful pieces of medium difficulty.

Mighty Juncidea. Galop.	*Chas. Coote.*	40

A 'hot' has much of "railroad" place. They fairly "through we fine."

First meeting. (Erste begegnung.)	*R. Krug. Op. 236.*	30
Confession of love. (Die Liebe Gestandniss.)	"	30
Meeting again. (Wiedersehn.)	"	30

Belong to a set called "The Book of Love." Composed in excellent taste, and are something in the style of author's "Songs of Love." Medium difficulty.

Books.

Ecole Primaire. 25 easy and progressive studies for Piano. Foreign fingering. 3 parts.	*Duvernoy. ea.*	75
Czerny's 24 short and progressive exercises for Piano. Op. 336. Foreign fingering. In 3 parts each.		1.00

These valuable aids to the teacher will be welcomed each in its own way. They are both good, and suited to pupils who have made but a moderate advance in their studies.

MUSIC BY MAIL.—Music is sent by mail, the expense being [illegible] for every four ounces [illegible]. Persons at a distance will find the conveyance a saving of time and expense in obtaining supplies. Books can also be sent at double these rates.

Digitized by Google

Dwight's Journal of Music.

Whole No. 687. BOSTON, SATURDAY, AUG. 3, 1867. Vol. XXVII No. 10

For Dwight's Journal of Music.

Ristori in Comedy.

So much has been written upon the rival merits of Rachel and Ristori, and so much disinterested criticism has been called forth, that another line of "Instances of its comparison would seem unnecessary. There is one view of the subject, however, which has not been taken.

Nothing impressed me more on again seeing Ristori after an interval of eighteen years, than the immense superiority she displayed in melo-drama and high comedy over tragedy. The memory of her former self was so unfavorable to her present personations as the memory of Rachel.

It was my good fortune to hear Florence in 1849 before she had acquired her Paris reputation and night after night to enjoy her rendering of Scribe and Goldoni. The former suffered from translation though enough of his wit and esprit remained to make his plays very acceptable. Goldoni will by Ristori such an exponent, and those who only know him as one of the helps to the acquirement of the Italian language can form no idea of his merits. Ristori's arch humor, pathos and ease added to her natural beauty and high-bred air eminently fit her for genteel comedy. She did full justice to the beauty of her native tongue, and it was delightful to hear it flowing naturally from her lips and observe how every mood and costume became her.

She did not always confine herself to skilful authors, but whatever she attempted, was perfectly done. In one play particularly her triumph over a ridiculous plot was remarkable. A young lady of birth and fortune marries clandestinely an adventurer who proves to have been a *confectioner!* I forget the name of the playwright, though he deserves to be remembered for his originality and daring. Brigands have been considered fascinating for many years. *Murderers are extremely popular.* Music and language masters are dangerous. Ladies only *aspire* to murderers. Highwaymen and pickpockets have been idealized repeatedly and it is Bradden I am even obliged to a poem and lifted him up into a hero. But writers have not ascended from the ranks of tailors, hair-dressers or pastry cooks. Next to the daring of imagining such a plot was that of representing it, but it proved Ristori's power.

The easy grace and elegance of her appearance when she first entered in riding habit and hat, all plaid, was fascinating. Then came distrust, anxiety and the gradual awakening to a sense of her folly. Her loathing in spite of deceit and treachery and her final throwing herself at the feet of the "*padre nobile*" while pleading for her husband, were masterly. It was talent and a high order of talent, exerted in a poor cause.

In quitting her own peculiar walk Ristori has incurred the disadvantage of not being so well supported. The Italians are peculiarly calculated to represent light and ornamental emotions. The calm, and dignity of tragedy does not suit their mercurial natures. They are usually either stiff or exaggerated. I mean as compared with those comic delineations, for in all intellectual arts they are superior to the Anglo Saxon race.

The impression of Ristori's great superiority as an actress was so vivid that though on seeing Rachel two years after I acknowledged her wonderful powers, I fancied the Italian might rival her in tragedy, at the same time being convinced no one could surpass her. Therefore when the curtain rose last November at the Boston Theatre and we awaited her appearance in Judith, it was with an unusual interest. But the moment she appeared the high wrought expectation sank. The mere fluttering of the drapery, the hurried walk across the stage, the rapid words in which she announced the discovery of a spring to the perishing Israelites proved in a moment beyond doubt the superiority of Rachel. It was fine declamation, but the passion, the power, the classic attitudes of the French woman were not there.

Had we never seen Ristori in comedy nor Rachel in tragedy we should have been entirely delighted. As it was we were haunted by the wish that she had been faithful to high comedy for what does high comedy demand? Culture, grace, refinement, a bright, sympathetic mind, and high powers of understanding. No one can deny her greatness in tragedy, but she was greater in comedy.

Had she been faithful to her gift and specialty she would have been the acknowledged queen of that charming sort of acting and Rachel would have trod the stage some years longer, for there is no doubt her death was hastened by the poisoned shaft of envy.

Ristori can now lay claim to being the first tragic actress in the world, a proud supremacy which we know could not have been given her while Rachel lived, for there was that in the fiery nature of the Jewess which enabled her to accomplish what no woman with a calmer temperament can do. If she stole the fire from heaven, it consumed her. When patience had too to superhuman efforts, it ate her heart away.

There seems to me no more melancholy picture than Rachel forced to witness the innocent triumphs of her rival. We recall Prometheus, or the sick Napoleon at St. Helena; and these pangs must have been aggravated by the nature of the Parisian verdict. She knew she was the greatest in her art, and the most grief and jealousy at not being able to make others feel it, broke her proud spirit.

There never were two beings who more perfectly illustrated the difference between talent and genius than Ristori and Rachel.

Musical Letters by Ferdinand Hiller.*

THE FORTY-FOURTH MUSICAL FESTIVAL OF THE LOWER RHINE AT AIX-LA-CHAPELLE.

The Festival began for me at the Central Railway Terminus, Cologne, where I met our respected old master Mendelssohn, who had braved the night journey from Leipzig in order that he might attend in some on the *Leomenes* festival. I enjoyed the pleasure of chatting away the time till then to Aix-la-Chapelle, and having fresh reminders of his indomitable interest in everything going on in art and life. The entrance into the bustle of our musical festivals has always something interesting about it, especially when one rushes all direct from the railway carriage into the concert room. I was received here with an agreeable "Ha! Ha!" but it was soon evident that this was not intended for my humble self, but for Dupleses, the beautiful, and I regarded it as an honor. In fact after Mlle. Rotteleum had seated the Director and the audience, I quickly heard myself surrounded by droves in and organ stimms. "Ah! Rhinethaler!" "Look, there is *Capellmeister Reinthaler!*" "And Wüllner?" "He's due to-day." "Tame with us at a *Gurzy*." "Why have you been able to leave Paris and the *Exposition?*" "You surely bring us to be found there except such music as is heard here." "Now there is such a host of enthusiastic Belgians. "*Nous sommes à votre poste. Monsieur, comme tous les ans—l'année prochaine nous serons à Cologne, n'est-ce pas?*" "I hope so, but a year, now-a-days, is a century. Who can tell what may happen?" I stand upon tiptoe in order to hail a look with the Cimarosa, who, under the name of Naumann, is now starring in Germany. *Maria*—*Jupiter tonans*—now leaves his place in the clouds to approach more mortals, while, with a light step, *Remenyi* is making his way through an Olympia full of Graces, *leaning his Jessonda.* The good-natured members of the Committee greet us most cordially. They seem in high spirits, and hear good reason to be so. The artists, also, make their appearance from Germany and England and France and Belgium and Italy—what horns among them no one can who for forty years attended these pleasant festivals and was, as it were, their life and soul. Professor Bishop Rochell! I once represented him in these columns (the reader will remember the circumstance) while he was on a visit to England. From the bourne which he has now gone to that he will return no more.

This distinguished man had many enemies, now that he is gone, people appreciate the great loss they have suffered by his death. What stores of acquirements and talents were buried with him in his grave. Where is the pen that could work so effectively as a medium between the historical interests of art and the public? His views of tests he never bent and he was for a very long audience to make his readers appreciate all he had heard and felt and what he saw. He also possessed the power of living in a new direction and extremely brilliant style and of thus seeming as if everything were ever in those who may only cared nothing about it. He never sat in a concert room to criticize. He allowed what he heard to work upon him and in the most advanced age possessed a keen susceptibility for fresh impressions—a susceptibility that is greatly needed by some even of the more youthful amongst us. Sometimes he may have been mistaken. But let the man of his conscience that this has never happened. He himself had a sense at least. His misapprehension has ag been seen and then exaggerated, in his passages, a funds left wide open to scarcasm, a Fronton, where the lure of showing one's wit, and the more recently the betting is considered the particular office of criticism. But what he thought he had in more praised, what he thought good he never censured. I gladly seize the opportunity of paying a slight tribute of gratitude to the man who, for a long period,

* Translated from the *Kölnische Zeitung*, for the London Musical World.

stood by my side and afforded me the most disinterested aid in my various efforts and enterprises, and, if any one observe, with a smaller or larger addition of irony, that I, more than any other man, am especially bound to do so, I must heartily and unreservedly acknowledge the fact. I feel convinced, however, that ever more men—and, moreover, will—join me in these too few verses, [illegible] the virtue of living [illegible] is more given to us mortals [illegible] the Dead.

[illegible] fresh and invigorating, such [illegible] and [illegible] more [illegible] of the truly Beautiful. That what renders our Musical Festivals of the Lower Rhine, if they are what they ought to be, and what, fortunately they mostly have been, such important features [illegible] is that [illegible] for [illegible] the highest possible amount of appreciation for the sublimest kinds of art by representing them in the most effective manner. So many persons, too, from so many quarters, co-operate in them with such self-sacrificing devotion, and such important application of their best strength and with such vigorous enthusiasm, that they are entitled to our deepest respect. It has often been remarked, but can never be remarked often enough what great services are rendered to the good cause by the members of the Festival Committee. Out of the enormous pains taken by them, of the long-continued and frequently laborious efforts necessary to prepare every thing to get together all the materials for erecting [illegible] one art [illegible] conception. Moreover I do not know where we shall find the genuine and warm love for art which exists in the hearts of the German people more plainly manifested than in the amateurs and the musicians who constitute the chorus and the orchestra. Such hard labor lasting the whole day, and accompanied by a continuous [illegible] possible only where real enthusiasm exists. The trifling remuneration which is all that can be offered the members of the orchestra is by no means to be compared with what is expected from them, and most fearlessly do I assert that such a state of things is possible with German musicians alone.

The official report returns the number of the chorus at 417 and 123 as the number of the members of the orchestra. As the hall is not extravagantly large but a tolerably roomy one, the exhibition of power was very grand. The chorus had been admirably got up (by Herr Tausch, the Music Director of the Town)—the sopranos sang with as much spirit as smartness. One beautiful high sounding [illegible] voices were once more heard to the greatest advantage—the soprano especially exerted all the fascination [illegible] sometimes overstep a little the defined line of beauty and the energy has become a certain kind of [illegible]—a weakness, [illegible] strength may be [illegible] dreamed a hundred [illegible] life that it has go to [illegible]—but, we should all ask a weakness only to be regretted. The remembrance of the [illegible] at our Festivals is [illegible]—the [illegible] of such hosts of select [illegible] to be found [illegible] numbers that [illegible] may be done with them—the softest movements, the most stormy attacks—the more the better! A continuity of tone like steel, [illegible] steady, pure, and sterling—and then again a gentle and ethereal [illegible] harmonies [illegible]. Also all are the first violins, the worthy companions of the crystal clear sopranos. Attached to the Concertmeister, Herren Wasegenmann and von Königslöw, of Aix-la-Chapelle and Cologne, we had, as, were a whole host of superior efficient fiddlers, as the [illegible]. The wind instrumentalists, too, were excellent—pure [illegible] and possessed of good tone, and it is a remarkable fact that much as the brass was called into requisition, scarcely the slightest mistake occurred in it. But the [illegible], which, indeed, is to be found in many of the most celebrated orchestras, and which consists in the fact

that, from the heights they occupy, trombones, and trumpets bray down their tones rather too obstreperously, was not always avoided here.

The Committee had succeeded in obtaining such a vocal quartet as is seldom to be got together. Madame Harriers-Wippern, the sweet soprano, who unites the mildest and most harmonious voice with the most admirable training; Mlle. Caroline Hohenhausen, whose fine, full contralto appears to flow directly from a thoroughly musical soul; [illegible], the [illegible] tenor; and [illegible], with a baritone as soft and yet as sonorous. The eminent [illegible] whose delight it is to develop [illegible] or color the best [illegible] of one of [illegible] on the occasion to play off her [illegible], and [illegible] form of a grateful [illegible], to dispose of the available [illegible] of her voice—but [illegible], [illegible] compelled to fly before the energetic will and conscientious precautions of all the first [illegible].

And [illegible] as the director of the Festival. I cannot help fearing that I shall be laughed at by one side, and somewhat sarcastic [illegible] if I praise him—but [illegible] do so for all that. At least, I will express the pleasure one feels on seeing at the conductor's desk a man with knowledge and with will, who knows what he wants, and is able to carry it out. With him we have no nuances at [illegible] as [illegible] and are to [illegible] no [illegible] phrases which advance nothing. On the one hand, the confident [illegible] "I understand what I am about"—on the other the no less necessary [illegible] "He understands what he is about"—and every thing goes off lightly, as though [illegible] and of its own accord because it is [illegible] that it must do so.

The second director of the Festival, my younger friend Ferdinand Breunung, at any rate, I may congratulate upon the [illegible] he achieved, and praise the sterling and sound talent which enabled him to be of such benefit to the Festival. In what a masterly manner he had conducted the preparatory rehearsals was [illegible] by the grand rehearsals. Without the thorough and conscientious preparation, nothing of the above, I would have been impossible even for St. Cecilia herself to have done any thing. That Breunung is one of the first organists of Germany is one of the [illegible] and [illegible] to his execution of the organ part, admirably arranged by himself for Judas Maccabæus. The pieces which fell to his lot to conduct [illegible] extraordinarily difficult—but he acquitted himself with perfect certainty and discretion. Dorn, the universal genius, too, [illegible] on the third day he [illegible] a [illegible] of cymbals capable of [illegible] the most [illegible] and striking.

The programme was a perfect galaxy of masterworks. Bach and Handel, and Gluck, Beethoven and Cherubini, Mendelssohn and Schumann, followed each other in a most harmonious order. [illegible] I therefore hold my tongue. I cannot however refrain from citing a few lines from a letter which Felix Mendelssohn wrote to me on the 15th July, 1835

"You will have already heard I was at the Musical Festival in Cologne. Every thing went off well; the organ produced a fine effect in Handel and still better in Bach. [illegible] one of his [illegible] double chorus [illegible] In my opinion we have [illegible] the [illegible] of [illegible] new and [illegible] I [illegible] in [illegible] the organ part, for an [illegible] in Beethoven, Handel and Bach, we know beforehand what there is [illegible] even as it is, how something else must be added to it!"

In Mendelssohn, also, I myself we knew beforehand what there is—and the more interesting and significant here [illegible] becomes [illegible].

The first day brought such a [illegible] performance of Handel's Judas Maccabæus, and as a kind of prelude, the Orchestra-Suite in D major by J. S. Bach. Of the first movement of which the latter is composed the second called

an Air, produced, probably, the most pleasing impression. It consists of a broad, gentle strain, which was assigned by the composer to a solo violin. The great Bach who, when he did not play his music himself, was, in all likelihood, but very seldom favorably impressed by the mode in which it was executed, would have become a little surprised, had he heard this solo performed by a whole host of fiddlers together, as was the case here. In the other movements, also, the strength [illegible] and the trumpets, which have a great [illegible] to [illegible] as numerous. But I cannot help saying that the public were not particularly moved by the work and it was impossible to be angry with them for it. When now-a-days an audience, and more especially a Musical Festival audience, begin to wave, people expect something else than a [illegible] a Gavotte, a Bourrée, and a Louvre [illegible] greatest excellence, can continue and ought to continue—and the comprehension of the [illegible] polyphony to be found in even the smallest compositions of Bach, is naturally not given to everyone. We musicians were, really delighted, but we formed only an inconsiderable minority. It was a very different thing with Judas Maccabæus one of the loveliest and most popular works of Handel. Judas Maccabæus was written in a few weeks during the summer of 1746, for Handel [illegible] his greatest oratorios upon paper in a [illegible] short time. It was produced for the first time on the 1st April, 1747 in Covent Garden Theatre, London. Dr. Thomas Morell a clergyman, was the author of the words. There is a tradition that Frederick, Prince of Wales, the father of George III suggested the subject, to celebrate [illegible] of his brother the Duke of Cumberland over the unfortunate Charles Edward [illegible] at the battle of Culloden (16th April 1746). But it is scarcely possible to see any points of resemblance, when the subject is, in the one case, the bold uprising of the poor small Jewish nation and in the other the final overthrow of her enemy, [illegible] haughty England. Be that, however, as it may, of all Handel's oratorios, Judas Maccabæus is that one which enjoyed the greatest success during the composer's life, and was most frequently performed. English writers attribute a portion of this success to the great partiality shown for the work by the Jews, who, "in other advancement of income generally, took a more especial interest in a work that sang a [illegible] the heroic courage of their forefathers." The book of Maccabæus is nothing more nor less than—what such books usually are. Anything approaching even a rational conception of the grandeur [illegible] to which the Maccabees had managed to work up their people is altogether out of the question. Songs devoted in turn to lamentation, hope, martial courage, and the celebration of victory with a continual reference to the power of Jehovah, follow one another in due order, and the whole range of emotions from despair to the highest pitch of jubilance is presented to us twice in succession. Did we not feel as the recitatives certain sentiments, such as Arm, arm ye brave, [illegible] hear together with the [illegible] a [illegible] is a [illegible] prominent element. The oratorio might [illegible] as well to any warlike enterprise of the Jews as to those undertaken by the Maccabees. But at the end there comes Eupolemus, the Jewish ambassador at Rome, and offers on the part of the Senate friendship and protection (what was afterwards called a Wittelsbach) and these [illegible] now cast a shadow upon all the joy of victory appearing we could think of nothing in the world but Handel's magnificent music. In this, more than in any other of his oratorios, the choruses constitute the [illegible]. The deep earnestness of [illegible] the heroic energy of martial valor and the [illegible] feeling of triumph [illegible] Handel's [illegible] melodies, and [illegible] no means requires a musical education [illegible] but simply an open ear and heart to be carried away by this magnificence. Prominent among the vocal pieces are the duets, which introduce some of the finest

choruses. None of the airs stood on an equal elevation with them. Still Frau Harriers-Wippern and Mlle. [illegible] obtained thunders of applause for their masterly rendering of them, as well as of the duets. [illegible] proved himself to be the same as ever, and when Niemann burst forth with the words "Blast die Trompete, erhebt das Feldgeschrei," we could almost fancy that the roll of music in his hand had changed to a sword. The chorus, by the "[illegible]," sung in a style full of martial courage. "Wir folgen dir zum Siege," while the trumpets joined in with their blare, as though they would have blown down the walls of Jericho. But the greatest enthusiasm was that evoked by the tabulated choral song, "Sehet, er kommt mit Preis gekrönt" (which is to be found, also, in Joshua) —it had to be repeated.

It is well known that none of Handel's oratorios can be produced without omitting some things and supplying others, however strongly we may stand up for historical truth. Even the great composer himself arranged his works differently for the different performances of them, according to the quality and number of the [illegible] at his disposal, and employed the organ, and the [illegible], though the parts for these instruments are sometimes not found at [illegible] and sometimes merely suggested, [illegible]. There [illegible] great diversity of opinion as to how Handel's oratorios ought to be arranged now-a-days. That certain only of the solo pieces should be selected is a point on which all impartial and competent judges are unanimous, and the blind admirers of Handel will only be injuring their idol and himself in whatever they succeed in producing [illegible] of the latter without any curtailment. Leaving out of consideration the fact that even many of the airs are really insignificant, the singers of the present day are placed in a strange position with regard to them, a position [illegible] in no way to be explained by stating it to be that of the Israelites as opposed to the [illegible] style. The solo [illegible] the singers no [illegible] the original [illegible] Handel's operatic airs and [illegible] written in precisely the same style. But a very large number of Handel's solo songs are [illegible] pieces, and [illegible] with whatever [illegible] connected with [illegible], speaking [illegible] the element of fashion [illegible]. Even were it the present day (we may regret the fact but so it is) we have really singers who are able to master the [illegible] and [illegible] to these long [illegible] passages, we should compensate them and the performances generally were we to compel them [illegible] the passages in question [illegible], which [illegible] the case, the [illegible] are most closely connected with the [illegible] the whole action of the oratorio. In the first case moreover, [illegible] curtailment will always be preferable to the absurd [illegible] of what, [illegible] should appear spontaneously produced. We are [illegible] to cut out a great deal in the [illegible] of Shakespeare and of Schiller [illegible] to fit them for theatrical representation, and the [illegible] connection [illegible] one of Handel's oratorios is very far from being such as [illegible] those works.

At the performance, this year at Aix-la-Chapelle great reserve was [illegible] both as regards the [illegible] of the [illegible], and the addition of certain wind instruments for the choruses. The [illegible] were all [illegible] on the [illegible] with which, according to the [illegible] and [illegible], the [illegible] and the [illegible] should properly have been united. [illegible] the performance of the work were [illegible] would be, and when thus combined with the [illegible], have always some [illegible] about them, and it was well done [illegible] to [illegible]. To most of the choruses [illegible], if not all, the organ was added—and the [illegible] of sound created by the latter [illegible] composed [illegible] the choruses and [illegible], was not particularly great as well as the choruses, though it frequently contributed [illegible] to the beauty of the general effect. With regard to its employment in the solos and duets, there are one or two points to be remarked, and these are of a contrary purport. In this instance a great deal is to be said against its too frequent introduction. Above all else, there is the monotony of its sound, which becomes doubly objectionable when contrasted with the exceedingly delicate effects of light and shade required in vocal solos. Then on the present occasion there was also the great distance at which the organist was placed. This made a perfectly exact accompaniment extremely difficult—I should have said impossible, had not [illegible] rendered it possible. But we ought not to feel the difficulty of anything when its perfection is to be sought in the most placid [illegible]. The soft registers employed by [illegible] seemed to come from some higher regions, which they, in fact, did—but there was still something abrupt about them. The greatest difficulty was in adapting the organ accompaniments to the quicker tempi—while, from their [illegible], they were [illegible] appropriate and characteristic in calmly devout pieces. Taken all in all, there was, in the [illegible] of everyone among us, too much of a good thing.

But what course ought to be pursued with Handel's instrumentation, which is so sparse and [illegible] [illegible] the historic party [illegible] to add the point [illegible] the organ only [illegible] ought [illegible]. I only [illegible] be employed [illegible] the vocal solos also? [illegible] to write [illegible] parts for the wind instruments, and [illegible] introduce a few brass [illegible] the orchestra, when everything in the original [illegible] strength and power? [illegible] then in every [illegible] we ought to select what is adapted to the [illegible], and the particular circumstances [illegible] the performance takes place and, [illegible] the additions of wanton arrogance as much as the [illegible] of [illegible]. The [illegible] levity [illegible] not [illegible] performances of musical master-pieces (not those of Handel [illegible]) may probably be regarded as [illegible]—but let us not [illegible] the opposite [illegible] make the [illegible] way to the latter. Fortunately, however, Handel stands firm [illegible] also strength [illegible] the various experiments he has been tried on here, from those at Sydenham to those of the smallest German [illegible]—the fact is nothing can kill him.

(To be continued.)

The First Debut of Henriette Sontag.

Translated from the Gartenlaube.

With his lodgings [illegible] on the table before him, his finely-formed pipe in his mouth, sat Herr Holbein, Manager of the Prague Theatre, [illegible] [illegible] of his forehead and [illegible] upon his brow. Indeed, the position of manager [illegible] was one [illegible] along [illegible] with [illegible] of his [illegible]. "A Prima Donna! A kingdom for a Prima Donna!" cried the poor troubled man. [illegible] at present no prima [illegible] in place of her own [illegible] sick and he knew not how [illegible] forward. The celebrated tenor singer Gerstacker, the father of the renowned [illegible]—who was [illegible] had so delighted the public with his [illegible] voice and [illegible] style that [illegible] of this [illegible] ever he was eagerly [illegible] for to appear [illegible]. Now without one [illegible] the place of the invalid soprano, this of course was [illegible] impossible. As it was expected of him to [illegible] the [illegible] was a wonderful [illegible] Herr Holbein [illegible] and the [illegible] knew [illegible] [illegible] at the door: his friend, the Capellmeister and Opera director Herr Friebenau, entered and he first sound meeting but not was [illegible]

"It is well that you have come [illegible] help me, stand by me. A kingdom for a soprano singer [illegible] in [illegible]."

"[illegible] give me the kingdom and then I will furnish the singer," was the laughing reply. "But what is the role?"

[illegible] Holbein bid [illegible] sing *Jean of Paris*. [illegible] is not [illegible] everything is ready for the representation: the only [illegible] wanting is the Princess of Navarre."

"Only the Princess of Navarre! Why I should say something was wanting then" said Friebenau, playfully, when looking up at the other's sorry face, he continued, still smiling, but consolingly, too, "Hold up your head, Holbein! I will revive the wanting role. I will provide you with a most [illegible] princess. I have one among my scholars."

"Who, dear, who is this pearl?"

"Pearl! Sontag's pretty little daughter. She is a little star, full of wisdom and talent—full of understanding and enthusiasm. She is just studying with me the role of the Princess of Navarre. So then, in five days—too long? Why, man, you are unreasonable? Well then, in three days you can give the opera; that is, if Gerstacker will sing with the little one, for she is young—very young, indeed."

"And you think she will succeed—she will not disgrace us?"

"She! Disgrace us! Certainly not."

"Then it is decided. Your word is enough for me. Thank God, there is a load gone from my heart!" And the happy manager sprung joyfully up, while the Capellmeister took a speedy leave, and hastened off to his pupil.

At the house door he was met by the [illegible], Henriette's voice, and the old teacher's heart glowed with pleasure at finding his favorite pupil at her studies so early in the morning, and when she was not expecting him either. Softly he opened her door and [illegible] with [illegible] glowing, she was sitting at the piano, most eagerly looking [illegible] with enthusiasm when she sang a passage over and over [illegible] she failed perfect. At last when she had [illegible] a phrase of the most extremely difficult [illegible] with astonishing skill and sweetness, [illegible] could restrain himself no longer, but heartily clapping his hands he cried:

"You are a [illegible] girl, Hennie! and in three days you shall appear as the Princess in *John of Paris*."

The young girl who had sprung quickly up, red and glowing with [illegible] and [illegible], turned towards her teacher now fell back in affright, at [illegible] news, unable to speak a word, plainly showing her fear by her expressive face and clear blue eyes.

"My dear child, keep up your courage," said Friebenau soothingly, when he saw how standing there so pale and trembling. "Do you think I would have said you could sing the Princess if I had not been sure of it? And will you not do credit to your old friend [illegible] should be so proud of you?"

A [illegible] of joy thrilled through the charming form of the young girl. The roses bloomed once more on the cheek that had been as pale as the rose of [illegible] youth, almost [illegible] her eyes beamed with courage and enthusiasm, the whole face was [illegible] as though transfigured by [illegible] and with a firm voice, Henriette said:

"You have said, master, that I can do it, you shall not be brought to shame! I shall be ready in three days to appear as the Princess of Navarre."

"God bless you, my child!"

"Do you know that Gerstacker is going to sing '*John of Paris*' to-morrow?" cried one passer-by to another. "I am hurrying off to get tickets. They say there is a large crowd around the box."

"But the first singer is sick: who is going to give the Princess?"

"Little Sontag, the daughter of the actress?"

"She! Why it is not long since she was playing the roles of children—she was always a fine child but she must be very young."

These and similar expressions might be heard a [illegible] the day before the representation, and on the following evening [illegible] the house, more than crowded, [illegible] the [illegible] to [illegible] wanted the curious eyes of hearing the [illegible] "*John of Paris*." As the Gerstacker appeared and played and sang so that it was a pleasure to hear him, and he was met by [illegible] of enthusiastic applause. Now and [illegible] each other, "Poor little Henriette—poor child [illegible] that she should make her debut with so great an actor!"

And now the approach of the Princess was announced. All eyes were turned towards the door, [illegible] which those [illegible] appeared one of purest and loveliest [illegible] that have ever been seen upon the stage. Two years later when Henriette Sontag again appeared in public a [illegible] flower and grown up [illegible] that was now combined such grace, loveliness and [illegible] that all hearts were irresistibly drawn towards the being that looked more like an angel than anything else. And when John, overcome by the sight of the noble dame, sings:

Lovely looks as a flower,
Tender goodness in her eye,

"And in every feature proved [illegible]
[illegible] by these [illegible]"

—the eyes of the assembled audience were bent upon the young girl, standing there as the embodiment of these words, and the murmur of satisfaction grew more and more perceptible.

With true womanly modesty, yet with noble self-confidence and [illegible], the prima donna advanced, and the first notes pealed forth from her rosy lips with a clearness, a power, ardent fullness, that possessed the power of spreading throughout the now excited audience the influence of the scene. [illegible] a great [illegible] the [illegible] of her [illegible] [illegible] yet brighter light than before when the [illegible] [illegible] a whole course of [illegible] [illegible] the old Capell [illegible] [illegible] [illegible] of her [illegible] [illegible] the dignity of her bearing [illegible] his delight. The old man [illegible] [illegible] [illegible] that his noble [illegible] [illegible] be the signal, as it was, for a burst of the most rapturous applause that has ever yet been bestowed upon so [illegible] a candidate. This universal burst of applause at first not only surprised but confused the [illegible] as [illegible] for one moment her voice trembled; but she bravely reconquered her emotion, and then, encouraged [illegible] [illegible] [illegible] some [illegible] with [illegible] more [illegible] [illegible], clearness and freshness, [illegible] [illegible] [illegible] of a [illegible] of new and [illegible] [illegible]—so that the Capellmeister was forced to hold his breath in amazement [illegible].

With what [illegible] [illegible] from this moment the [illegible] was won, and [illegible] the young [illegible] [illegible] [illegible] [illegible] of an [illegible], and the great Capellmeister had to be content to share the triumph of the evening with a young debutante.

Henriette was received behind the scenes at the end of the first act by her delighted teacher and her deeply moved mother.

"I knew that my brave girl would not disgrace me, but I scarcely thought she would make her old teacher so proud!" said the old man. "That was [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] a [illegible] with joy. [illegible] [illegible] [illegible] and [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] to her [illegible]. 'Listen, Father [illegible] [illegible] have [illegible] [illegible] of glory and honor, as I when they [illegible] [illegible] upon [illegible] [illegible] [illegible] [illegible] of your old teacher that [illegible] in the quiet grave!"

Deeply affected, the master silently took the honored hand [illegible]. And now both the sod [illegible] [illegible] [illegible].

In the second act the [illegible] [illegible] sang [illegible] great [illegible] [illegible] [illegible] was [illegible] to [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]—for the [illegible] [illegible] Henriette [illegible] [illegible] the audience grew [illegible] [illegible] in their [illegible]—and it was not [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] of [illegible] [illegible] [illegible] a [illegible] to [illegible] [illegible] with a joyful [illegible] [illegible] [illegible] young [illegible] [illegible] [illegible] [illegible]. [illegible] [illegible] of [illegible] of the highly [illegible] [illegible]—for never had [illegible] [illegible] [illegible] [illegible] [illegible]—the [illegible].

Thus ended the first and altogether unexpected [illegible] appearance of the youthful singer. [illegible] [illegible] ever [illegible] with greater [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] of [illegible], and [illegible] [illegible] [illegible] [illegible] [illegible].

Now the [illegible] [illegible] her [illegible]—[illegible] her rich [illegible] [illegible] the [illegible] of Henriette Sontag will [illegible]. May it long be honored!

Bible Singers at Exeter Hall.

In England Music and Charity have been made twin sisters, and [illegible] [illegible] [illegible] not to be divided. [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] the [illegible] [illegible] [illegible] [illegible] [illegible] of [illegible] the [illegible] the [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] deeds, and charity was held to be [illegible] [illegible] of faith. [illegible] [illegible] [illegible] of [illegible] [illegible], hospitals founded and schools [illegible] [illegible] [illegible] and the Bishop of London [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] for the additional churches declared to be necessary for his lordship's diocese. [illegible] music is the moving power in this generation, and church choirs, choral celebrations in St. Paul's and Westminster Abbey, the "[illegible]" and "[illegible]" in [illegible] and St. George's, the orchestral services at Worcester, Gloucester, and Hereford, and the great meetings at Birmingham and Norwich—all [illegible] to show [illegible] [illegible] in the two [illegible] the [illegible] [illegible] [illegible] [illegible]. Music and Charity have [illegible] [illegible] [illegible] [illegible] [illegible] the [illegible] concert at the Crystal Palace the other day, and music and charity will [illegible] Jenny Lind in [illegible] [illegible] [illegible] [illegible] Hereford.

We had supposed the days had passed for the singing of Lord Chancellors in parish [illegible], and should have [illegible] [illegible] [illegible] [illegible] [illegible] singing in Exeter Hall [illegible] Louis XI [illegible] [illegible] [illegible] [illegible] [illegible]. [illegible] [illegible] [illegible] [illegible] [illegible] Exeter Hall, [illegible] we have [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] in church, and can do [illegible] [illegible] [illegible] [illegible] for the [illegible].

An [illegible] took the gracious and beautiful Empress of [illegible] [illegible] [illegible] [illegible] [illegible] to the [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] Empress, to Exeter [illegible] [illegible] [illegible] the performance of a new oratorio, [illegible] [illegible] [illegible] a Hospital for the helpless and [illegible] of the poor. Mr. [illegible] [illegible] of "[illegible]" was given on Wednesday [illegible], [illegible] [illegible] [illegible] the Duchess of [illegible] [illegible] the [illegible] the [illegible] of the [illegible] [illegible], Mrs. [illegible] taking the second soprano. [illegible] [illegible] to the leading [illegible] of the National Church, [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] in the [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] and [illegible] [illegible] and with which [illegible] [illegible] and [illegible] [illegible] a [illegible] [illegible] and privilege. Mrs. [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] the Cambridge University Concerts, when the [illegible] [illegible] [illegible] [illegible]—[illegible] [illegible] [illegible] Hospital [illegible] [illegible] [illegible] [illegible] [illegible], and [illegible] [illegible] this [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]," the [illegible] public owe the very fine performance of last [illegible].

Thirty years ago or more, when the Amateur Choral Society of Exeter Hall first commenced its labors, the professional element was [illegible] [illegible] to the progress of the new institution. "[illegible] [illegible] [illegible] [illegible]," said the late Tom Cooke to John [illegible], [illegible] [illegible] [illegible] [illegible]. The [illegible] [illegible] outlived Tom Cooke, and were we [illegible] [illegible] Old John, we might [illegible] [illegible] [illegible] St. Cecilia and [illegible] [illegible] [illegible] [illegible] [illegible] [illegible], "[illegible] [illegible] an angel down."

The orchestra on Wednesday was a very brilliant affair. A [illegible] [illegible] [illegible]—[illegible] Chapel Royal [illegible] "St. Paul" [illegible] [illegible] [illegible] [illegible] [illegible]. There is no necessity to go on blundering in [illegible] and injustice for the sake of an [illegible] [illegible].

The band on Wednesday was that of Covent Garden—[illegible] good and true, and who can play. The composer [illegible] conducted. The hall was well filled, [illegible] [illegible] hundred [illegible] present [illegible] [illegible] to the [illegible] of the [illegible] and [illegible] of the Society [illegible] [illegible] [illegible] [illegible] of the evening.

As it is the fashion now to notice the performers with the performance before saying a word of music, we [illegible] our brief remarks with the singing of The [illegible] of [illegible]. At the first public night of the Exeter Hall Society Mr. George [illegible] [illegible] during. Mrs. Shaw, then Miss Postans, made her first appearance, and so frightened was the debutante that she lost both head and voice; and we well recollect [illegible] [illegible] [illegible] in Covent Garden, a popular [illegible] [illegible] [illegible] [illegible] and [illegible], and [illegible] the Garden [illegible] by throwing her music at the head of the conductor and running off the boards. Her [illegible] is a sweet, [illegible], and natural way—with a pure and [illegible] tone of voice—at first somewhat veiled by the timidity of position. After the duet with Mr. [illegible], for which the [illegible] of repetition were [illegible] be [illegible], her voice became [illegible] [illegible] [illegible] [illegible] was [illegible]—[illegible] [illegible] given. In the former portion of the oratorio her [illegible] [illegible] [illegible] the [illegible] [illegible] [illegible] it was [illegible] to [illegible] peculiar circumstances, but the applause [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] of the [illegible], and in [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] passage the [illegible] of the composer and the [illegible] of [illegible] [illegible] [illegible] on the [illegible] the [illegible], [illegible] the [illegible] [illegible] [illegible], and there was [illegible] [illegible] [illegible].

Mrs. [illegible]'s singing is marked by great accuracy and good taste, with here and there a just expression of powerful declamation. Her solo and her quartet [illegible] were given [illegible].

Mr. [illegible] is well known as a great performer on the piano, and successful composer for that instrument. The [illegible] given on Wednesday is [illegible] [illegible] the [illegible] [illegible] [illegible] [illegible] [illegible] [illegible], and [illegible] the [illegible] [illegible] [illegible] the [illegible] of ordinary hands. He has much improved the work [illegible] [illegible] production and will no doubt be called upon for [illegible] and increased exertion.

American Art at the Exposition.

[illegible]

The London Athenæum speaks slightingly of the paintings sent by American artists to the Paris Exposition. We quote:

The [illegible] of [illegible] [illegible] of this great [illegible] [illegible] [illegible] [illegible] [illegible] the Art of the United States of America, which may be described under two heads: [illegible] [illegible] [illegible] French [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]. The [illegible] of the highest importance when we are [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]. With this class rank the large, [illegible] and [illegible] landscapes of Mr. [illegible], "The [illegible] [illegible]," [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] and [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] achieving a [illegible] [illegible] Mr. [illegible]'s "The Rocky Mountains," and [illegible] [illegible] [illegible]'s Mount Jefferson, New Hampshire.

There are [illegible] [illegible] pictures of the [illegible] sort, as [illegible] on a [illegible] [illegible] [illegible] [illegible] to this [illegible] [illegible] [illegible] [illegible] and [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]—a bright landscape showing a [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible], [illegible] is the [illegible] [illegible] of the United States [illegible] [illegible] in landscape, and [illegible] [illegible] [illegible] in [illegible] French art of the best and [illegible] of Messrs. [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]. Nevertheless [illegible] [illegible] [illegible] [illegible] [illegible] of these pictures [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] of their [illegible], [illegible] [illegible] [illegible] landscape is [illegible].

The [illegible].

Digitized by Google

in his picture of desolation and merciless ravage, Virginia in 1863—two wrecked houses in a wilderness, a river flowing through a waste. Mr. Whitridge's *Coast of Rhode Island* is exceptional to the rule; it is here, and is an original manner rendered finely, but rather faintly, the figure of waves on the shore. *The Pride of the Valley*, by Mr A. P. Gray, reminds one of the superior pictures of Rippingille in its sentiment, which slightly pertains to a remarkable daughter and distressed parents. It has much better drawing than our countrymen could impart to a picture.

Mr D. Huntington's *Republican Court in the Time of Washington* is a large production, rather the chief in respect to the simplicity of its author since who has settled at the primitive ideas of art. That is rather a collection of formerly-erected frames and portraits without ... though [illegible] and ... than a picture in the true sense of the term. Nevertheless, being honest, it is worth a legion of flashy French sportsmanlike pictures, and an aura of its counterparts among ourselves. We look upon this quaint and Quakerish example as the sole valuable specimen of native here. United States figure painting on these walls, and we confess that the severe and unemphatic [illegible] ... his ... with his ability. Mr. Huntington is evidently thorough. In ... hands, here is the way of power. So far as he goes he is happy. Generally the defect ... this countryman appears in wanting in art ... beyond its necessary office of representing matters, and seeing them merely pictorially. Mr Mignot shows a sense of more than this in his *Sunrise of the Susquehanna*; this is to us ... a Frenchman than anything else. There is a peculiar but showy quality in Mr W. Homer's *Confederate Prisoners at the Front.*

Art Culture in Boston.

(From the Boston Daily Advertiser, July 30.)

We have the pleasure to announce that the sum of $10,000 has been presented by the Boston Athenæum, by the will of a gentleman recently deceased, for the purpose of enlarging its fine-arts department.

This timely donation furnishes an occasion for considering the state of the art interest in this city, and the various projects which are already under consideration for supplying the same. During the past twenty years the city has, in suburbs, had a made increase in its population and wealth, and a taste and expenditure for costly works of art there has been ... a more marked increase. Ten valuable pictures are now purchased by our citizens, where one of equal value was bought twenty years ago. Has there been a corresponding increase in the number and the reputation of resident artists, of the means of educating our students, and of the capacity of galleries for the exhibition of the choicest productions of the pencil and the chisel? Most assuredly not. It is notorious that when a Boston artist acquires a national reputation, he removes to New York, and takes a studio in the painters' dynasty in Tenth street, or finds his residence in Florence or Rome. There have been no increased facilities for studying art in Boston. Sixteen accomplished teachers is at the ... of New York, and ... a whose fullest ... for Europe. If we except the exhibition rooms of ... dealers, there has been no enlargement of the space for exhibitions since the present galleries of the Athenæum were opened, nearly twenty years ago. Indeed the ... a ready loss. In one of the large exhibition rooms of the Athenæum was taken for books several years ago, and it is understood that the necessity there is ... to be devoted to the same purpose. The whole building will soon be required for books. Something must therefore be done, and without delay, or Boston will lose, if it has not lost already, the prestige it once enjoyed of being the seat of art, as well as of letters.

What is needed in Boston is not simply new exhibition rooms, but a School of Art which shall provide suitable ... for students under a corps of professional teachers, in which ... lectures shall be ... given. Several such schools have recently been established in Philadelphia, and some of the western cities, but ... none for art students can be found here. In New Haven a School of Art has just been opened in one of the departments of the college and a building ... named expressly for the purpose—one of ... occupying the first story and ... galleries, with ... lights, ... second story—has been erected at an expense of $175,000. The entire cost was paid by one gentleman, Mr Augustus R. Street, who has since died, but who thus built for himself a monument more enduring than brass. The exhibition ... with the choicest specimens of ... and foreign art. Where is the solid man of Boston who will do the same thing for his own city?

Some years ago the project was canvassed of establishing a free art gallery; but it met with little encouragement on account of the great outlay of capital required. As the plan did not embrace a school of art, it seemed hardly adapted to the requirements of the present day; and it may well be questioned whether the time has yet come for erecting a large free art gallery in this city. The friends of the measure also discovered that the chief patrons of art among us were already interested in the Athenæum, and deemed it desirable to secure the ... of ... rather than to found a new enterprise.

The trustees of the Athenæum, it is understood, have under consideration the enlargement of its fine-arts department. At the annual meeting of the proprietors in January last a special committee was appointed to consider the subject, and this committee reported at a subsequent meeting, submitting a plan for erecting new galleries on an adjacent estate on Tremont place, which the Athenæum owns. This ... was ... to replace the apartments already taken, and which it proposed to take, for library purposes, but it would not meet the future wants of the institution, or the art interests of the city. Such was the feeling on the part of the committee and all the proprietors who before the plan was submitted ... any recommendation. There seems to be little probability of its being carried out.

The questions therefore return: how shall the objects we have considered be accomplished, and who shall do it? In replying to these questions we beg to suggest that a new and spacious building is needed which shall combine the two features of a School of Art and new exhibition galleries. The building should be an architectural ornament to the city. No site for such a building is available in the immediate vicinity of the Athenæum. The new land on the Back Bay, which is soon to be the centre of population, would be an appropriate location. A lot of land on the corner of St James and Dartmouth streets, containing more than two acres, and around which on all sides by open avenues, has already been given to the city, and is, by the terms of the deed, dedicated expressly to the purposes of art, or as a public square. Upon this lot the city has expended during the past year in filling, $22,000, as appears from the following extract from the Auditor's Report, page 39:—

"PUBLIC SQUARE. Filling a lot of land on St. James street, opposite Huntington square, containing 91,000 square feet. This land was given to the city of Boston by the Boston Water Power Company, in accordance with the terms of an agreement between the State of Massachusetts, the Boston Water Power Company and the City of Boston dated ... 1866, and was to be used either for ... the ... of art, or as a public square, $22,000."

The money to erect the building and establish the Art School must be the free will offering of our citizens.

We would make one further suggestion: that the new enterprise be carried on through the agency of the Boston Athenæum. This corporation is composed of about eight hundred of our wealthiest and most influential citizens, and has a capital invested in its securities, library and works of art, of the nominal value of $300,000, but of a real value of near a million dollars. All this property is held devoted to the objects of literature and art. The trustees ... no compensation for their services, and the proprietors no dividends. The finances of the institution have never been better managed. It has the confidence such as a new institution could not have, of our wealthiest citizens. The plan proposed is entirely within the scope of the purposes for which the institution was founded, and which it has maintained, the art interests of the city for so many years. Gentlemen of special qualifications and leisure are appointed to ... its fine arts committee. The finances of this department have always been kept distinct from the general funds, and have never been appropriated to other purposes. Every admission fee and every ... paid for a catalogue, ... to-day. An art exhibition is not, as many suppose, a money-making enterprise. Four-fifths of the gross receipts of the Athenæum gallery are ... expended in ... and ... and ... on hand for ... a new purpose not ... as to be added to the ... fund. If every account was kept ... and the use of capital ... the exhibitions would show a balance on the wrong side of the treasurer's ledger. The public, therefore, for many years have enjoyed the annual exhibitions of the Athenæum at the expense of the capital of that institution.

It may be said that the Athenæum is a private corporation, and that the plan proposed could be better carried out by separate organization. If the Athenæum were a corporation for money-making purposes, like the Boston Gas Light Company or the Fifty Associates, the objection would be a valid one. But is it possible to conceive of a corporation conducted on a more unselfish basis, or where the responsibility is divided among a larger and more influential class of citizens than is the Athenæum?

By carrying out the plan proposed through the agency of the Athenæum, the new galleries would start with the valuable collections it now possesses, and with the sympathy and confidence of its munificent benefactors.

The first object, however, is to secure the funds required, and when this is accomplished, the ... ... which we have ... will readily adjust themselves to that most fact. Let us hope that the liberal donation we have announced foreshadows the speedy endowment of an art institution which shall maintain the ancient reputation of the city of Boston.

Music Abroad.

PESTH.—According to report the *Abbé Liszt* will give a series of nine concerts here in November, when, in addition to a number of his own works, he will include in the programmes Beethoven's Seventh and Ninth Symphonies.

WEIMAR.—On the 28th August will be celebrated the eight-hundredth anniversary of the Wartburg. It is proposed to give a performance under the direction of the composer himself of the Abbé Liszt's oratorio, *Die heilige Elisabeth*, at the celebrated old fortress of the Thuringian Landgraves, of the "Minnesinger" and, though last not least, of Luther himself.

BADEN-BADEN.—With the exception of three Quartet Soirées given by the Florentine society, including Herr Jean Becker and colleagues who have ... given ... to a small but ... select public, there have been as yet no concerts of any importance at the Conversationshaus. Mme. Pauline Viardot Garcia, however, has lately again resumed her Sunday *Matinées* at which all the leading artists and the principal amateurs enjoy free admission. The Queen of ... and the Grand Duchess of Baden have been to several of the *Matinées*.—The Theatre was opened a few days since by the company from the Royal Opera-house, Stuttgart, who proposed giving three performances.—The Italian opera season will commence on the 8th August, and extend on to the 24th September. The artists engaged are: Madame Vitali, Grossi, Signori Nicolini, Della Sedie, Zucchini and Agnesi. Among the works performed will be Crispino e la Comare, Fra ... L'Elisir d'Amore, Linda di Chamounix, Il Barbiere di Siviglia, and Faust (by M. Gounod).

ENGLISH SINGERS IN PARIS.—The close of the Tonic Sol-fa Association of London responded to the challenge sent out some ... months ago by the ... ... to ... offered a prize of £200 to the choir (of any nation) which should gain the highest place in a competition in Paris. The competition came off on Monday the 1st, and the presentation of prizes, which took place on the day following, is thus recorded by *Le Figaro*:—"By two o'clock all the singers had assembled at the Palais of Industry, the two great choirs being seated in the centre at the foot of the steps leading to the throne. At three the Emperor arrived accompanied by the Empress and ... ... Mathilde. As soon as the Imperial ... had been sung the banners of all the competing choirs were carried in procession before their Majesties, being lowered as they passed the throne, as is done in ... When the banners had passed the prizes were given. The Emperor gave the special prize which had been decreed to the English Tonic Sol-fa Association to a young English girl who very much moved and ... ... The two ... competitors ... sung the pieces which had gained them the prizes ... and ... their Majesties then left." It should be added that ... prize was given to ... from ... in the North of France. It seems that the ... of the ... of ... the prize was ... on account of those being ladies' voices among them, but their singing was of such a high order (these were the judges' words) that they had a special prize, a prize of 'opéra', given them at ... ... It consisted of a gold ... medal, a ... ... worth ... ... Mr ... the band ... conductor, received also another gold medal, and the Society of Orphéonistes presented him with their decoration of honor.

DRESDEN.—Herr Clemens will give three concerts here at the beginning of September. His great ...

will be Mlle. Carlotta Patti's [illegible], Messrs. Vieuxtemps, Jaell, Popper, and Rosenhain.—The management of the Theatre Royal displayed great activity during the latter half of last month. The following operas figured in the bills: *Le Prophète*, *La Part du Diable*, *L'Éclair*, *Faust* (Gounod's), *Il Trovatore*, *Figaro*, *Martha*, and *Guillaume Tell*.

DARMSTADT.—A concert was given here lately for the purpose of erecting a monument in memory of the celebrated Abbé Vogler, the master of Weber, Meyerbeer, Carl M. von Weber and many others. The members of the Cologne Association for Male Voices, [illegible] of [illegible], [illegible] played several of [illegible] compositions, with the [illegible] attraction on this occasion. The net receipts amounted to some 3,000 florins.

London.

The *Saturday Review*—like most of the London journals which [illegible] of the *Orchestra* [illegible] Rubinstein the Russian Pianist, and [illegible] with the closing concert of the Philharmonic series for [illegible] music of the Future—to-wit, the *Troubadour* overture and a Concerto by Rubinstein.

If an immoderate amount of boisterous cacophony is music, then the overture to *Troubadour* is music; otherwise not. M. Rubinstein's overture (Ballard) is even worse. The [illegible] of Herr Wagner [illegible] [illegible] [illegible] M. Rubinstein's [illegible] nothing of the kind. There is no apparent reason why any portion of it should be where it is [illegible] [illegible]. All the [illegible] is a [illegible]—[illegible], and [illegible] in [illegible] but [illegible] beginning to end the [illegible] improvisation [illegible] M. Rubinstein [illegible] claim to the [illegible]. The first was in 1842 when he was [illegible] as a [illegible] but [illegible] chance against a greater prodigy who came to London, a [illegible] year-old gifted and much regretted Charles Filtsch. For [illegible] years afterwards nothing was heard of M. Rubinstein [illegible] in 1858 he undertook a second professional journey to England. The [illegible] of his boyhood had scarcely been carried out [illegible] his playing though marked by extraordinary [illegible] was by no means a model [illegible] of the [illegible] [illegible] "virtuosity." Now nine years [illegible] he has favored the country with [illegible] performances [illegible] of the last Philharmonic Concert can be accepted as a criterion [illegible] rather [illegible] a pianist. Playing [illegible] however [illegible] his [illegible] has seldom been heard. [illegible] the [illegible] of the [illegible] Rubinstein clearly belongs to the school of Abbé Liszt, but he surpasses all the disciples of that gifted though eccentric [illegible] in [illegible] his model. Beethoven's symphony in C minor [illegible] symphony in D minor of Professor Sterndale Bennett, now completed by the addition of a movement in D major (*Romanza per le ondini*), separating the minuetto from the rondo *finale*, were the [illegible] orchestral features on this occasion. Grateful as is the new movement of Professor Bennett's symphony we cannot [illegible] movement. [illegible] the work [illegible] left [illegible] mood, or a more developed movement [illegible] slow movement [illegible] added. At best the new romanza [illegible] pretty [illegible]. The symphony however, contains a [illegible] was admired as before (in 1864 and 1865) the movement, which in [illegible] was encored, and the composer was [illegible] at the end. [illegible] Professor Bennett [illegible] gifted [illegible] his art [illegible] approaching indifference and we can only look upon [illegible] movement [illegible] as [illegible] phenomenal. The singers on this occasion were Mlle. Tietjens, Mlle. Nilsson, and Mr. Santley. An extraordinary sensation was caused by Mlle. Nilsson's really wonderful execution of the aria [illegible] from *Die Zauberflöte* [illegible] the song in C minor and E flat instead of D minor and F as Mozart wrote it, was one of those [illegible] in the usual [illegible] career. She was compelled to repeat the whole, and now the operatic world will be anxiously [illegible] to her [illegible] of *Il Flauto Magico* at Her Majesty's Theatre with Mlle. Nilsson as Astrifiammante.

ROYAL ITALIAN OPERA.—On Monday His Imperial Majesty the Sultan of all the Turkeys [and] a number of the Christians in Crete] visited this great establishment in State. For a description of the ceremony the reader may refer to any of our morning contemporaries (including the *Morning Advertiser*). The entertainment consisted of the first three acts of *Masaniello*, with the usual cast. Signori Naudin and Graziani were encored in the duet of the second act.

On Tuesday and Thursday *Romeo e Giulietta* was given for the third and fourth times.

Last night the opera was *La Favorita*. To-night *Roméo* for the fifth time.

HER MAJESTY'S THEATRE.—On Monday night the opera was *Faust*; on Tuesday night (owing to the fête in honor of the Sultan at the Crystal Palace) there was no performance.

On Wednesday *Don Giovanni* was repeated, and on Thursday *Norma*.

To-night *La Traviata*. *Il Flauto Magico* will be given with Mlle. Nilsson as the Queen of Night, on Tuesday next, and on Thursday Cherubini's *Medea*, with Tietjens.—*Musical World*, July 20.

They have also musically entertained the Sultan at the Crystal Palace. The *Musical World* says:

One of the great events of the day was the gift made by the Sultan in his munificence of the sum of £1000. The Crystal Palace was opened with a variety of objects, but what it chiefly exults by is music. This is a[n] [illegible] festival, [illegible] every entertainment in which it is [illegible] to attract large numbers at high prices, the chief and [illegible] grand majority [illegible] the only attraction offered is a concert in the performance of an oratorio. The Crystal Palace is nothing if not musical. Its athletic shows such as they are are entirely in connection with music [illegible] to get a true idea of the munificence of our Eastern visitors we must remember that the Sultan, and the Viceroy of Egypt have between them given to the Crystal Palace nearly three times what the British Parliament, after much hesitation and with much grumbling, has agreed to give annually towards the support of a National Musical Academy.

Dwight's Journal of Music.

BOSTON, AUGUST 3, 1867.

The Annual School Festival.

The Seventy-fourth Annual Festival (ninth of the Musical Festivals) of the Boston Public Schools was held, as usual, in the Music Hall on Tuesday afternoon, July 23. To describe the beauty of the scene would be to repeat words and images which have in past years only fallen too far short of the occasion. Twelve hundred girls and boys, the former charmingly but simply dressed, all with faces full of youth, intelligence and promise, again rose tier upon tier on both wings of the Great Organ, and these were culled from all the schools as the best specimens of the vocal culture which has become more and more an element in our free school education. The number is necessarily limited by the capacity of the stage and the whole arrangement of seats, the almost choreographic unity in variety of movement with which these young companies are quietly and quickly marshalled into their places, the system of rehearsal in separate schools and finally en masse had been studied out and wrought out so thoroughly and wisely once for all by the first author of the idea and his co-workers of the School Committee and the teachers, that the machine moves now almost of itself. It is true there were some discouraging obstacles to contend with this year. An opposition, almost hostile to the Festival, betraying half concealed hostility to the whole policy of teaching music in the schools, had sprung up in a portion of the Committee, and although the better faith and wisdom of the majority prevailed, it is yet no wonder that, in such a state of suspense, the usual musical preparations in the schools was delayed until the question could be finally settled and in fact almost to the last moment. Meanwhile Dr. UPHAM, the leading advocate and organizer of the Festivals from the first, had gone abroad, and the Festival Committee only a few weeks ago appealed to one of their number, Mr. F. H. UNDERWOOD, who, in spite of most exacting duties in another sphere, took the matter in hand with discreet energy, and, with the prompt co-operation of Mr. ZERRAHN, the Conductor of the Festival, and of Mr. SHARLAND, who has been for several years making the children in all the Grammar Schools masters of quite a repertoire of good songs and choruses in one, two and three parts, soon got all the questions of programme and arrangements settled and the cheerful and cur[ing] business of rehearsal fairly on train. The result was a Festival no wise inferior to any in past years, while certainly we are safe in saying it showed important progress, as it was bound to do after another year of trial and of constant improving upon the system of music teaching as a regular part of the school exercises. The modest but invaluable labors of Mr. MASON in the Primary Schools, and of Mr. MASON in all the schools, the former teaching the rudiments of song by rote and note to the youngest children, the latter disciplining the voice into wholesome and expressive habits, tell most convincingly on the mass singing, both in the precision and pure intonation thereof and in the collective quality of tone. A larger and more musical volume of tone comes out and [illegible] every year with more piquancy and skill, while there is at the same time a higher average of musical feeling and perception recognizable in the twelve hundred.

The scene, as we have said, was enchanting. The Hall was most tastefully decorated with pots and baskets of flowers and some depended from the ceiling; people were as eager as ever for admission and as delighted with what they saw and heard; and there was a general feeling of thankfulness that the beautiful custom had not been ruthlessly sacrificed to a cavilling, uneasy love of change. The spoiler lays his hand upon too many things, destroys the fine trees in our streets and squares, disfigures our delightful Public Garden with huge, wrought iron road bridges (of no sort of use) and the sweet sylvan lawns of the Common with stiff new paths; let him not meddle with the Children's Festival, enough that he spoils the playground!—The selection of Music too was uncommonly good: a mingling of the simple, grave and stately with the bright, graceful and attractive. The only fault was the old fatality of too much speech-making—often as superfluous as the bridge aforesaid over the duck pond in the Garden. There was one live hearty speech, which went to the hearts of children and all, that by the Rev. Phillips Brooks of Philadelphia; and it was short, but even that was unnecessary in presence of the greater eloquence of the occasion and the faces and the voices of those children. The rest of the speaking was mostly for form's sake, well meant sound and sensible in matter, but not needed there and then. Is it intended for the children? They cannot listen. For the outer audience? They come to see and *hear* the children. There was one announcement however in the address of the Chairman which inasmuch as the music will only be followed as hitherto, by the presents, to the *continued*

Digitized by Google

bouquets to the "medal scholars," was peculiarly pertinent to the occasion, and must have been grateful to all right-minded persons. It was to the effect, that the medal system is henceforth abolished; the love of excellence for its own sake, a generous ambition in the pursuit thereof, and no longer the mean ambition to outstrip rivals, is the motive that shall now inspire the pupil; this will make nobler men and women, and broader, sounder scholars, if not such glib and showy smatterers as before.

After an Organ prelude by Mr. [illegible], who was organist of the day, a fine and sonorous old German Choral: "Was Gott thut das ist wohlgethan" (What God does, that is right well done), was sung by the whole 1200 in unison, the organ supplying Bach's harmony. This was the favorite Choral of the late King of Prussia, and we cannot forget how impressively it sounded on that clear, cold January day at Potsdam, at his funeral, played by the trombone bands in the procession, each moving at a [illegible] different harmony and finally as we came away how our ears were greeted by the same tune [illegible] down from the sky as it were, transfigured in a four-part contrapuntal harmony from the [illegible] church where Frederick the Great is buried. The children sang it well, in the good intonation and all together such a [illegible] that it was inspiring. But there was too great uniformity of loudness for the best effect; though this is better than to attempt light and shade at the risk of timid and narrow intonation. The best (a crown of spectacle) would have been the [illegible] of a verse in unison by all, with a verse by a select choir in Bach's four part harmony unaccompanied.

Next came the Invocation by the Chaplain, and the Chairman's address, and then a three-part Song: "Our Native Land," by Abt, fresh and pleasing, and the chorus: "Once the bl[illegible]" from Mr. Kreissmann's Opera: "[illegible]," which was sung last year but with better effect this time both of voices and orchestra, the [illegible] of the buoyant major strain with the solemn hymn made a [illegible] impression.

After another address from [illegible] came the most charming and artistic of the musical selections, that fresh pure spring chorus from Rossini's "William Tell," sung in three parts by the pupils of the Girls' High and Normal School. The exquisitely figured and suggestive prelude and accompaniment were finely rendered by the orchestra, the voices sounded pure and [illegible] and sweetly blended, and the whole went well [illegible] and delicacy and good light and shade. These had been under Mr. ZERRAHN's personal training. An hour spent in that school room [illegible] a [illegible] was convinced [illegible] taught there [illegible]. The young ladies part [illegible] with their teacher [illegible] other [illegible] to conductor, &c., claim his whole time with sincere regret; fortunate for themselves, however, and for [illegible] the schools, that there is so competent a gentleman as Mr. LOCKE [illegible] to succeed him in the good work.

"The Quiet Night," a sweet and tranquil three-part song by Abt, sung by the whole; another address, and then the Gloria from Mozart's Twelfth Mass (so called) sung with great life and energy by full chorus, with orchestra and organ, the instruments of course supplying the fourth part to the vocal harmony brought the musical feast proper to an inspiring close. The address and presentation of bouquets by his Honor, the Mayor, the band playing the meanwhile, and the singing of Old Hundred by "the whole congregation," remained for those who had not already enjoyed their fill.—We think we shall hear no more of abolishing the Musical School Festival!

Obituary.

Music in Boston mourns one of its truest friends and most cultivated amateurs in Mr. GEORGE PARTRIDGE. Suddenly cut off in the prime of a useful happy life, his parting words lie more than over-full, not only to the home which he made beautiful, now left so desolate [illegible] had the privilege to know him. A native of Bremen, from one of those German families in which Music and Art are so sincerely cherished, he came at an early age to this country, married a Boston lady of superior culture, and after a short residence in Milwaukee, settled in this city, where he had become widely known and a valued part of the best social life. A man of singular refinement, cheerful, unpretending, modest, kind, full of thoughtfulness for others, ever [illegible] to courteous tributes he attached all with whom he came in contact. Repeatedly have we heard the remark: We never felt so much the death of one we knew so little. The [illegible] of good [illegible] his sympathetic presence. He was an [illegible] of all our public efforts [illegible] the true dignity of Art. [illegible] years the leading spirit in the amateur orchestral society [illegible] "Mozart Club," and a useful member of the Symphony Concert Committee of the Harvard Musical Association. He was a good amateur violinist, and many a classical quartet, trio &c. has been enjoyed at his house. Every instance of artistic faith and purpose found encouragement in him.

Beautiful as well as very sad was the burial scene at Forest Hills last Tuesday. Hosts of friends were there to pay the last parting tribute of affection; among them a delegation of his Harvard Musical associates, a number of our leading musical artists, and the members of the "Orpheus," who sang solemn music at the grave. The birds, too, sang, and sweetest smells [illegible] of grass and flowers breathed hope and sweetness all around filling the very air with heavenly assurance, [illegible] were [illegible] themselves all that was mortal of a life in harmony with theirs.

"THE HARMONY." The Commencement music was as bad as usual. That is to say [illegible] inappropriate. We make no criticism on the band employed, but we do respectfully suggest that a more suitable [illegible] be in harmony with an academic, calm, refined occasion. When we walk in the procession of the alumni, [illegible] from the venerable [illegible] through [illegible] classic shades, it is simply [illegible] to hear the [illegible] march from [illegible] "Faust" brayed out by coarse brass [illegible]. In the Church, after prayers and literary addresses, the same boisterous [illegible] harmony is still more aggravating because so unescapable within walls; and then at the dinner table and festival, the Phi Beta Kappa [illegible] have the fine influences of such [illegible] thoughts [illegible] prompting, there [illegible] the part of Mr. [illegible] the shape of speech or poem, suddenly and coarsely broken in upon by these ferocious blasts of tubas and trombones, [illegible] by way of overture with all the [illegible] of Der Freyschütz fiercely served up and sentenced [illegible] an interminable potpourri, [illegible] down from the Symposium of the Gods into the dry [illegible] whose memory [illegible]

Verily [illegible] where so much is far better than any but the right kind of music. Better heard without music, than with music that is loud and rough and [illegible] out of place. Swing [illegible] music will suggest itself particularly here. It is too much the custom of our people at festivals, dramatic performances, &c., to fill up all the intervals with music, without the least regard to fitness. After an act of Hamlet has taken full possession of your mind, out bursts a noisy clattering polka, or a coarse march, or a piece of sensation noise [illegible] from the orchestra; in German theatres we found it pleasanter with no music between the acts, unless it were musical illustrations added to the play by kindred genius, like Beethoven's "Egmont," or Mendelssohn's music to "Midsummer Night's Dream," opportunely because the train of thought and feeling was not rudely broken, or if there was need of [illegible] there was a chance to talk with neighbors undisturbed by [illegible] noise. Time and our own [illegible] are not a [illegible] justify such [illegible]. We do it because it is the [illegible] and customary thing to do; we take for granted that we need it when we should be better off without it.

Speaking of another Festival we have complained of too much speaking; we have cause often to complain of too much music. Music in a place where [illegible] it were better there were [illegible]. The truth is, [illegible] done too much by [illegible] as a secondary thing to some other more [illegible] circumstance [illegible] "conventional relic." Music to be enjoyable, must be principal, and claim attention on its own account by as good a right as sermon, speech or poem. How [illegible] Commencement days at Cambridge would seem to be the very occasion for introducing a reform in [illegible] custom now "more honored in the breach than in the observance" where taste, refinement [illegible] should preside over all else, a [illegible] to take the [illegible]. Why resort for the annual [illegible] of those days precisely to one would for a [illegible] parade in the streets?

Cannot some gentler kind of music more in the spirit of the hour be easily provided? At the dinner, for instance, [illegible] speech [illegible] the point that we need the still, [illegible] and more subtle language of pure tones, why shall not the Muse respond as art, equally [illegible] with local [illegible] and sympathetic instinct, in the shape of a chorus [illegible] of vocal harmony or quartet of strings [illegible] (of course brief) selection from one of the masters of poets [illegible] (and Harvard has such among her own [illegible]) An orchestra, of course would be the perfect thing, but perhaps out of the question [illegible] on account of the expense. At all events, a beginning in the right direction may be made negatively by simply dropping out the music that is so disturbing, [illegible] more [illegible] to the [illegible] and the [illegible] of [illegible] coming. At the dinner we have referred to we think every guest felt relieved when the musicians, [illegible] their [illegible] shouldered their heavy instruments and [illegible] free and happy; now we could escape ourselves to the spirit of the hour and go in for a good time without a fog!

ERRATA.—The article "About Fugues," in our last, owing to an [illegible] in the [illegible] of the correction of [illegible] to more [illegible] quarters, came out pretty thickly strewn with errors of the press. Thus "[illegible] (for unalterable) [illegible]," "[illegible] (for [illegible])," "[illegible]," "[illegible]," [illegible] ——it should be added "seem (for seen) all his genial Mozart" &c. &c.

MR. H. L. BATEMAN has announced the engagements which he has made during his late visit to Europe, from which we may [illegible] that the coming season will offer an astonishing novel as well as interesting in comic opera. Mr. Bateman has engaged

Digitized by Google

an entire French company, including the orchestra and chorus, for the reproduction of Offenbach's operas — "La Belle Hélène," "Orphée aux Enfers," "Barbe Bleue," and others, including "The Grand Duchess," now running at the Variétés in Paris, and pronounced the greatest success of the season. Mr. Bateman's prima donna is Mlle. Tostée, a pupil of the conservatoire and an eminent woman, who is at present starring at Bordeaux. The other members of the company are excellent artists, and enjoy a creditable reputation in Paris. The costumes to be worn in the new opera will be exact [illegible] of those now worn at the Variétés, and are to be made by the same parties. In all the minor details for the representation of these operas, Mr. Bateman has been as thorough in his preparations as on the more [illegible] [illegible] to expense [illegible].

Quite as interesting as the above is [illegible] [illegible] [illegible] be announcements [illegible] the coming season. [illegible] is a series of [illegible] concerts [illegible] [illegible] of [illegible] known [illegible] to be given at Music Hall, the first performance occurring some time in January. The rest of these series will [illegible]. The [illegible] will [illegible] consist of English opera, [illegible] [illegible] a composer [illegible] [illegible] [illegible] will be [illegible] by vocalists of Boston prepared for the task by competent [illegible]. In addition to the best resident talent, [illegible] artists of reputation who will be specially engaged, will be employed in these concerts. — *Eve. Gazette, July 31.*

Les Orphéonistes. The whole of France is organized into choral unions or orphéons. They [illegible] all sorts of names — sometimes they are orphéons, sometimes more choral [illegible], a circle or club — sometimes [illegible] — sometimes friends. One can [illegible] the Sons of Apollo, another the Children of the [illegible], [illegible] the Hope of Paris, the Lyre of [illegible], [illegible] [illegible] of some other place. Time was when the orphéons, who consist mainly of [illegible] [illegible], no more than to sing the simple choruses of the [illegible] school. Now they can attack any [illegible] [illegible] works of the greatest masters. As a matter of fact, what they [illegible] are the [illegible] [illegible] of French masters — Halévy, Adolphe Adam, Ambroise Thomas, Gounod, Félicien David, and Laurent de Rillé. It is quite a [illegible] [illegible] [illegible] upon the choice of music [illegible] [illegible] choral [illegible], which are to be represented in Paris by eight thousand voices, all [illegible] the prize. The [illegible] to break them up into batches, and to hand each batch [illegible] a separate [illegible].

Minstrelsy as it was. Elegant musical young men are apt, be glad that they did not live four hundred and eleven years ago. That is how the King [illegible] applied the agreed phrase to [illegible] band: "The King to all, etc. Know ye that whereas Walter Haliday, Robert Marshall, William Wykes, and John Clifford [illegible] [illegible] [illegible] for a [illegible] of our [illegible] [illegible] [illegible] the ways of all [illegible] and the [illegible], want a [illegible] in their [illegible] for our [illegible] approved [illegible] youth, and [illegible] to take [illegible] wherever they can be found [illegible] [illegible] [illegible] in their natural limbs, and well taught in the art of Minstrelsy and [illegible] [illegible] to our service at our wages. And we command you that you [illegible] diligently as the persons and do them, and carry them out as the form aforesaid." With you [illegible] it was in those days. If [illegible] a horse or a [illegible] [illegible] was a strait for the king he had [illegible] [illegible] — *Athenæum.*

Cherubini's Manners. M. Jules Janin tells this anecdote: Once upon a time there was in that Paris, forgetful of [illegible] [illegible] a corporal, a man, an ingenious professor, affectionate artist. Cherubini, the musician [illegible] delighted [illegible] [illegible] for [illegible] [illegible], [illegible] [illegible] [illegible] and [illegible] touched by Heaven. [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] he hardly carried [illegible] [illegible] [illegible] a school which [illegible] [illegible] [illegible] he had opened at his own expense. His [illegible] of those [illegible] children with more than paternal [illegible]. To the hungry child he gave food, and he gave clothes to the [illegible] [illegible]. He loved [illegible] and [illegible] with these [illegible], who often lacked [illegible] gratitude, and respect for him. Among Choron's scholars [illegible] [illegible] [illegible] especially who kept [illegible] [illegible]. One of them was [illegible] [illegible] who became Duprez, and he [illegible] [illegible] the world and the great Rachel. He loved her one winter's day [illegible] at the street a [illegible] [illegible] into herself and [illegible] [illegible] that [illegible] [illegible] [illegible] he [illegible] her [illegible] at school. He [illegible] of [illegible] a [illegible] of her. She, directed by her genius, quitted the lyric drama for the [illegible] tragedy of our old poets. In [illegible] she became Rachel and had [illegible] from triumph to triumph, carrying with her all Paris, and perpetually bring[ing] [illegible] enchantment and success. At the height of this immense joy she thought she should like to play her great part, "Hermione," at the Grand Opera, and [illegible] that very theatre where her old comrade, Gilbert Duprez, kept the strong attentive and charmed by the inspiration of Rossini and Guillaume Tell. To hear was to obey this eloquent woman. So she played at the benefit of that respectable and worthy [illegible], whose career was suddenly interrupted at the very time his voice was strongest and most beautiful. [illegible] this night there was a crowd at the Grand Opera. "Hermione" carried [illegible] and triumphant, perfectly at home in this immense space. She herself alone was able to supply the place of the orchestra and chorus. She became [illegible] by her own passion. [illegible] [illegible] [illegible] you [illegible] have [illegible] [illegible] to [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] was one of the most [illegible] [illegible] perhaps it was the most [illegible] [illegible] [illegible] of all her life. She retired from the stage amid an [illegible] applause, [illegible] [illegible] you [illegible] her [illegible] to the drawing-room where [illegible] a daughter [illegible] [illegible] the royal mantle. She then closed her eyes [illegible] [illegible] her heart beat [illegible] [illegible]. "Why, how now I [illegible] a [illegible]!" When at [illegible] the name to [illegible] she caught a [illegible] [illegible] [illegible] [illegible] of that great [illegible] filled with [illegible] of the [illegible] of Choron, her great master. This was, indeed, the [illegible] good natured glance [illegible] [illegible] [illegible] he [illegible] [illegible]. She has been [illegible] [illegible] a half faded crown [illegible] the crown [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]. "Now all to Rachel's drawing-room was [illegible] [illegible] [illegible] [illegible]. The [illegible] [illegible] to the [illegible]. [illegible] as the [illegible] chamber [illegible] [illegible] at all [illegible], such a [illegible]. The crown on old Choron's brow was placed there by his [illegible] Gilbert Duprez, [illegible] [illegible] [illegible] at his gentle master after the evening of success of his [illegible] [illegible] Guillaume Tell. *Sic transit!* "Twas the [illegible] [illegible]. Duprez [illegible] it as the first [illegible] of [illegible] glory. At the sight [illegible] [illegible] and [illegible] Mlle. Rachel [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] it but with [illegible] [illegible]. In a second she was [illegible] back to her tender years [illegible] *La Cité* [illegible] [illegible] a [illegible] [illegible] the benefactress and the [illegible] of the [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]. She [illegible] Duprez a [illegible] [illegible] her own [illegible] to her. She began to [illegible] it. Just at the moment the door of the drawing-room, in which Duprez seemed to [illegible] [illegible], opened. The most beautiful [illegible] of the ballet, before entering on the stage, brought to Mlle. Rachel the flowers and crowns thrown to her and which filled the stage. She said at [illegible] with a [illegible] [illegible], "They are yours, and I [illegible] you [illegible] [illegible] [illegible] [illegible] [illegible] who threw them to you." Then cheered, and [illegible], [illegible] [illegible], the beautiful flowers, [illegible] were [illegible] [illegible] in the [illegible] [illegible]. Mlle. Rachel kept only one crown. It was braided in the [illegible] [illegible] of [illegible] and [illegible] were [illegible] [illegible] [illegible] of [illegible]. When at last she [illegible] to [illegible] home [illegible] [illegible] [illegible] [illegible], took possession of the crown [illegible]. Duprez himself had [illegible] [illegible] before placed on [illegible] [illegible] [illegible] still [illegible] [illegible] [illegible] Choron's head with her own [illegible] [illegible]. As Duprez was dressing for the stage next day, he admired [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]. The very same day Mlle. Rachel [illegible] [illegible], [illegible] [illegible] that [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] were tempted to make a [illegible] [illegible] of all sorts of [illegible]. The [illegible] [illegible] [illegible] [illegible] them [illegible] a royal [illegible] [illegible]: "I beg your pardon, gentlemen, but not one of [illegible] shall [illegible] a crown of [illegible] placed by Duprez, the singer, on the brow of our master Choron."

Say the [illegible] of the [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] the Paris Exhibition for a [illegible], [illegible] [illegible] [illegible] [illegible] — [illegible] [illegible] and [illegible] [illegible] [illegible] [illegible] and [illegible] [illegible] [illegible]. This [illegible] enables the performer to produce all the chromatic notes and [illegible] play [illegible] any key without the change of crooks.

The museum of the Paris Conservatoire has lately been enriched with two singular instruments. One of these [illegible] a portative [illegible] [illegible] constructed in China about the [illegible] century — in other words when organs were unknown here or in Europe; [illegible] one was used at Compiègne for the first time in 757. The other instrument is a [illegible] made for Marie Antoinette in 1790 by Pascal Taskin. This clavecin is remarkable for the [illegible] [illegible] [illegible], and what is [illegible] [illegible] [illegible] [illegible] [illegible] of the unfortunate queen. — *London Orchestra.*

Special Notices.

DESCRIPTIVE LIST OF THE

LATEST MUSIC,

Published by Oliver Ditson & Co.

Vocal, with Piano Accompaniment.

O wanted [illegible]. Song.	*W. O. Wrighton.*	30
Launch the life boat. Song.	*A. Pilkington.*	30
The [illegible] [illegible] [illegible]. Song.	*Mrs. Gorse.*	60
In the Grave I'll [illegible] [illegible]. Duet.	*S. Glover.*	30
Angels' [illegible]. Duettino.	*Mad. Sainton Dolby.*	[illegible]
The gift and the giver. Sequel to "The Stirrup Cup."	*Arditi.*	30

A list of pieces by accomplished composers. [illegible] [illegible] is buying any [illegible] of them.

[illegible] by the summer sea. Song.	*M. D. Sullivan.*	30
[illegible] Laddie. Ballad.	*C. A. White.*	30
O help little Mary, the drunkard's child!	*Mrs. Parkhurst.*	[illegible]
Baby's gone to sleep. Song.	*L. O. Emerson.*	30
Sweet Cordelia. Song.	*W. F. Heath.*	30
Lilly Pearl. Song.	*A. Venn.*	30

More ballad-like than the preceding, and including [illegible] [illegible] [illegible].

New England Soldiers. Song and Chorus.	*C. A. White.*	30
Maiden Blushes. Song.	*M. Keller.*	30
A bold and gallant soldier. Song.	*J. Hopkins.*	30
The [illegible] [illegible] Daughter. Song.	*Gasoldo.*	30
The King and the Miller. Bass Song.	*M. Keller.*	30

A [illegible] of energy and [illegible]. Try them all.

The yaller girl that winked at me.		30
Smoke your pipe at home.	*G. H. Tomp.*	[illegible]
Pretty little Sarah. Song.	*F. Mozeila.*	35

A trio of good comic songs.

Thou who knowest how [illegible]. (Tu che la vanità.)	"*Don Carlos.*"	30
O fatal [illegible]. (O don fatale.)	" "	30
Ah! weep not. (Non piangete.)	" "	40
In the lovely garden. (Nel giardino del bello.)	"*Don Carlos.*"	30
Carlo, sole joy.	" "	40

Including in [illegible] [illegible] opera.

Instrumental.

Mighty Junction Galop.	*C. Coote.*	40

[illegible] over the [illegible] with [illegible] energy and has a good deal of the engine.

La Serenata. Don Pasquale. Op. 72.	*J. Hopkins.*	30
Une perle de Venise. Barcarolle.	*Valmont.*	40
[illegible] [illegible] [illegible].	*E. Mack.*	40

Three novelties, the [illegible] and longest being an arrangement of the famous serenade.

[illegible] for Guitar.	*W. L. Hayden.*	35
Fairy wedding Waltz.	" "	25
[illegible] Waltz.	" "	35

Mr. Hayden continues his good work of furnishing popular pieces to guitarists. A good selection.

Love's last [illegible]. [illegible].	*V. B. Aubert.*	40
" first " "		50
Le Clairon des Zouaves. [illegible] militaire.	*J. Eyshard.*	30

Both [illegible] could hardly [illegible] when the Zouaves sound the trumpet, which they do [illegible] [illegible] [illegible] air.

Books.

25 Etudes Mélodiques. *J. Concone.* 3 books.	Each	1.00

Concone shows a beautiful taste in these, as in his vocal studies. Very agreeable practice, and not difficult.

Music by Mail. — Music is sent by mail, the expense being [illegible] [illegible] for every [illegible] [illegible] [illegible] [illegible] [illegible]. Persons at a distance will find the conveyance a saving of time and expense in obtaining supplies. Books can also be sent at [illegible] [illegible] rates.

Digitized by Google

Dwight's Journal of Music.

WHOLE NO. 688. BOSTON, SATURDAY, AUG. 17, 1867. VOL. XXVII. NO. 11.

For Dwight's Journal of Music.

Towards the East.

IN MEMORY OF GEORGE LEPPITCHER [illegible]

Towards the East, with song and light
The earth with one ease [illegible] life,
Looking towards the Fatherland
We hear him in our Forest Hills.

We wreathe a lily blossom fair and sweet,
The Viol which is silent now
And lingering gaze through falling tears
Upon thee calm and holy brow.

Oh friend beloved only the form
Which held thy soul the earth receives,
While here 'mid tender songs we strew
The grave with flowers and summer leaves.

For thou art not withdrawn and when
Beloved and gifted ones once more
Strike the deep chords thy spirit loved,
Each o'er a vast, pathetic score,

Then a little [illegible] or when the gleam
Of winter fires thy home shall light,
Unto thy loved ones gathered there
Thy soul shall come on Christmas night.

No last farewell we breathe to thee,
We look towards the East again,
The Morning and the Fatherland,
And say "Oh friend, Auf Wiedersehn."

W.

Gounod's Romeo and Juliet.

BY HERMANN STARCKE.

(Translated for this Journal from the Neue Zeitschrift für Musik, Leipzig.)

Every time there is a new opera brought out in Paris, we cannot resist the disagreeable impression which the [illegible] shows and so upon us. There are not [illegible] cultivated people who have come to hear the new work and form an opinion about it. It is a public which seems not capable of judging and which, without having heard a note of the work, brings with it an opinion ready made. Accordingly the first measures of the overture seem to be more dangerous than the most dangerous production of a circus rider. One can compare a composer who writes an opera in three or five acts and has it performed on a Parisian stage to the owner of a house, who is obliged to make as many jumps as there are stories to his house. First act: first story—a slight sprain: one can recover from it; second act: second story—a broken arm or an injury to the spine, all curable; third act: third story—if the unlucky man comes off this time without fatal damage, it must be miraculous; and a rocket is not rarer in these days. Gounod has just ventured upon five such leaps and broken neither arm nor leg; on the contrary he perhaps never was so safe as he is now. After seeing this new work of Gounod several times and reading through the score attentively, we cannot keep protesting against the [illegible] criticism which has received such an extravagant enthusiasm, an enthusiasm that seems to put wholly in the shade the effect of masterworks, like the "Tell," the "Hamlet," the "Domino Commodato," the "Tartuffe," the "Iphigenia" and "Alceste," the "Don Juan" and "Fidelio," &c., before which the most high-souled fanaticism has bowed to the dust. According to the Parisian critics nothing beautiful is left except the "Romeo" of Gounod. Is not the greatest testimony which they can give of themselves to fall into this tone of unmeasured eulogy about Gounod's work (which certainly contains much to be [illegible]). The most glowing enthusiasm must have come and receive before it can pass for judgment.

Allow us here to leave the Gounod question, for a moment, and state some particulars in regard to Shakespeare's drama, which perhaps are not yet generally known. That owes at proper origin to two Italian writers. In the first place, Girolamo della Corte published a work, similar to Shakespeare's, called "The Lovers of Verona." The same material was afterwards treated by the Italian poet Luigi da Porto. Later still Shakespeare created his immortal work, in which at all events he made use of the above named authors. Girolamo della Corte relates the tragical affair between the Montagues and Capulets families as historical; he even indicates the burial ground where Romeo and Juliet are supposed to lie buried and describes up to exactly a somewhat elevated place near Verona on which a convent may be found to-day. At Shakespeare's time there existed an English translation of Luigi's work by Arthur Brooke. This very probably served Shakespeare as the source, without his binding himself closely to his handling of the material. According to Luigi da Porto, Juliet awakes just as Romeo has drunk the poison: then follows between the lovers a great scene, rich in lyrical and dramatical beauties. Quite differently is the palace scene related by Girolamo della Corte. Romeo dies of the poison before seeing the awakening of Juliet. She, instead of ending her life with the dagger, swoons away in the [illegible] which seems her at the sight of the dead body of her husband. This act with the poet is full of the finest moments and the noblest poetic thoughts. A not less effect on scene is that, where Girolamo represents the first meeting of the lovers. Shakespeare, without directly translating, has treated it in almost entirely the same way. Purely and alone the work of his genius is the Balcony Scene, which is found neither in Girolamo's nor in Luigi's drama and which never yet has found its counterpart in ancient or in modern poets. The like of that could only Shakespeare's genius create.

Like nature with her ever lovely charms, this drama has tempted many musical heads to reproduce it. Already in the year 1793 the pianist Steibelt wrote a sort of melodrama "Romeo and Juliet," the principal part was intended for a once celebrated singer, Mlle. Sara. It was performed that same year in Paris on the Théâtre Feydeau and the success stimulated many musicians to further attempts. Three years later appeared in Milan the Opera "Giulietta e Romeo" by Zingarelli, which was chiefly a affair for the three Italian singers, the soprano Crescentini, the tenor Bonelli and Mlle. [illegible] (aunt of Giulia Grisi.) In the same city for the same theatre, and availing himself at all events of Zingarelli's score, Vaccai, in 1825, also composed a "Giulietta e Romeo," of which an aria (Andante "Ah, se tu dormi") has maintained itself to this day although the composer is forgotten by the public and musicians. Finally in 1830, Bellini's "I Montecchi e Capuletti" was produced at the theatre in Venice. It was chiefly the two sisters Giulietta and Giulia Grisi who for a long time sang this work and helped to give it a lasting success. Hector Berlioz is, so far as we know the only one who as a musician in his great dramatic Symphony has soared up to Shakespeare. [!] His score alone has shown itself capable to express Shakespeare's world of thought and render back in music the sublime expressions which the great poet calls forth within us on the stage.

Now as to this latest reproduction of the Shakespearean drama, the first thing to be said by way of preface is, that such people as Messrs. Carré and Jules Barbier are not capable of furnishing a text not unworthy of the original in any the least. They have shown as long since as the "Faust" and "Mignon" dramas, which they have dragged down to downright farce. But also with regard to Gounod's score one must confess, if he takes there for a trace, that something essentially different was expected, and that this work is nothing but a simple confirmation of the prophetic idea of J. J. Rousseau. He and Voltaire, both of whom have written immortal pages upon the French lyric and dramatic opera and have unquestionably had a controlling influence on its development, predicted simultaneously the [illegible] of the opera. Who else but they must answer for [illegible] of Gounod's work appears so weak and faulty! To say the plain truth the fault lies with the "little church-bell."—In the old churches there is a little bell attached to the organ, which is put in connection with the officiating priest, who has to lead the choir and of which the object is to warn the organist while he is playing of the entrance of the verses. Now as soon as this little bell rings, the unhappy organist is obliged to break off his improvisation and drop the theme which he has just begun. Unpleasant as this may be, the proceeding is necessary for the church service requires in a certain respect quite as much precision as the putting of an opera upon the stage. The officiant determines the course of the church scene as he pleases and sees fit, and the organist is pledged to submit to his arrangements, and is paid for that. If the bell sounds too early, then, for better or for worse, he must terminate the spinning out of his improvisation and try to effect a transition into the required chord as quick as possible. If on the contrary he has to wait too long for the bell, then he is obliged to lengthen out the filling per fas et nefas. For there he sits his hands upon

the keys, he fell upon the pedal and his eyes fixed on the unsuccessful bell and he attempers all possible things, a famous comes into his head and feet abruptly curtailed octaves, unmeant chords, passages which any gushing. In the anguish of his heart he often calls in the aid of the great pedal to make the finale as impressive as possible by means of ear-thunder!—If a composer has the misfortune to write an opera for a Parisian theatre, he must follow the innumerable whims of the theatre director. The author is no longer master of his work. The director says to him in the most courteous manner: "I wish to have this or that dropt out, and that or this scene lengthened some ten to thirty minutes so as to bring in some kind of a ballet or effect of decoration." Then the modest and the only way for the composer is to comply with the given orders, if he have any intention, under such circumstances, of having his work put upon the stage. He can stay quietly at home during the rehearsals—the director takes care of all the rest.—One has only to see and hear the new Gounod opera and he will find this confirmed.

Most of the Imperial theatres, of which the French are as proud as ever were the Roman people of their name, are continually bringing out older as well as newer works according to the most arbitrary notions. A chief requirement before all things is the Ballet. Even Shakespeare they have not failed to bless therewith. In "Romeo and Juliet," as in every other work, the action is continually interrupted and suspended at the moment when it is growing most interesting, by a ballet or some sort of decoration effect. The way of introducing this is extremely simple. If the principal characters are merry, the ballet takes part in their pleasures; if they are sad, you wish to divert them and—you dance.—We see a holy manner that it is customary at Court and in great houses to dance when one is in bad humor and disposed to weep; but on the stage they dance and sing and leap while the fate of the principal persons is being decided behind the scenes. Preachers, soldiers, pages, duels dance; there is dancing at funerals—in short they dance à propos de tout, as the French express themselves.—O Shakespeare, what has been made out of thy "Romeo?" What is left, by the Parisian workmen, of the tone of the comic humor of Juliet's nurse, what of Capulet's tenderness—and of his anger?—What has become of that enchanting of all love the balcony scene? Where is the humor of Mercutio and the dreamy fancy of Friar Laurence? Out of Romeo they have made a student, who gives his grisette a rendezvous in the garden of the Luxembourg.—Indignantly we ask these French butchers and garblers, who has authorized them to call these job-work "Romeo and Juliet"? why have they not named it "Alfred and Rosalie," or "Lischen and Fritzchen?"—We have now a Shakespeare "Romeo," and another by MM. Carré and Barbier; a "Faust" from the same they and another from Goethe's; a Goethe's "Mignon," and a character by the above named workmen, to which they have given the same name. The Venus of Milo and the masterworks of Michel Angelo are hurled from their pedestals into the dust, and here and there a desperate urchin has the audacity to play with an arm or leg that has been broken off!

Compared to these melancholy experiences all the text workers, Gounod's music in certain moments certainly stands considerably higher. The best and most valuable piece in his opera is the introduction, which he calls *Ouverture-Prologue*, yet this designation seems unfounded, inasmuch as the chorus it contains relates the tragical end of the drama; the whole should much rather therefore have been called *Ouverture-Epilogue*. The music of this short introduction is beautiful and more bold of the brave. But here Mozart's *Don Juan* has considerably influenced the composer. The Opera itself begins with a Polka-Mazurka, worthy of being danced at Kroll's establishment in Berlin. To the melody the chorus sings: "*L'heure s'envole*," &c. The following air "*Ah quelle est belle*," is worth more and has grace and nobleness in its melody. But its good impression is again completely obliterated by the following number, which seems strange indeed, and to which is appended the noisy humming song of the Capulets "*Allons jeunes gens*." The whole of the last part betrays and is also descent from the Mozart and Haydn Masters; but here the instance lacks the peculiar accent.—The ballad "Queen Mab" is built upon motives, if not very orchestral effects, which produce rather a bizarre than an original impression. It one will call to mind Berlioz's orchestral movement, he will find at once the difference between the two compositions. With Berlioz one sees and feels Shakespeare at the very first bars. That is Queen Mab, a the nutshell, drawn by "little atomies," with spider's webs for traces; here a fairy atmosphere floats round us. Gounod's Queen Mab on the contrary makes the impression of a clumsy power, which disturbs and plagues us in our sleep. This ballad is followed by a pretty phrase: "*Il nous faut*," which is attached to Schorno of the friends of Romeo: "*Vous êtes prises vos*," two numbers of apt and tasteful invention, the only objection to which is, that they have been too much shortened and passages marked out without enough regard to the musical sense. After these, Carvalho (Juliet) has brought before the public a vocal waltz: "*Je veux vivre dans le rêve*," which transports us to the *Cafés Chantants* of the Champs Elysées; there appears a Duo: "*Ange adorable*," sung by Michot (Romeo) and Mme. Carvalho, which is as cold and big as the icebergs and gives us various matter for reflection. Well may one ask here: Where is that fire of passionate love, which ends so tragically? It might be called a duo of automatons. The first Finale is just as poor and empty as the first opening of the act. Yet, taken together this Act is the best of all the here and there one finds a good musical phrase, passage, scene and mood. The answer, what this Act finds with the Parisian public, is due to the effect so happily chosen for that public: Mazurka, Menuet and Waltz.

The Second Act begins with another very feeble number, namely "*L'amour, l'amour!*," upon many happy moments in which there continually follows phrases cold and saying nothing. In the Balcony Scene, the tenor (Michot) does not give enough heed to his voice; he does not trouble himself at all about Juliet's reputation and seems to think he is not compromising her if he does sing like Verdi's Troubadour in the third act. The chorus of the patrol: *Personne, personne*, &c., has a well marked rhythm, although the leaven on the chorus is not new. The following Duo, a failure at the outset, shapes itself a little more interestingly as it goes on. But the two lovers the whole time appear sleepy, heavy, icy cold. What delight the soft ear would have caused to all concerned, had he only pulled the little bell here in the second act!

If we speak of the Trio-Quartet of the Third Act, it is to accuse it of being an imitation of the Trio in the fifth act of the *Huguenots*. Compare the following Finale with *La Fille du Regiment* and with the "Blessing of the Poniards" in the *Huguenots*, and you will find not too much resemblance, especially in the latter which, so far as Gounod has not transported us by his scenes into the Middle Ages, that the "Daughter of the Regiment" in point of rhythm does not stand a great way off. The Duo in the Fourth Act is certainly the weakest and best part of *tenore* in the whole, yet it owes the impression it makes more to the charming *personnes* of the voices, than to the intrinsic value of the theme itself. All the rest of this Duo is massively and most airy; every Concert-listener may with it. Most especially in the Allegro does the composer appear on a level with the great poet; the sense, like the situation, is passionally and pathetically beautiful; and if Gounod had written nothing else but this, he would have proved that he possesses a great genius. Also in the following Quartet we find a very beautiful part, sung by Capoul. The Romance of Friar Laurence, where he foretells describes the effect of the narcotic, is a complete failure. Now follows a March, played upon the so-called new Sax instruments, which is kept in a sonorous, broad style but reminds us of a walk that we have heard before; besides, it utterly lacks the character of a wedding march. Of the whole chorus there is nothing further to be said, except that you find therein a deal of noise without sense. The fourth Act, again, ends cold and devoid of interest, and at the moment when Juliet is supposed to be dead, the chorus of some 300 persons indulge itself after a long and tedious declamation, in shouting out the two words, "*Juste ciel!*"—and the curtain falls. Here would have been the moment for the composer to introduce a musical generation, like that of the immortal poet. But the introduction to the Fifth Act vanishes completely, and this is a sign of Gounod's dramatic weakness; for after the Italian composer had created the fine number: "*Ombra adorata aspetta*" even Halévy in his *Guido et Ginevra* was able to offer something considerably finer than Gounod.

We have endeavored, in the above remarks, to give a general exposition of the worth of the last opera of Gounod. Here and there only musical beauties show themselves, and these not seldom with the imitation of other masterworks; only after the word of the composer they are skilfully disguised under the *trompe-l'oeil* of a well-invented and carefully elaborated instrumentation.

Musical Letters by Ferdinand Hiller.*

THE FORTY-FOURTH MUSICAL FESTIVAL OF THE LOWER RHINE AT AIX-LA-CHAPELLE.

[Continued from page 75.]

With a work like Beethoven's C minor Symphony it must be evident to everyone that no explanation, however poetical, can cover a line for instrumental music of the highest class. How many performances have people attempted to [illegible]

*Translated from the *Nieder-rhein. Zeitung* for the London Musical World.

Digitized by Google

to this Titanic production! We may take the most important events from human life and from history, but everything appears petty in comparison; and, if we indulge in reflection, or pure thought, in order to draw from these sublime melodies a logical chain, it is just as though we were to pour water upon fire. The deliverance of the soul from what is common is the only programme of all true instrumental music; it is as noble as it is endless. The spirited performance of the symphony, which commenced the second evening, was one of the most brilliant points of the Festival. The public was most profoundly moved, and it was long before the [illegible] waves of applause were calmed. The spirit of Beethoven floated over the conductor and the orchestra.

After the deep impression produced by the symphony, the "Kyrie" and the "Gloria" from Cherubini's Mass in D minor had a hard task to maintain their ground, and the selection of these pieces cannot be considered a happy one. The D minor Mass is deficient in some of those qualities which often distinguish Cherubini so highly. It is anything but concise, and is [illegible] not the result of a mighty flow of thought so much as of reflective and artistic elaboration. Calculated for a small, but choice orchestra, it sounds, at least in many places, against being executed by large masses, which speak, rather than being out of it increased prominence to individuality. This is a pity because some of the works performed had made such large demands upon the contemplative [illegible] of the [illegible]. The pieces, too (under Ferdinand Hiller's direction) were admirably, and the soloists, among whom was, by the way, Herr [illegible], the tenor of Aix-la-Chapelle, did their best in the difficult concerted music. But the general impression was not so [illegible] though much pleasure of the highest appreciation were heard from the lips of many accomplished amateurs. Especial applause was, on the other hand, awarded to Schumann's passionate *Genoveva* overture. Brenning was the Conductor. The orchestra played it with verve, I might almost say personal devotion to their task, so that the execution of the whole was not merely fiery and full of expression, but, despite its many perilous details, altogether blameless.

The scenes from Gluck's *Orpheus* are among the most important ever produced in the domain of dramatico-declamatory music. They afforded Mlle. Bettelheim ample opportunity for display.

The young artist already celebrated, began her career as a pianist. It is no harm for a future prima donna to be conversant with Bach and Beethoven and [illegible] the [illegible] had gone through a course of [illegible]. Profound musical intelligence is manifested by Mlle. Bettelheim in every bar she sings. Her voice, extending over more than two octaves, is compact, possesses rare fulness and still rarer equality of tone. Mlle. Bettelheim had previously shown in *Judas Maccabæus* how varied were her conception and vocal art. With a feeling full of grace she had given the air "Die Freiheit [illegible]" while in the prayer at the beginning of Part Three she expressed perfectly the high purity of a devout spirit. With reverable and joyous devotion she had sung at all the rehearsals, and done almost too much. Her performance in *Orpheus* proved that she was not less capable of the most profound expression and romantic to grasp and render the most delicate effects of light and shade in Gluck's recitatives. Yet, [illegible] of a cold, [illegible] not completely under control—her alto executed double a [illegible] and listen this [illegible] for the great art by which the soul reveal everything with an organ not quite compliant to her will. Whatever else there may be no process for photographing a voice, and whether we [illegible], we are compelled to have recourse to phrases more or less empty in order to convey the slightest notion of it. But then photography [illegible] many [illegible] of another kind, and [illegible] reminds us how remembers them, as a fact which most certainly many of those present in the concert room at Aix-la-Chapelle recollected and turned to account.

The second evening was brought to a close by Mendelssohn's *Walpurgis-Nacht*, one of his most genial and original compositions, and, generally, a work that is unique of its sort. It was a real piece of good fortune that Goethe's poem, sparkling with life, and so magnificently constructed, both from a dramatic and a musical point of view, should have been left for Mendelssohn to treat, after being public property for half a century at the least. Among the things [illegible] with difficulty in the world are the right [illegible] for the right husband for a young girl and the right poem for a composer. And although there have always been [illegible] to meet and set them, the composers, the [illegible] have a [illegible] for the greatest amount of difficulty. It opera, Mendelssohn never succeeded in meeting with such a libretto as he required, and it is certain that it is owing to [illegible] circumstance that we are [illegible] by a work worthy to be ranked with *Die Zauberflöte*, *Fidelio* and *Der Freischütz*. In the *Walpurgis-Nacht*, however, he found a subject to satisfy his best inclination, the joy of Spring and the free air of Harvest, the fantastic element, and the light of the heart, which are [illegible] every [illegible]. But yet, however "the high symbolical [illegible] which Goethe's aims for [illegible] that it [illegible] us afresh every time we hear it eternally youthful work but the joyous, [illegible] this enthusiasm that glows, [illegible] clearly in it." That same joyous enthusiasm [illegible] the Conductor and those under him, and procured us a performance sparkling with life. Mlle. Bettelheim [illegible] part of [illegible] old woman from among the people"—and no one felt angry that she represented the old woman only [illegible]. Niemann sang the air of the Druid with a [illegible] which [illegible], and even the [illegible] "Christian watch" [illegible] at least the [illegible] to have [illegible] the circumstances. The part of the Druid is one of Hill's best efforts; he is completely master of it, vocally and intellectually.—It was [illegible] a truly elevated frame of mind that we left the place where the Festival was held. Brentano exclaims Goethe not! "Who can rob thee of thy light?"

(To be continued.)

Religion in Germany

NEW ENGLAND AND GERMANY COMPARED.—THE GERMAN SABBATH.—DUTY OF THE PULPIT.—[illegible]

[Correspondence of the [illegible].]

LEIPSIC, July 11th, 1867.

Mr. Dickson, in his work upon America, after speaking of the propensity of New Englanders to run to religion in a strong drink, confesses himself at a loss[?] [illegible] for the [illegible] other [illegible] and harmless amusements. [illegible] a Northerner [illegible] further [illegible] that, as we [illegible] from our lives all other amusements, enjoyments and recreations, religion becomes actually the only outlet left us, and we must find our amusement, recreations, pleasures and quarrels in it to some extent.

The Germans, frightened at the [illegible] degeneration of the early reformers, have [illegible] all manner of belief and founded all [illegible] from which most of [illegible]. At least [illegible] they seem to have ended on a body upon the broad ground of rational [illegible] which to come fresh from the [illegible] of New England seems refreshing and delightful. They [illegible] not go to [illegible] or [illegible], a [illegible] and [illegible] Sabbath after [illegible] with a [illegible] through some religious experience. A man is [illegible] a religious [illegible] as there [illegible] heaven does to do [illegible] and [illegible] the [illegible] German feels the power and [illegible] of God [illegible] Christ but cannot satisfy [illegible]. Is it [illegible] a faith. If this county [illegible] outward [illegible] his [illegible] what he is a Christian no matter what [illegible] be. He does his own [illegible] of [illegible] and unconquered by doctrines and creeds. Why does he need them? Natural religion is founded on man's instinctive, free, undefined worship of an idea, whether that ideal be God or not. It is founded on the love and humanity of man to man, and what more does one need for his religion than this manual? We have prescribed rules and regulations, with which our spirits are bound from infancy, and free, unspotted truth, begged of fewer simple rites and harassed, is crushed under the heel of public opinion. What man with us ever stand out against our various sects and creeds without having directed against him the opprobrium of the whole community? What man is not forced, in self-defence and in order to maintain his position in society, to adopt the religion of his community?

I stand [illegible] a broad, common ground of worship, [illegible] right men, which [illegible] shadow of [illegible] by [illegible] and often by hatred. If a member of one society [illegible] his friends are common worshippers, finds himself unable to accept all the doctrines, he is no longer a Christian and a brother [illegible] and is an outsider to another society. How many are the secrets unfolding [illegible] from [illegible] to accept a belief [illegible] never [illegible]. How [illegible] show but [illegible] are forced into a system which they do not understand and from which when once in and as many [illegible] they dare not recede? Who [illegible] backsliding consequent hypocrisy and striving to keep up appearances which are only mockery? How much misery [illegible] pretence of religion. [illegible] behind the [illegible]. It is the constant struggle between the demands of the soul for a true, open, honest expression of belief, and the restraint of [illegible] of public opinion. If [illegible] small circle [illegible] how much of [illegible] throughout the land! The Germans seem to have passed out of their narrow path of belief or perhaps they as a body were born to it. It [illegible] directly appeal to the German mind. They choose to worship God with the simple faculties which he has given them rather than plunge into a dreary region of doubt and clutching at it with one hand and some church doctrine with the other hide them [illegible] into heaven. Take their Sabbath for example. They stand on the broad ground that the day was made for man, and not man for the day. Their poorer [illegible] and [illegible] recreation to [illegible] and not lead them to worship a more [illegible] the Almighty God. Very many of them go to morning church before [illegible] in the morning [illegible] afternoon [illegible] a German [illegible] family of the most New England [illegible] Christian that I have seen, yet he sees no harm in a [illegible] walk or a visit to the [illegible]. "The [illegible] I devote to my God," [illegible] "the afternoon and evenings to me and enjoyment, for the [illegible] and rest of the week." This is the general mind of the people. [illegible] and promenades are full and the gardens crowded. Strong people are seen, [illegible] in [illegible] shops, [illegible] of their whole family for a walk, or listening under the trees of the beer-garden, children and all, listening to music.

Now who is this you [illegible]? Is it any better than compelling little children to attend two sermons and a Sunday school, or shutting them up with a [illegible] to read and a heart to learn? Is there a single New England [illegible] who does not look back upon [illegible] Sabbaths with the most lively horror? Is there one who would not have taken a [illegible] if he could have kept from his Sunday [illegible] on school till [illegible] Monday morning? Is it probable [illegible] the [illegible] that he [illegible] in the [illegible] any [illegible] love or reverence could possibly find in any one [illegible] an amount of horror and disgust which is felt for the day. In Germany the shops are closed, not because it is wrong to open them but because the Sabbath is for rest and quiet enjoyment. For this reason the museums and art galleries are all open, and few the [illegible] who have [illegible] all the week may have an opportunity of [illegible] themselves in those works of art which are the pride of their land. How could [illegible] after [illegible] in [illegible] a Sunday through the museums? [illegible] Germany. [illegible] and the same people [illegible] galleries, because the English [illegible] religious [illegible] any [illegible] except on the [illegible] of open shops and [illegible] galleries upon the Sabbath. A [illegible] which of the two calls is preferable, the people [illegible] or [illegible] pleasure [illegible] the [illegible] of them they [illegible].

I [illegible] many [illegible] of the very few [illegible] Germany, even among the [illegible]. [illegible] brought up in the strictest manner [illegible] in the city and

Digitized by Google

engages in business. He resolves for some time the [illegible] to enjoy in a rational manner the only day which he can call his own. Finally he allows himself to be persuaded to take a walk, or visit a social concert, impelled thereto by his cares and labors of the week.

But these slight derelictions of duty not enough, he has passed the Rubicon; he has transgressed the circle in which he was reared and he [illegible] looks on at this with horrid eyes upon a Sabbath breaker. What is the result? He finds at first the man of [illegible] has not [illegible] committed any heinous crime, but the church [illegible] still [illegible] goes on from bad to worse, [illegible]. Had he been left to himself, in all probability [illegible] would have consented to going to church in the morning and [illegible] in the afternoon. Look at German students. Among the hundreds whom I am continually [illegible] one of the most [illegible] whose [illegible] the New England standard [illegible] whose lives are [illegible]? With an [illegible] You [illegible] in every Sunday [illegible] he shall [illegible] and think of the [illegible] cities. [illegible] between the church and the [illegible].

By [illegible] the people [illegible] of one [illegible]. Every child is baptised [illegible] beyond this is free. [illegible] may be. [illegible] and [illegible] as members of churches, [illegible]. It is [illegible] to see [illegible] church [illegible]. [illegible] "I attend church [illegible] the Almighty and [illegible] I believe [illegible] every day in my life I [illegible] myself a Christian." There is no [illegible] of the articles of faith of the church to which he belonged. A [illegible] I [illegible] man. I had also [illegible] church. He [illegible] "I profess a religion of my own" he said. "I love and so worship my God and who shall deny me the name of Christian or refuse me the privilege of worship with my fellow men?"

This would sound strangely at home, but why is it not the true Christian doctrine after all? The German [illegible] every [illegible] to be accountable to God and not to [illegible] members of [illegible] and that [illegible] between [illegible] of different [illegible] because church members and church-goers, [illegible] members of one Christian brotherhood, a universal church. There are many [illegible] but they do not [illegible] one another. [illegible] God [illegible] set of church documents and be a true Christian without passing through the [illegible]. Why should [illegible] religion, [illegible] and [illegible] towards [illegible]. Then all the narrowness and [illegible] would be done away. [illegible] judging our fellow creatures [illegible] belong to God alone [illegible] of religious [illegible] great [illegible] of our country on the road to freedom and happiness.

E. L. B.

Contest of Military Bands at the Exposition.

(Correspondence of the Daily Advertiser.)

Paris, July 22, 1867.

The Imperial Commission have had a rather golden day and a rather brilliant success in the "European concourse of military bands" held this afternoon in the Palais de l'Industrie. For this great [illegible] competition four prizes had been offered in the form of a number of gold medals worth 5000 francs, 3000 and 2000 francs respectively. Ten bands entered the list, and Austria, Baden, Prussia, Belgium, Spain, Holland, France and Russia sent their choicest musicians to uphold their national honor on this occasion. The beauty of the weather and the fame of the meeting drew together an enormous crowd, and long before the doors were opened an immense queue extended from every entrance, till they all mingled together confusedly in the distance. The vast hall [illegible] placed there for the first of July and its appearance was very impressive. In half an hour from the time of the first entries every seat, and not only that, but every standing-place, was occupied, and I presume full [illegible],000 spectators were present. The stone [illegible] and the [illegible], the galleries and the broad [illegible] were crowded with a dense mass of people who [illegible] up and down the vast building as far as the eye could reach. No [illegible] could [illegible] a grander scene in which to display the utmost [illegible]. The [illegible] Commissioner, [illegible] tickets to every person who applied and [illegible] reserved capacity had [illegible] to make [illegible] the [illegible] of their finding any accommodation in the centre.

At [illegible] past one before they [illegible] the doors and when [illegible] present [illegible] of the [illegible] and crowded [illegible] to arrive. One by one they entered the great [illegible] and passing over the [illegible] marched the whole length of the building to the places assigned them. The [illegible] Baden came first. These were followed by the Prussians, a noble body of men and [illegible] in both [illegible], numbering no less than [illegible] performers. As they strode along in their blue uniforms [illegible] with their Prussian helmets bearing a long crimson horsehair crest, they were hailed with [illegible] and cheers. Not only from the [illegible] but from a multitude of Germans in the [illegible] came [illegible] and [illegible] of "Die Preussen! Die Preussen!" accompanied by waving of handkerchiefs and repeated bravos. They were followed by the Austrians in a [illegible] showy uniform of white, blue and gold, whose reception was hardly [illegible]. In fact, notwithstanding [illegible] the [illegible] of the [illegible] were cheered and [illegible] and applause were never [illegible]. The [illegible] were the Russians, a sturdy and stalwart body [illegible] with [illegible] seconds and heavy tread they moved steadily forward [illegible] military order in their [illegible]. The [illegible] was the most showy of all [illegible] the [illegible] orange [illegible] scarlet [illegible]. They were [illegible] young men, of [illegible] complexion, [illegible] health and [illegible] expression was rather [illegible]. The [illegible] of [illegible] their appearance did not seem to affect them in the least.

The preliminary arrangements having been finally completed, the Baden band first ascended the stage which had been erected near the centre [illegible] of the hall and directly in front of the stand occupied by the judges, and began the first opus of [illegible]. But they quickly came to a [illegible] for [illegible] the Palace of Industry [illegible]. [illegible] for a concert room, [illegible] the Great [illegible] for the [illegible] was well [illegible]. [illegible] of [illegible] and [illegible] a [illegible] and [illegible] They were [illegible] "I [illegible] to be [illegible] of the [illegible] they [illegible]. Those [illegible] "[illegible] pas possible" and [illegible] every [illegible] from those who [illegible] the band [illegible] the German [illegible]. Again they began and again the [illegible] of [illegible] and [illegible] the great [illegible] of people. [illegible] the one half of those present [illegible] hear [illegible]. But these [illegible] and the [illegible] gradually [illegible] At [illegible]. During the rest of the [illegible] having [illegible] nothing [illegible] and showed they had [illegible] philosophy to make the best of their ill luck. Those that could hear listened with an attention [illegible] while those most remote [illegible] their [illegible] to the already uncomfortable multitude around the stage. They gradually overflowed the reserved [illegible] and [illegible] them, [illegible] that they [illegible] surrounded them they trampled under feet, and it was with great difficulty that the sergents de ville could prevent them from invading the seats of the musicians.

The [illegible] was followed by the "Overture to Oberon," which every band was required to give in addition to a [illegible] of its own selection as a common test of the capacity of all. At its close, which was [illegible] accompanied by [illegible] applause, [illegible] the people were by no means niggards of their approval — the Baden descended from the platform and their places were taken by the Spaniards. These belonged to the first regiment of engineers and conducted [illegible]. They were the [illegible] of [illegible] both [illegible] and personal appearance. I think I never saw more [illegible] looking men and [illegible] they were [illegible] of bad taste. They played [illegible] and [illegible] was not ill done, which is all that can be said in their praise. At half past two the Prussians mounted the stand. They were [illegible] of the other performers, with the exception of the [illegible] may be accounted for by the fact that they were selected from [illegible] among the Bands of the Guard and the regiment of the Emperor Francis. This fact, combined with their great [illegible] tended to make their music widely heard and more effective. Their piece was well selected and consisted of [illegible] from Le Prophète of Meyerbeer. To those who [illegible] the exquisite [illegible] of the [illegible] and the true musical sympathy [illegible] with which every performer interpreted the [illegible] of the great composer. The solos were given with [illegible] delicacy and [illegible] that [illegible] the audience [illegible] of delight. They could hardly await the [illegible] before [illegible] satisfaction. The "Overture to Oberon" was rendered with the same power. There was a vigor and confidence in the [illegible] that always mark [illegible] musical talent and taste, while the more delicate [illegible] of harmony [illegible] of momentary [illegible]. This whole performance [illegible] nearly three quarters of an hour and to those who heard it [illegible] that they will never forget. At its close the music which had [illegible] as powerful to "shake the dome," or equally [illegible] love, received [illegible] the very roof [illegible] and which did not cease till the Austrian company had fairly begun to perform their part in the great [illegible].

I know not if it was by design, though it probably was, that the Prussians and Austrians were [illegible] on this occasion, but it is the fact. They entered together [illegible] were side by side, and the latter played directly after the former. The Austrians were [illegible] that belonged to the regiment of the [illegible]. They were [illegible] in appearance, and [illegible] of them were but twenty years of age. They were [illegible] looking fellows, with light [illegible] complexions, [illegible] and altogether appeared [illegible] well in their showy [illegible] of white and blue. They performed the overture to "William Tell" and [illegible] credit. It is [illegible] and effective piece [illegible] of those [illegible] nice sense of harmony [illegible] that musical [illegible] light and shade, which [illegible]. The [illegible] were fully equal in [illegible] correct [illegible] rendering. I never heard it [illegible] well done. The difference between them and [illegible] was easily perceptible either in point of style [illegible] of expression or delicacy of feeling. The audience [illegible] silence only [illegible] approval [illegible] the last [illegible] tremendous [illegible]. Then again [illegible] they [illegible] from [illegible] made the [illegible] and [illegible] beyond [illegible] is indescribable. Why [illegible] in words that [illegible] but [illegible] which [illegible] their [illegible] with the triumphs of the great [illegible]

warm our souls as the lute of genius? "There's a beggary in the love that can be reckoned!" and there's [illegible] beggary in the words that can be [illegible] down in winged words, and in clearest [illegible] along the dull formality of types. Their [illegible] remains in our hearts, and will ever sound in our ears across the waste of time, but we cannot impart them to others.

At half past three the Belgian band began their share of the day's labors by playing [illegible] upon "William Tell." Their performance, though good, was not particularly impressive. They were succeeded by their [illegible] brethren from Bavaria, who belong to the first royal regiment of infantry. As their late Bavarian King is well known [illegible] of Wagner above every other [illegible] composer, it is not to be wondered at that they played a selection from one of the works of that composer. It was the Introduction and [illegible] chorus of Lohengrin, and was played extremely well. The audience were not, however, sorry to see them make way for the musical representatives from Holland, who numbered 56 and who [illegible] from France. [illegible] their hearers and thus gave great delight to the [illegible] and more [illegible] portion who, as the musical [illegible] that one [illegible] heart from every street organ, was [illegible] again to their [illegible], [illegible] a somewhat successful accompaniment, a regular [illegible]. [illegible] with an Irish applause, a large share thereof being an expression of boyish relief on the part of the real lovers of music present, that their [illegible] finished.

And now public expectation was on tiptoe at the approach of the [illegible] and [illegible] the real triumph of the day. Those of your readers who have heard the [illegible] music of the Garde de Paris [illegible] Tuileries [illegible] will not be surprised that much was expected of them [illegible]. They played the Clover of [illegible], and thus with [illegible] appreciation of [illegible] and [illegible] I hardly [illegible] possible that wood and brass [illegible] of wood and brass. [illegible] the faint murmurs of [illegible] and [illegible] with [illegible] sounds of melody [illegible] every [illegible] the [illegible] before. It is on an occasion like this that one appreciates the enjoyment of which God has made the human mind capable [illegible] presence of genius. For a moment after the notes had died away, the [illegible] and never was there a more [illegible] and universal applause bestowed upon any [illegible] of [illegible] I will not try to describe it, but it was all that the [illegible] imagination can conceive.

The Russian band had previously been placed between that of the Garde de Paris and that of the Guides de la garde impériale who were to play the [illegible]. They had chosen somewhat [illegible] the overture of [illegible] by [illegible]. It is a [illegible] of popular [illegible] brought [illegible] with the [illegible] that had preceded it. The [illegible] but hardly equalled [illegible] French. Nevertheless they [illegible] were placed so high, and their efforts were well received. The people cheered them to the echo, and when they [illegible] could [illegible] that they were well pleased though [illegible] of [illegible] single [illegible] field [illegible].

The [illegible] came forward at half past five and played [illegible] from the Carnaval de Venise. [illegible] in the midst of the [illegible] I could not understand. [illegible] they played with [illegible] and [illegible]. This, I presume, [illegible] and [illegible] concerts every evening in the garden before the Palais de l'Industrie, [illegible] for the [illegible] some agreeable [illegible] for all [illegible] of [illegible] of France. As the [illegible] of the evening came upon the [illegible] slowly towards the west, [illegible] forth [illegible] of [illegible] in harmony with the scene. Broad bands of light descended upon the people through the open windows under the dome. The pendant [illegible] of the great colored silk down to the end of the hall, blue and yellow, purple and orange, [illegible] with a brilliancy [illegible] for the eye. The huge [illegible] from the [illegible] to the [illegible] it [illegible] benediction. And still the [illegible] in their rich uniforms of scarlet and gold played on, and we listened in solemn silence to the harmonious [illegible]. Weary, hot and [illegible] standing for six hours, as many had done, yet they were not proof against the [illegible] and [illegible] by a feeling of [illegible] listened as one man. It was a fitting close to a ceremonial so grand, that so [illegible] should accompany one of the great and [illegible] operations of Nature, that melody so [illegible] should [illegible] the sun to his rest.

The enormous multitude were long in quitting the building. Nowadays as are [illegible] 20,000 persons cannot leave any space with rapidity. Many remained to hear the final award of the prizes. The [illegible] of these was [illegible] issued, for the judges [illegible] long—nearly an hour—before [illegible] at their decision. There was, probably, but little doubt in their own minds, as in that of the audience, that the Garde de Paris richly deserved the first prize and the only one. But it seems to have been decided from the [illegible] and [illegible] that no [illegible] should be [illegible]. From this [illegible] difficulties and give [illegible] satisfaction, three first prizes were bestowed upon the Garde de Paris, the Austrian and the Prussian bands respectively, and three second prizes upon those of Russia, Holland, and the Garde [illegible]. [illegible] very [illegible] of [illegible] the [illegible] and reminded one of Artemus Ward's method of dealing, with a similar [illegible] when he made all his officers generals. The [illegible] the whole thing is, [illegible] and as far as the [illegible] concerned all parties [illegible] as they did before. [illegible] bands [illegible] "three first prizes" [illegible] and we strangers [illegible] the [illegible] of the present [illegible] an delicious an entertainment, have every reason to be thankful.

Theatre Orchestras.

The [illegible] of most of our theatres being about to begin, it [illegible] not be out of place to [illegible] the [illegible] portion of their [illegible] could be [illegible] to make it a source of [illegible] to those who [illegible] cannot attend [illegible] performances of a higher class.

As many of our readers [illegible] perhaps no clear conception of the number and [illegible] of the instruments the [illegible] of an orchestra they [illegible] a [illegible] organization consisting of wind and string instruments. [illegible] of [illegible] who could [illegible] turn this [illegible] by [illegible] on [illegible] bills, "Overture [illegible] Full Orchestra," which [illegible] orchestra almost consists of from nine to twelve musicians.

The proper rendering of any orchestra music [illegible] the following [illegible] [illegible] violins, [illegible] violas, [illegible], [illegible], 2 flutes, [illegible], [illegible] 2 horns, [illegible] trumpets, [illegible] trombones, [illegible] and drums [illegible]. Total [illegible] musicians.

[illegible] for a theatre orchestra large [illegible], some music requiring additional [illegible] could not be performed if [illegible] were not given to other instruments of [illegible]. This [illegible] the instruments [illegible] important passages of their [illegible]. Although not [illegible] the [illegible] but of the [illegible] are generally made by German and French [illegible], and the passages for instruments not in the orchestra are marked by smaller notes in the part of [illegible] by the greatest care [illegible]. Some of these [illegible] of [illegible] and [illegible] by skilled musicians.

[illegible] very few of our theatre orchestras have more than from ten to twelve musicians, and consequently these arrangements must be still further reduced, [illegible] the [illegible]. Such small bands have generally [illegible] quartet, one flute, one clarinet, one trumpet, one [illegible], one trombone and one [illegible]. [illegible] of our theatre [illegible] to improve their orchestras of

horns and violoncello, those most important of harmony-expressing instruments. The effect produced by such a combination may be guessed at from the absolute fact that the proper arrangement of the poorest kind of music requires, besides the latter instruments, two clarinets and two oboes. Without these the performance of "[illegible]" music becomes an impossibility, no matter if leader and band be good or bad. A good musician never accepts an [illegible] in such an orchestra, but under the spur of absolute necessity and at the risk of his artistic dignity.

The requirements of the English melodrama necessitate very frequently the presence of the [illegible] the orchestra during the progress of the play. This consists only [illegible] of the [illegible] yet suffering [illegible], of the [illegible] early English [illegible] must be [illegible] by what the managers [illegible] as the [illegible] "characteristic music." It used to be formerly a matter of no little pride for a leader to be the fortunate possessor of a large collection of such small pieces, numbered and labelled: "Slow music," "mysterious music," "dreamy music," "[illegible]," "creeping [illegible]," "triumphant [illegible] music," "[illegible] music," "[illegible] music," "[illegible]," "[illegible]," "[illegible]," "wild music," "angel and demon music," etc., all to be used at the fitting moment. In one instance within our recollection, the "creeping murderer's music" was, through a [illegible] mistake, played at the [illegible] of Marguerite, while, on [illegible] Gounod's Waltz occurred [illegible] the dying groans of Juliet.

It is good [illegible] to say that our good theatre leaders can and do write appropriate music where it is required. But [illegible] the greater number cannot do so, and have no choice left but to borrow the needed music [illegible] appears of [illegible].

Once leader and band engaged, the managers ordinarily [illegible] the scientific music played between the acts, [illegible] to play nothing but pieces already too familiar to the public by the art of the organ-grinder, forgetting entirely, that the public, from the [illegible] not [illegible] of good and bad music.

We have often wondered [illegible] might almost [illegible] of [illegible]. Whenever good music is performed there are few but appreciate and applaud it. Even small orchestras have [illegible] Haydn's and Mozart's symphonies [illegible] of [illegible]. There is no earthly reason why a fragment of a Quartet, Sonata or Overture [illegible] not be given occasionally. Several [illegible] and German masters, such as [illegible] and others have written [illegible] for the express purpose to be played between the acts. [illegible] to be [illegible] why not select from Strauss and Lanner, at least well written dance music, rather than [illegible] the public taste by a hodge-podge [illegible] of sixty operas and other [illegible] of these [illegible] the [illegible] connection with the one that [illegible] music.

An intelligent manager might, instead of [illegible] to encourage his orchestra in the right direction, [illegible] two equally well-directed theatres, the [illegible] certainly [illegible] the one where the [illegible] of good music is more [illegible].

Does not the public at the concerts of the Camera [illegible] between poor and good bands, poor and good music? Does [illegible] audience [illegible] whenever a good piece of music is performed show at least that its beautiful [illegible] fail to [illegible] as is the use of the painter, the sculptor, [illegible] or architect? Do the managers think their public less intelligent? If so, we believe they are mistaken.

1. There is no reason why, if music is needed at all in our theatres, good music and [illegible] orchestra should not be given.

2. To present under the name of orchestra, a small number than from [illegible] to [illegible] pieces is an insult to the intelligence of the public and should be [illegible].

3. To degrade good [illegible] to the level and numbers of a common [illegible] band shows that the manager does not believe in the progress of culture, and is consequently unfit for his duties.

4. To compel the musicians to play [illegible] is [illegible] among them is unworthy of a well-conducted theatre that is desirous of the patronage of the [illegible].

A reform in music in our own [illegible] is sadly needed, and the more [illegible] to [illegible] the [illegible] done to them every evening to the popular taste, we have [illegible] but one Symphonic Concerts [illegible] Chamber Concerts, of beyond the reach of most of our theatre goers.—*Boston Transcript.*

Music Abroad.

London.

ROYAL ITALIAN OPERA. Gounod's "Romeo and Juliet" (of which we give in another place a German's thoughtful criticism, after hearing it in Paris), has met with success in London. Of the way in which it was done, here is the *Athenæum's* account:

It may be stated as unfortunate that the "cuts" necessary to reduce M. Gounod's "Romeo" within reasonable limits, have necessitated omissions by which the balance of the composition is destroyed. The choral prologue behind the curtain, which forms part of the prelude or overture, has been suppressed. We forgive this by a choice regret ... the ballet music, and even Juliet's great air before the drinking the potion; but we must regret that the recitative of the concerted finale of the third act, should have been found requisite, still more, that the nuptial march and Epithalamium in the fourth act, have been taken away. It falls out that a large amount of solidity and contrast is inevitably lost, and that after the first act, the opera is virtually reduced to a dialogue, with a few snatches of song for the subordinate characters, a few morsels of chorus and one concerted piece—that of the brawl. It is true that Juliet's caprice and Romeo's passions are expressed with a finish of detail beyond the reach of any one save M. Gounod; but the profuse waste of monologue and recitative, most richly accompanied present on the audience. Of the duets, that of the balcony scene is the best. The charm of the nocturne in [illegible] quarters cannot prevent loss in representation than we had expected. Its perpetual modulations and ... wearying the ear. We should fear that the habit of [illegible] ... ing these was become as chronic with M. Gounod, did we not recollect the delicious freshness and simplicity of the first two acts of the opera which preceded "Romeo,"—"Mireille."

What is curious is the ... formation of a peculiarity which cannot be called M. Gounod's sole property, with the use already pointed out. Has he possible to follow this "Romeo" without being aware of the many traces of Meyerbeer-ism which it contains. The thinly singing broken recitative rhythm ... be found, a style of which ... perhaps, the opening chorus of "Robert," has not been heard by Meyerbeer's ... escape a vein. There is no positive plagiarism in the sense of quarrel between the tonics ... but in colour was anticipated in the Fables Chorus scene in "Les Huguenots."

M. Gounod's music gains essentially by being produced on the stage. So artfully are the orchestral renditions of his harmony distributed throughout the score, that (where heard) they pass unnoticed, even as did Chopin's bare chords and progressions, when Chopin's own enchanting hands touched the pianoforte. Among many lovely passages, the best, is the symphony before the tomb of Juliet—a funeral march for youth and beauty without ... comparable ... for an analogous effect had he wished ... "Romeo." The counterfeit of his beautiful prelude (not to praise at random) was the most exquisite performance we recollect in England—unique in its combination of pathos, accent and charm of tone. Yet the same public that applauded in this ... the tawdry and essentially inexpressive Benedict prelude to "L'Africaine" let the movement pass with frigid indifference. The opening and close of the second act must not be passed over as in M. Gounod's best manner.

Every resource that the Royal Italian Opera possesses has been brought to bear on the production of "Romeo." Mlle. Patti's Juliet leaves little to be desired. The part is a winning one, but the lady who has to sustain it, the first after Madame Miolan-Carvalho, does so at no common disadvantage, since every one agrees that her Juliet is among the most transcendent exhibitions of Art, and the subtlest ever passing within among Art, which the opera stage has seen. Mlle. Patti is charming in the opening scenes of the boyish girlish Juliet, yet admirably graceful, her girlish timidity yielding by degrees to the power of "the mighty conqueror" and merging in an unpassioned tenderness, an implicit trust, and a firm resolution to do, as Love, and (if need were) to die, rather than for one instant to be false to the one absorbing interest which has possessed itself of her entire being. Every note of the music is exemplified out by her to perfection. Her voice, besides being in her in younger than it was during her first seasons in England, where it seemed to have a certain phenomenon tone, as belonging to an organ yet naturally worked and developed. She has deservedly raised herself higher than she has till now stood, by this performance which in fact, so far as the principal Artists are concerned, is essentially the ... of the opera. Signor Mario is a picturesque Romeo. His is the bearing which befits the son of a noble house. The stage has had ... as he. As a picturesque his Romeo will presently pair off with his Faust, since we his first taking up a part, he is habitually apt to be uncertain in its effects; but the indication of the real character is throughout evident; and in the grand scenes he is intense yet delicate as a whisper, with a shade of extravagance. It is not his fault, still less ours, that the faults of the

Old romance with scythe and glass,

that we must speak of his acting before his singing. Signor Cotogni is bright and skilful as Mercutio, and gives the difficult song of "Queen Mab" (the mere charm of which lies in the airy trickery of its accompaniment) with brilliancy. Signor Tagliafico ... Friar Laurence, has a noble bass voice, and an effective stage presence; but his part has been so shorn, cut as to deprive him of every opportunity of making an effect. M. Petit, as Tybalt, is clever but hard; his voice is not of peculiar quality. Signor Neri-Baraldi is Tybalt. The page Stephano, is Mlle. Nau, who he may described, without hyperbole as a miniature copy of what her mother was.

Dwight's Journal of Music.

BOSTON, AUGUST 17, 1867.

The Nature and Object of Artistic Instruction.

(From the German of Riehl's "Music of the Nineteenth Century.")

WE distinguish, in every work of art, its spiritual purport and the material element in and through which that reveals itself. Both, however, are blended into one undivided whole so that the work of art cannot be said to be in one part material and in another spiritual. It is the spirit alone which has collected the material and it is present in and penetrates the whole of this material so far as it reveals itself in the work of art; while on the other hand, every portion of the material renders it ... only for that purpose, and in that sense for and in which, the spiritual idea reveals itself in the entire work. The Pastoral Symphony does not consist,—first of a number of sounds, melodies, harmonies, &c., &c., and then of the idea of rural life; but both constitute one whole; these ideas of rural life have called into being and have embodied themselves in just these melodies and harmonies.

As the spiritual and material elements in a work of art are one and inseparable, so is the act of artistic creation the whole man is present as an undivided and inseparable creative being with his senses, his feelings, and clear perception, with his will and his action with the whole amount of his past experience and acquisitions, as, kindled by the electric spark of creative love, they flash up and flow together into the form of the new work. It is this circumstance which shrouds in such deep mystery the origin and production of a work of art. Whence came that spiritual idea which the artist reveals? We may indeed show how it became accessible to him. In that Pastoral Symphony to which we have before alluded, there are many representations of scenes of nature and rural life, the ideas of which must have been moving in the mind of Beethoven. But these ideas he had been formed by personal impressions long before the work of Art was conceived and executed; they were familiar and clear to many other musicians besides Beethoven, who, nevertheless, did not feel themselves called to embody them as a work of art.

A special and altogether personal inclination was required, in addition to these ideas; and it was necessary that this inclination should be fired to that peculiar spiritual and sensuous ardor which is called inspiration, and that it should become active, through that peculiar power which we have designated by the term "creative love." And, besides all this, it was necessary that the artist should be in the complete possession of the power of formation; that is to say, that he should be acquainted with, and have full command over, all those combinations of sounds and instruments which constitute the practical part of musical composition, and which are as indispensable to the composer as language is to the poet.

I have here considered art in its highest phase, as creative art. Representative art, and even mere artistic understanding, are however of the same nature. Artistic understanding and representation are impossible without natural capabilities and acquirements of different kinds. I must be generally susceptible for art; I must have become capable of understanding the language of the particular work which I wish to study and perform; I must have so cultivated my mind as to be able to raise myself to the height of its idea; and lastly by practice have acquired sufficient external skill for its proper execution. But with all these natural gifts and preparatory acquirements, both the conception and performance of the work of art are imperfect and void of real life, without the presence of that electric spark which flashes up with the impetuosity and incomprehensibility of an original power at the moment that the creative spirit in the work of art comes into inspiring contact with my sympathetic mind.

Now the difference between Art instruction and other branches of tuition is plain, and the nature of its task lies clearly before us. The task of every other branch is limited inasmuch as it occupies itself with a special and therefore limited capability of the learner. It conveys to his mind something not previously known, and provides for the prosecution of study as it exercises his faculties in some more or less partial direction for the acquirement of certain descriptions of practical skill. Grammar conveys to the student the material of language (words) and shows him the laws according to which it may be multiplied and in its ... combined. It engages merely the understanding and memory of the learner whose other capabilities and entire personality have nothing to do with its special task. The understanding and memory of the teacher and the understanding and memory of the pupil, are the only things brought into action. The same is the case with every kind of technical training. Insight aided by experience and reflection—say more attention and a natural turn for a thing are all that are required by the instructor, and that are to be awakened and developed in the learner: all the other qualities, the soul as man as such, remain outside the field of training.

This, as the above retrospective glance at the nature of Art has shown us, does not suffice for an artistic development. It is not the possession of any or several special qualifications which makes a man an artist, or susceptible to art; but the entire man with all his powers combined constitutes the entire principle of art. Artistic instruction, therefore, can be neither of a purely

Digitized by Google

mechanical, nor a purely intellectual nature, nor can it be confined to some special form of mental activity.

In Art, sense and soul are one. Artistic instruction, consequently, cannot be either mere training or mere doctrine, the development of any particular kind of mental activity. *It must be Education.* It must lay hold of and educate the entire man; that is to say, it must draw him upward from a state of insufficiency to that position of sufficiency which artistic life and activity demand.

There is still another sense in which artistic instruction must be education. Doctrine, properly so called, concerns itself with the peculiarities of the learner only in so far as to take notice of his aptness for an especial subject; which enables him, by an intelligent and methodical proceeding, to acquire with greater facility and certainty. For the rest, the individuality of the learner is to it a matter of perfect indifference: there is not one kind of mathematics or philosophy for some and a second kind for others.

In artistic instruction the case is different. It is true there is [illegible] but one Art and one law of Art for all. But every artistic act, after all, receives its last form and expression from the individuality of the artist out of whose nature and momentary condition it arises with electric and demoniac power. The spirit of Art is universal, as that of Humanity; but every one of its acts is strictly individual. It is I, and I alone, in my present condition in whom this form which they call one work of Art, springs into life; and this form is not a [illegible] but is not a universal, but a strictly individual entity. Consequently all artistic instruction must again be directed upon the individual person of the learner; it cannot assume: Art to "some one or the other" but it has to bring up, to educate *this particular person* for artistic activity, with a faithful preservation of all his individual peculiarities.

And now all ye that have the soul take it to heart—above all ye, my fellow laborers in the paths of tuition—recognize what our calling demands from us! The educator must himself be an educated man: not merely a trained, but a really educated man in his whole nature and [illegible] in a state of high culture and elevated ideas. The noble good in the educator as in Art itself. The whole soul in the person of the teacher addresses the whole soul in the pupil. The teacher knows, through the power of his self-consciousness, that all the artistically productive is no more than the immediate expression of the individuality, that it [illegible] and its effects so long as [illegible] but what is peculiar to himself. He must therefore hold inviolate the person and individuality of his pupil, who, like himself, can only operate and produce according to the peculiarity of his organization. Let not these two be called, teacher and pupil: they are master and youth standing towards each other in the spiritual relation of paternity and of sonhood. He who feels not this in himself, who enters upon the office devoted, cold and void of affection, to him, either art itself is foreign or unknown and forms of gain have been the motive to the profession,—misconception alone has led him to his path. What makes the master and youth, is not merely the mutual pursuit of the love for the art (for this is not wanting in any instruction) it is independent of that consideration,—personal love.

Each beholds in the other the companion and chosen assistant in the mutual vocation, in which his individuality is more important the more fully it is preserved. As a series of columns supports the portico of the temple, so youthful and mature artists proceed together to the service of the sanctuary, all bearers of the idea which manifests itself in the union.

This is the soul and life of education for Art. Rather than education, however, it should be called artistic teaching; for this reason, that its object is only one branch of human development, while the term education implies the general development of the human soul, of which all special teaching and the various branches of education are component parts. It is in this sense that the problem of Art education, or art teaching, is to be understood. Man approaches man, a whole to a whole, the preceding artist to his successor, in close unity of mind and artistic consciousness, each recognizing in the acknowledgement of his individuality the ground and root from which alone original Art works can be raised. K.

(To be continued.)

Boston Music Hall. We have seen a Circular signed by the Directors of the Music Hall Association, and addressed to the stockholders, warning them "that an effort is being made to purchase their stock, by parties interested (as the Directors believe) in [illegible] of the property or converting it to some use not contemplated by the original subscribers to the Stock;" and earnestly advising them not to part with their shares.

We wish that this may prove to be a false alarm. But how well known that, though the Hall was built for Music and though most of its stock was undoubtedly subscribed for at the outset by music-lovers who sought no return for their money beyond the satisfaction of seeing a noble Music Hall erected in our city which should be sacred to Art forever, yet a considerable portion of the stock (say two-thirds) fell into the hands of commercial people who only sought a profitable investment, and who were and are disposed to murmur so long as they get no dividends. Now what more likely than that some speculators—the same for instance who have managed to get control of the Boston Theatre—should be on the watch to pick up shares enough to league with the disaffected ones, try to convene the original founders and turn the Music Hall into a great factory or carpet warerooms, or whatever will pay best!

The need of a great Music Hall was felt here during the visit of Jenny Lind, and a plan was started in the course of all the ah Academy of Music. But that failed, and the project was revived in January 1851, at the annual meeting of the Harvard Musical Association, where a committee was raised to procure plans, select and purchase a site and raise a subscription stock. The cost of land and building was about $[illegible],000,—real estate and labor being at that time very low. A mortgage was given for $50,000, and the remaining $100,000 was put into shares of $100 each. These were disposed of readily within [illegible] days. About one fourth of the whole was taken by members of the Harvard Musical society, warm friends of music taking from 1 to 100 shares each. But a very large proportion was subscribed for in small sums by musicians and members of musical societies, according to their means. And all this was purely and simply that Boston might have a good place for good music.

Fourteen years the expenses of the Hall exceeded its income. For seven years past, since the Organ was bought, the income has been good, but, instead of dividends, that profit has been applied to the reduction of the debt and to improvements.

Would it not be worth more money for other uses? say the mercantile stockholders. If we surrender it to the greedy maw of trade, for instance? If we deal with it simply as property, and with no reference to the purpose for which it was built? Very likely. But Boston needs it for a Music Hall, for a temple of Art and all aesthetic festivals, far more than she needs an acre or two more added to the vast wilderness of trade. Think what we owe to the Music Hall! What memories of Symphony and Oratorio and great Festivals, what celebrations, School Festivals, floral exhibitions, harmonizing and inspiring influences of all kinds! What can we do without it? Where shall the Muse find refuge? Where is there a place for such another Hall? It would be suicidal policy to let it go. It would be flinging away the artistic progress of fifteen years; it would seriously disorganize, if not derange the aesthetic social culture.

Now these facts have only to be made known to the music-loving people of Boston: they have only to be made aware of the danger and they will certainly rally to the defence of an institution which every patriotic citizen must regard as proudly as one of the sacred palladiums of our city and the Harvard Music class who now hold stock must not, will not part with it. But we have made these statements in the hope that the question may present itself seriously to all friends of Art, with the many more there, both in [illegible] and duty to get some of the Music Hall stock into their own hands, that ere long it may be wholly owned by those who mean to keep it sacred to the interest of Music and of Art. Let an effort be organized to absorb the scattered stock, by all means to absorb the non-music stock and make it all one [illegible] and homogeneous. Then it will be impossible ever to divert the Hall from its true aims.

"But it already has been so diverted" some will say. It has been let, over and again, for uses wholly unartistic! The temporary [illegible] with what reason? Purely for the sake of revenue for Art. The disaffected stockholders had to be conciliated. Income must be had: expenses must be met somehow. It is not better that there should be such music half the time, if it only will pay for a band for good music the rest of the time? The evil, the mistake all the time is Art: but Art is still so poor that she must let out some of her apartments sometimes, or else have her house sold over her head. Patience, and it will come right in the end. Art will yet occupy the whole.

Correct. We copied in our last a piece from the German *Gartenlaube*, entitled "The Art debut of Henriette Sontag." We took the piece, properly as we found it in other papers, and should of course have given credit also for the translation had we then known, as we do now, that it originally appeared in the *New York Leader* over the signature Franz [illegible].

We forget from what paper we clipped the following, but we believe the compliment which it contains to be deserved:—

Personal. No one would have expected from the epithets which the telegraph coupled the name, that the recipient of the degree of Doctor of Music, bestowed by Yale College at the late commencement, was Prof. James [illegible] of Hartford Conn., who teaches many of our amateurs and students. The honor was entirely unexpected, and came as a spontaneous and merited acknowledgement of the services of a gentleman who has done probably more than any other musician to extend a cultivated musical taste in Connecticut.

An American Soprano, Miss Jenny Busk, who has achieved distinction in Europe, and was educated (as Jehovah) at the Leipzig Conservatory, is expected to arrive in the country in October and make her debut in New York.

Digitized by Google

EXPOSITION [illegible]. In *Le Ménestrel* for July 21 we find the "Official List of Rewards" to exhibitors of Class X, which includes Musical Instruments and Publications. These are classed in the following order:

1. *Decorations*, under which head occur four names only, as follows:

MERKLIN, knight of the Legion of Honor (Organs). France.

SCHIEDMAYER, knight of Legion of Honor (associate who the honor? [illegible]). France.

CHICKERING, knight of Legion of Honor. (Pianos.) United States.

Then are named as *hors concours* (out of the competition), they being themselves members of the awarding Jury:

SCHIEDMAYER (J. and P.), Stuttgart (J. Schiedmayer, member of the Jury). Pianos and Harmoniums.

CAVAILLÉ-COLL, Paris (member of the Jury). Organs.

DEBAIN (A. F.), Paris. (Associate on the Jury.) Harmoniums.

ERARD (Mme. Ve.), Paris. (Schaeffer associate on the Jury.) Pianos.

HERZ (Henri), Paris. (Associate on the Jury.) Pianos.

PLEYEL-WOLFF & Co., Paris. (Wolff on the Jury.) Pianos.

VUILLAUME (J. B.), Paris. (Associate on the Jury.) Instruments with a bow.

2. *Grand Prize*. Only one.

SAX (A. J.), Paris. Brass Instruments.

3. *Gold Medals*. Seven names.

BROADWOOD & SONS, London. Pianos.

STEINWAY & SONS, New York. Pianos.

CHICKERING & SONS, New York. Pianos.

SOCIÉTÉ ANONYME (Merklin-Schütze & Co.) By the manufacture of great Organs. France and Belgium.

ALEXANDRE père et fils, Paris. Organs.

TRIEBERT (F.), Paris. Wind Instruments of Wood.

STREICHER (J. B.) & SON, Vienna. Pianos.

4. *Silver Medals*. A list of some 20 awards, including 14 for Pianos, 1 for Organs, 3 for Harmoniums (one from the United States, Messrs. Mason & Hamlin). Also some for stringed and wind instruments, editions of musical works, &c.

5. *Bronze Medals*. 17 awards: 16 for Pianos, 3 for Organs, 4 for Harmoniums, &c., &c. Two from America: J. GEMÜNDER, New York, for Violins, &c.; L. SCHREIBER, New York, for Brass Instruments.

6. *Honorable Mention*. A long list; none from the United States.

There were also some fifty Bronze Medals and Honorable Mentions awarded to skilled workmen, employed in various piano and other manufactories in France.

It will be seen from the above that the *Decorations* are classed as the highest grade of honor, next comes the *Grand Prize*, awarded only to M. Sax, and third in grade is the *Gold Medal*. The piano making house of Erard placed itself out of the competition by the fact that one of its members (M. Schaeffer) was on the Jury; but is this gentleman as well as on Mr. Chickering was bestowed the Cross of the Legion of Honor: why is this by way of recognizing these two as at the head of the makers of Pianos? The French have long regarded the Erard as the Grand Piano of all the world beyond comparison; by this act now they welcome the Chickering to an equal place beside the object of their own pride.

TURN-FEST AND CONCERT.—Besides the usual Organ concerts, the only music of the week has been in connection with the German Turners' Fest. The Boston Turnverein had invited their brethren from other cities of the Commonwealth, and three days in the beginning of the week were spent in gymnastic exercises, prize exhibitions, picnics, music and all the wholesome, brotherly Teutonic ways of having a good time. The sight of them, in their neat and easy linen costume, marching through the streets, all strong and blooming with health, was refreshing. The last day (Tuesday) was spent in the Music Hall; the day was given to a prize gymnastic exhibition, the evening to the concert and distributing of prizes. Much how intellectual the character of the principal pieces, we copy from the *Advertiser*:

The evening concert in Music Hall at quarter past eight o'clock was so appropriate finale to the Turnfest. It was given by the Boston Turnverein, in honor of their fellow members of the Boston Turnfest, and was a splendid ovational one. The attendance was quite large, and the audience very appreciative and enthusiastic. The programme was as follows:

1. Overture, "Freischütz," Weber; Germania Band. 2. Chor [illegible]. 3. [illegible] Mendelssohn; Orpheus Musical Society. 4. Organ fugue [illegible]; Bach; Master E. Clarke. 5. Adagio from [illegible] Germania Band. 7. [illegible] J. T. Kidderpham. 8. Waltz, [illegible] Germania Band.

Pyramid Exhibition and Distribution of Prizes.

1. Overture, [illegible] Beethoven; Germania Band. 2. [illegible] Orpheus Musical Society. 3. Organ, "Improvisation," Master E. Clarke. 4. "The [illegible]" [illegible] Mendelssohn; [illegible]. 5. [illegible] Germania Band.

The singing by the Orpheus Musical Society was of the highest order, and from the enthusiasm displayed with which it was received, Mr. Kreissmann was heartily received in his solo. The Boston Turners acquitted themselves well in their pyramidal formations, and many of the designs were quite effective. While they were on the floor the distribution of prizes took place. Mr. C. Lawrence called upon the various successful competitors, who were escorted to the platform, where they received their prizes and the applause of their friends. Mr. Schöll, who gained the first prize, was crowned with a laurel wreath. The following is a list of the successful prizemen:—

General Gymnastic Exercises. First prize—[illegible] Schöll, of Boston; second prize, [illegible]; third prize, [illegible]. [illegible] prize—[illegible] of Boston. [illegible] of Worcester.

High Running. First prize—[illegible] of Worcester; second prize—[illegible] Weber of Springfield.

Long Jumping.—Prize—[illegible] of Worcester.

Foot Race.—Prize—[illegible] Landgraf of Providence.

Rifle Shooting.—First prize—[illegible]

Diplomas were also presented with the first diplomas for general gymnastic excellence. Complimentary mention was made of L. Lawrence of Springfield, and F. R. Hartzer of Boston for gymnastic exercises, and of M. Hecker of Worcester in connection with the foot race. The jumping foot race and rifle shooting took place at Wood Pond on Monday.

With the concert the Turnfest was closed; and thus was ended an occasion of much pleasure and gratification, unmarred by a single disagreeable fact one for which our German citizens so deserve can be held responsible. The impressions which they have left are most favorable to them, and all will be glad to again welcome the Turners of Boston district to this city when the time for another festival arrives, or when any Turnverein desires to visit the "City of Notions" on its own responsibility.

FESTIVAL IN KEENE, N. H. The Cheshire County Musical Convention commences a five-days Festival (their third) at 2 o'clock next Monday. The Conductors are Messrs. Carl Zerrahn and W. O. Perkins; the solo singers, Mrs. H. M. Smith, Mrs. Jennie Kempton (recently returned from Europe), Mr. James Whitney, Mr. M. W. Whitney and Mr. D. C. Saunders (Bass; and humorous vocalist). For accompaniments, the Mendelssohn Quintette Club, and Mrs. M. D. Shepard, pianist. Of course there is a new collection of psalmody to be sung from and *Apostrophised*, this time it is called the "Church Bell;" but the singers have also laid out other and higher work for themselves, namely Haydn's "Spring," from the *Seasons*; Mendelssohn's 42d Psalm, and Rossini's *Stabat Mater*, with the last is in striking contrast to the Puritan psalm tunes.

Special Notices.

DESCRIPTIVE LIST OF THE

LATEST MUSIC,

Published by Oliver Ditson & Co.

Vocal, with Piano Accompaniment.

It was by chance we met. Song. *H. F. Williams.* 30
Who's at my window? " *C. A. Osborne.* 40
Moon behind the trees. Ballad. *C. J. Wilson.* 30
Love me for what I would be. *Wellenstein.* 40
Waiting for Esther. Song & Cho. *A. Winner.* 30
Marguerite. Ballad. *E. Rodan.* 35
One hundred years hence. S'g. *J. F. Spaulding.* 30
Fare thee well. " *J. Hopkins.* 30

Songs of the kind that usually "suit the people," and worthy to have particular notice.

O'er the graves of the loved ones plant beautiful Flowers. Song and Chorus. *De Gedney.* 30

Dr. [illegible] has been raised in [illegible] good, [illegible] for his songs. This is destined to be very popular.

Dona Nobis pacem. "God be merciful." *Southard.* 30
In the Cross of Christ I glory. Solo, duet, and quartet. *D. M. Morton.* 30
Guide me, O thou great Jehovah. Song and quartet. *A. Andrews.* 35
While shepherds watched their flocks. Qt. " 40
I would not live alway. Song and Quartet. " 35
Shades of evening. " *M. C. Flagler.* 30

Beautiful and useful sacred pieces.

Journey Song. (Wanderlied.) *Mendelssohn.* 40
Spring Song. (Frühlingslied.) " 30
Ah! perfida. (Ah! faithless one.) *Beethoven.* 60
He is not my darling boy. *F. Abt.* 30
The pilot's daughter Jane. " 40

Of classical beauty, the third being grand and difficult, the last one more in ballad style.

Birds over the Sky. Song. *C. Hampton.* 30
O my lost love! " *Tolbert.* 30
My sweetheart when a boy. " *W. Morgan.* 40

Three of fine songs.

Instrumental.

Corn flower Waltz, for guitar. *Hayde.* 35
First Love Redowa. " " 25
Grand March from Faust. " " 30

Three favorite airs, well arranged.

Folk songs (Rosie angel.) Nocturne. *Eggbard.* 50
Serenade. Esmelt caprice. *A. Tornacdel.* 30

Tasteful pieces, for players somewhat advanced.

Coquetterie Galop. New Repertoire. *M. Hender.* 50
Harriet Ansten Galop. 4 hds. "Social hours." *J. Bellak.* 60
Up and down Galop. 4 hds. " " 50
Abdallah March. *Turner.* 30
"All Night" Polka. *A. Andrews.* 35

Easy and brilliant pieces.

Bulgarie Waltz. *D. Godfrey.* 75

A sprightly and no doubt thus bound to the "universally" popular of London.

Snow nymph. Polka caprice. *J. Hopkins.* 75

An agreeable reminder of cool weather.

Books.

FORTY-FIVE OPERA CHORUSES from works of Rossini, Auber, Bellini, Donizetti, Gounod, Verdi, &c. By *Edson Howe.* $3.00

Mr. Howe has skillfully abstracted these, which are the cream of recent opera choruses, and has arranged them in good style for the use of choirs and societies. The pieces cannot be sung without study, but are not difficult enough to frighten ordinary singers, with a very careful practice.

MUSIC BY MAIL.—Music is sent by mail, the expense being two cents for every four ounces, or fraction thereof. Persons at a distance will find the conveyance a saving of time and expense in obtaining supplies. Books can also be sent at double these rates.

Digitized by Google

Dwight's Journal of Music.

Whole No. 689 BOSTON, SATURDAY, AUG. 31, 1867. Vol. XXVII No. 12.

Crete.

A happy island in the Ægean blue
To Hellas severed, with a voice of streams;
Elysium glistening with immortal dew—
A shadowed land of dreams.

Mysterious blossoms alternately bloomed
Where lonely surges moaned about the shore,
On cooler heights the sacred oil [illegible] gloomed
Around a temple's door.

And maiden Maia crowned above the waves,
Her pure brow lifted to the glowing sea,
And kept the secret of her winding caves,
God-haunted every one.

No more the Naiad slips a pearly arm
Through wreathing coral blossoms to the air
Nor Eos, waking in eternal charm,
Unveils her radiant hair.

Fair Aphrodite's rosy curves of grace,
The wooing cadence of her [illegible] voice,
No more [illegible] imperial face
Bewilder with a choice;

But all the heights re-echo dying cries,
The vines flare in volcanoes of fire
And where the sea reflects the reddened skies,
The beacon the [illegible] spire,

Down with the torrents dash the swords of men,
A ceaseless struggle writhes along the sand,
The Greek and Moslem grapple in the glen
Through all the homeless land.

A land of graves, an open grave it lies
With silent faces white upon the steep
With women crosses trailed where their eyes—
Wide eyes that cannot weep.

No pause for sorrow in the weary night,
When crouching foes forbid the broken wall,
And, ghastly marbles in the moon's clear light,
The children lie so pale.

All woes of death, all agonies of loss
In shapeless horrors front the Summer's smile,
And wilder shouts where high the crescents toss,
Ring down the dark defile.

Charge the foes of that nation
Come again!
Shrieks amid your fathers' bones—
Heroes of men!
But! they falter—they shall fly!
Sphakiotes,
Glances [illegible] victory!
At their throats!

We will fight while one remains!
Sons of Crete,
We will make our dying oaths!
Where the [illegible]
Brimmed our cups with purple blood—
Drink of [illegible]
Moslem veins
Pour for us a warrior flood!

They have crossed the [illegible] coast!
Let's [illegible] us a prayer!
Send the Turks to his race,
Learning [illegible]
From our daggers our despair!

Would ye grasp
At the bayonets as sheep?
Ye have said!
Crete [illegible]
When for Crete's beloved sake
We are dead!

M. E. A.

The Nature and Object of Artistic Instruction.*

II.

THE TASK OF THE TEACHER DETERMINED BY THE NATURE OF ART.

How stationed more closely is what way is this problem to be solved? Instruction leads to the pupil desire, knowledge, and ability; but not sufficient for the task which is no other than to participate in the art according to the standard of the day. What is deficient, instruction should complete and render perfect. For this purpose, it must make the art known according to its various aspects and developments, must examine into the various capabilities and attainments of the pupil, and must arrive at a clear perception of his wants in regard to the development of his mind, and what should be imparted to him.

That the young student may grow to be a successful servant of art in the attendance of his nature must, in the first place, be preserved and the separate capabilities and dispositions of his mind completed or strengthened when necessary. Instruction must enlighten and fortify the consciousness, charm and engage the feelings, awaken or inspire the [illegible], impart knowledge and improve the memory, sharpen and elevate the mind and the aptitude of the organs. All this must instruction separately and carefully accomplish, although we know the artistic act is neither in the consciousness nor in the feeling nor in any other single faculty, but has its origin in the unity and completeness of all. So too it must divide the body of a work of Art into sentences, melodies, harmonies, tones, words; although it knows that a work of art is nothing single, nothing merely material, but is the duality of idea and accomplishment.

Here then we touch the point where the conception of teaching diverges from the path of art. And with intrinsic necessity. For instruction is not art. It should equip, prepare one for it and lead to it. Preparation however demands a prominent view and classification of the object, and a selection and adoption of the means. The teaching process begins with dismemberment under the prospect and in anticipation of a future recombination and fusion. The artistic process begins with the unity of all co-operating powers; it is from the electric influence that, with the suddenness and indivisibility of lightning, the idea of a work of art, and its perfect form, flashes on the mind. This indeed is the essence of the condition of an artistic act, and therein teaching does not extend. She is neither has nor gives it: it is its opposite. That which instruction immediately and in the first place conveys, can be no real work of art—the spontaneous creation from the mind of the living native artist. For upon a homesteadly it operates, it first robs him of his own free self-confidence, confines and disturbs in him, though its admission from without, that oneness of all his powers from which alone the work of art, considered as creation, representation, or conception, springs.

This is the point at which the secret repugnance to instruction [illegible], (and every kind of instruction employs coercion, inasmuch as it requires something or other contrary to the will of the learner) manifests itself even in the best pupil, by no means their reason. By him, instruction is recognized as a more or less necessary assistance. But freedom of mind spontaneous springing from the immediate impulse of his own individuality and ruling frame of thought,—that which he feels, with the most intense self-consciousness, as the condition of artistic action; that which has not emanated purely from himself he feels not as his own work. From the struggle of the ideas with the stubborn material,—the torment, any almost [illegible] — in ardor and heat of the work—all that lies between the first unpremeditation and its final completion which every true artist knows,—from all this he does not desire to be emancipated. Without it, he feels that art were mere play, as the artist God, who has only to pronounce "Let it be!" and give the result no further care.

Such is the antithesis, the schism. And it is unavoidable where instruction is indispensable; the more needful and more searching the instruction becomes, with the growth of art in purport and development the stronger the antagonism. In the beginning we looked upon artistic practice and instruction, or rather unity and learning from dictation, as undistinguishable: the two were one and at peace. Now what a way from national songs, which pass from mouth to mouth, up to the choruses and finales of our operas and oratorios; from the harp of the bard up to the many-headed host of our orchestras; from the human voice of the poets of nature—even an Aeschylus or Pindar, who believed that beyond the country lay only barbarous and Cimmerian darkness, up to the view of a Shakespeare or a Goethe commanding the whole globe with the movements of centuries. Here no single individual's power suffices for our equipment; the individual worth finds himself in a perilous isolation. Instruction must prepare the way, must form a path; for who would not otherwise soon lose himself in error, must necessarily seek her guiding hand, and in a few months' retirement and perseverance try to gain the treasure of experience and discernment that centuries have amassed with untold toil, and which now no one can dispense with, since he has entered into the artistic life and consciousness of the age.

This antithesis, this schism, is neither to be disclaimed nor put down. So it has to the nature of

* From Marx's "Music of the Nineteenth Century." Translated for this Journal by A. H.

art and of instruction. It is incumbent on us teachers to mitigate the pressure, to reconcile the difference and make it harmless.

This we can do if in all the necessary subdivision and detail of instruction we maintain a clear recollection and feeling of the mutual fitness and unity which are essential to art. Where we practise skill, the spirit must be present; the practice itself must show the artistic mood and purpose. It must be pervaded by the breath of the feeling to which it seeks to lend a clear expression. When we make a study in the former kind, our mind expand with a feeling of life; be inspired by a spirit already see the form which he thought shall perfect and transfigure. We [illegible] conclude with our first maxim—as whole men and artists approach the pupil as a whole man, opening and dedicating himself to Art, as one becoming an artist, and keep awake and strong in him, as in ourselves the sense of individuality and of artistic character as the one powerful and pure incentive. This feeling however is as far from any vanity as Art itself. It is no other than the inward sense that we also, as from nature all are equipped men, are open to the wholesome influence of Art—that we have already felt it that we may secure it to ourselves the more abundantly, the more decidedly and purely we devote ourselves to it.

In these considerations the recognition of the art [illegible], a [illegible] is inconceivable. But this does not supersede the first duty to stand it whereever it is possible and as soon as possible, not deciding nor obliterating anything in the mind of the pupil, or in his artistic efforts, which does not appear absolutely to require it.

Instruction has been its best, when it has connected itself most intimately with the artist's life, with all its peculiar and natural, just as the former life of the artist unconsciously flows into the course of his present actions. Then instruction advances as the equal sister and companion of art. As the life of the artist with all its purposes and means, flows together as the art of art so this genuine instruction pours the past experiences, the requirements of art into the spirit of the artist, who is called to stand upon the pinnacle of life. He deceives himself in the extent, to whom this appears only as the "sounding brass and tinkling cymbal," to decoy others and set himself off to advantage.

The all-important thing is, that this principle be strictly carried out through all the individual branches of educational practice, and with all individuals who entrust themselves to our teaching.

Musical Letters by Ferdinand Hiller.*

THE FORTY-FOURTH MUSICAL FESTIVAL OF THE LOWER RHINE AT AIX-LA-CHAPELLE.

(Concluded from page 86.)

The words "Wer Liebe bringt, wird manchen Blumen bringen, wer viel s[illegible] reflection von dem Haus," might have figured in the bills as the motto of the charming miscellaneous concert, somewhat [illegible] character of the third day. We had two overtures (Beethoven's [illegible] pieces, three airs, and Gade[illegible] [illegible] additions), fourteen songs at the piano, but [illegible] the thermometer may have mounted in the Hall, it was exceeded by the [illegible] with the temperature of the public reached its enthusiasm. Perfect hurricanes of applause were the natural result.

The proceedings commenced with an overture by Fétis, the celebrated and venerable head of the Brussels Conservatory. This distinguished man had been invited to conduct his work himself, and it is a great pity that an accident prevented him from doing so. Many persons would, undoubtedly, have been pleased to pay the tribute of grateful respect due from them to the master who, during so many years, has done so much for our art. I leave to scholars the task of properly appreciating the services rendered by Fétis to the history and science of music—but even the most [illegible] cannot help acknowledging his exertions in propagating the comprehension of our German art both in France and Belgium. The Revue Musicale, founded by him about forty years ago, at first did good in the [illegible] to a deeper conception of instrumental music in France, and at the Concerts of the Conservatory at Brussels, which were got up and conducted by him, the symphonies of Beethoven were first opened in the wonderful production of Beethoven's genius. [illegible] Concerts historiques [illegible] gave for the principal towns of France and Belgium, the feeling for an unprejudiced appreciation of [illegible] epochs in art [illegible] spread, and whatever has been done of the same kind since then here and there in Germany and is now being carried out as a supplement to the Exposition in Paris, owes its origin to these concerts. Fétis's numerous compositions, as well as the Festival Hall, appeared by the way to be very much out of tune for they manifested but little sympathy for the work of their prophet.

Mme. Harriers-Wippern sang the lovely air as it is called in Germany from Don Juan, the grand scena from Der Freischütz and two songs "In der Ferne," and "Das Vöglein im Walde," by Taubert. Mme. Harriers is one of the first singers in Germany. Her voice possesses a truly ringing charm, which has nothing full of strength, with no exaggerated or forced sentiment, brilliant, and has [illegible] about a [illegible] boldness. An agreeable and noble bearing, a sprightly presence, are all she does. Her rendering of Agathe's air [illegible] carried her hearers away—it was as genuine in its purity as fiery in the ecstasy of love. When she sang the "Vöglein im Walde" some thought of Zerlina, "I is the lark" while others marvelled at Juliet with the nightingale—but it was really the countess of Ahlefeldt Wippern, Royal Chamber-Singer from Berlin.

In three songs by Schumann "Waldesgespräch," "Ich grolle nicht" and "Die Frühlingsnacht," Niemann displayed the whole power of his tremendous organization. His rendering of "Ich grolle nicht" more especially was electrical to his hearers. As he stood before them while the full deep tones escaped from his breast, and all the agony of a broken heart burst forth from each word, and the restrained reproach and the lament of a double misery of treason towards love [illegible] stronger and stronger, sharper and sharper into the hearts of all those who were listening to him on the [illegible] a "Bravo"—the audience might well have broken themselves in applause from the moment when to the [illegible] of a fearful tragedy for which there is no solution save suicide. "That is not merely singing," I heard some one remark. To speak the truth, I would not point you to any young ladies and [illegible] sweet souls are not in a [illegible] of this style. But if a standard of more ordinary accomplishments, laudable as they are, must not be applied to [illegible] and vocality so as to [illegible]. The audience done us by [illegible] with all [illegible] of violence we can accept with a thankful heart.

After Niemann had thus filled his audience with "delightful horror" Mlle. [illegible] who followed with one or two songs, were enabled to prove, most satisfactorily, that the sympathetical y compliance [illegible] of a pleasing manner may enchant the ear even after the strongest excitement. Niemann had been obliged to repeat his last performance—he added to his song by Beethoven "Adelaide" which pleased uncommonly thanks to its agreeable melodic treatment.

With the word "Fanny," Mlle. Bettelheim began her air—the same than well known air from Mozart's Tito. Was there a complaint allusion in this? I scarcely think it. Still so it is—she departs—Hymen snatches her from Apollo and the Muses, or, to express myself in homely German, she marries and retires from the stage, and it was in Aix-la-Chapelle that she appeared for the last time under the name by which she has made a name. However, it is as impossible for her to tear herself from music as from her own soul, and perhaps it is better for her talent and our art that henceforth she will sing only where she loves, and whom she loves. I trust she will return very frequently to the Rhine, where she has made a regular conquest of hearts. The muses she loves she will always find faithfully fostered here.

A pupil of the worthy Ferdinand David of Leipsic (whose violin class has become a regular nursery for great and little fiddlers) Herr August Wilhelmj of Wiesbaden, created this evening, even every other occasion, the greatest sensation thereof. Almost a mere youth (he is nineteen), though every difficulty presented by the most difficult of all instruments has become mere child's play to him, or rather scarcely that. Anybody might [illegible] [illegible] [illegible] and patiently, though not perhaps without a certain curiosity as to how the thing would go off to some one who was using his arms and hands to play that once. While the musicians of the furthest benches of the orchestra [illegible] their heads, almost incredulously at the passages of thirds, octaves, and tenths, at the infallible flageolet tones, and, in a word, at the boldness and certainty of technical skill that has something fabulous about it, the young artist himself appears to take just as little interest in his own talent, as in the applause which all the more attached. But he is very wrong, for the Italian [illegible] of the Ritornelles he overcomes, because they were never, perhaps, [illegible] too for him, the beautiful tones he draws from his violin should possess no less charm for him than for all of us. Or did not the piece he played (a Concerto by Paganini and [illegible] Mazurka by Ernst) please him? Or was he thinking of Goethe's words "You will never find a rhymester who does not consider himself better than every other, or a fiddler who does not prefer playing his own melodies?"—I do not know. Melodies of his own will come in time—and there are already so many beautiful ones that may be as beautifully played! At any rate I take the liberty of saying a good word to Herr Wilhelmj in favor of his talent. This deserves not only the applause of the public, but the particular and sincere sympathy of him on whom a kind fate bestowed it.

As is generally the case at our Musical Festivals one of the finest choruses from the oratorio of the first day was repeated on the third. But this practice ought some day or other to be abandoned for it is something painful to remark how these pieces, torn from the context, transplanted to the midst of surroundings foreign to them, and sung by a weary and hardly [illegible] chorus, fail to produce the proper effect. After the "Vögel im Walde" one of the best [illegible] has a bad place. As we have borrowed this custom [illegible] we ought to make it into the example of the English who end with [illegible] the present one—In the magnificent [illegible] of "Heil dir im Siegerkranz," a finer one surely could find a satisfactory way of showing termination.

The practice of flinging flowers, which at most previous musical concerts are carried to such a pitch that anyone might have fancied himself transported to the midst of the Carnival at Rome, was on this occasion omitted. An undoubted step in advance! But the customary laurel-wreath commonly accepted as for the conductor was not wanting—I did not, however, see my good friend the [illegible] in a glow [illegible] round his shoulders. They are strong enough to bear it.

Shall I now speak of the joyous hours passed after the concerts in the rooms of the Kurhaus [illegible], the Refreshment Rooms, and the many other agreeable resorts in which Aix-la-Chapelle is so rich? Or of the suppers, so fertile in toasts, of-

* "Musical Letters" by Ferdinand Hiller.

Digitized by Google

[illegible] after the last concert by the hospitable Committee? Such subjects are not included in the domain of "Musical Letters." I must leave all this to the good-natured, unclouded, festive face that prevailed everywhere. It proved that [illegible]

It was a beautiful Festival, and to all who contributed to render it such I hereby tender my warmest thanks.

A Visit to Franz Liszt at Rome.*

The building in which Liszt resides in Rome is of an [illegible] appearance. [illegible]

[illegible]

After I had arranged my necktie and [illegible] my gloves [illegible]

[illegible]

Those who look upon Liszt as a riddle will most decidedly not find the solution of it in his outward appearance.

After having interchanged a few words of greeting, we proceeded to the work-room. [illegible]

[illegible]

[illegible] he said, had been sprung into existence, and also the oratorio of *Christus*, that was to be produced at the approaching grand centenary of St. Peter and St. Paul. [illegible]

He certainly knew, pursued the Abbé Maestro, [illegible]

[illegible]

"A splendid balcony might be erected here," observed Liszt, [illegible]

[illegible]

The thanks I conveyed in my words on taking leave were warm and sincere.

[illegible]

Music Abroad.

The London Opera.

Royal Italian Opera.

The *Telegraph* of July [illegible] has the following review of the past season.

The last week has been the most active and [illegible] of the season that closed on Saturday. [illegible] On Monday "L'Africaine" was given, on Wednesday [illegible] on Thursday "Don Giovanni" [illegible] "Romeo and Juliet" was repeated on Tuesday and Saturday. [illegible]

[illegible]

singer. But "Medea" will remain her grandest impersonation, and as we remarked on Friday last, in noticing his performance, it is much to be regretted that this opera was only given once, and then as one of the closing nights instead of during the regular season. Mlle. Tietjens has had no rival in her special line except a Mlle. Clarens, a good singer but with a voice [illegible] by an unsure [illegible], who appeared three times as Lucrezia Borgia, but in no other character. In this opera Mlle. Trebelli made her mark in the manner singing the careful music of Maffio Orsini as it has never been sung since "Alboni the Great." A voice of luscious quality Mme. Trebelli came to the more [illegible] still, always being equal to any [illegible], [illegible] and always ready to undertake any part, however small. Although she is the best Azucena without any exception whatever who has trod the stage in our generation, "[illegible]" has never since been given [illegible] had any very prominent part to fill. Mme. Trebelli's best characters have been Fatima, whose songs she sings delightfully in "Oberon" and Pierotto in "Le Forza" [illegible] the [illegible] special praise for [illegible] appearing as one of the three Damsels in "Flauto Magico," [illegible] opera it is [illegible] always to sing in company with the two most [illegible] voices that ever [illegible] [illegible] Mme. Trebelli-Lablache has had considerable experience of the stage, and, in the absence of Mme. Titiens, has been of use to the management. In tenors the company has been very rich. The most highly gifted and the most popular has been Signor Mongini, who has been present all the season and who has sung in [illegible] in almost every opera. He has, beyond all comparison, the finest tenor voice in Europe, splendidly full and sweet in tone, and perfectly equal in power. Throughout its extensive compass his voice is capable of [illegible] every [illegible] of an [illegible] [illegible] [illegible] Signor Mongini, too has a warm [illegible] style of singing and much dramatic feeling. Unfortunately, he is frequently carried away by his emotions and forces a voice that needs no forcing. If he would but moderate his energy he would be the finest [illegible] of the time. He surprised all his admirers last Tuesday by the success of his Manrico in [illegible] "Il Trovatore" is still the opera in which he appears to most advantage. He has this year a tolerably efficient substitute in Signor Tasca, who may be described by [illegible] [illegible] of promise [illegible] Mr. Hohler has maintained his good name by undertaking second-rate parts, and replacing at a short notice other singers. [illegible] does not easily [illegible] to do justice to his voice, the sweet quality of which excited expectations that are not seldom gratified. The most accomplished of the tenors engaged, and also the most useful, has been Signor [illegible], whose co-operation in such operas as "Il Flauto Magico" and "Faust" has been of the utmost value. Mr. Santley's repertoire is as large as that of Mlle. Tietjens and Signor Mongini, while he is infinitely more reliable than the gentleman with whom we have coupled him, and he is as ready as Mme. Trebelli to accept any part, however small. Then he is a [illegible] [illegible] to the company, [illegible] character of Nevers in "Les Huguenots," [illegible] buffo parts, such as Leporello and Papageno, sings the [illegible] music of Pizarro in "Fidelio" with a power that has not been rivalled of late years, and renders Creon in "Medea," the chief of [illegible] [illegible], with sustained dignity and magnificent effect. No style is strange to him, and he invariably as perfect in his part as though he had been singing nothing else all the season. If Signor Gassier's voice is not comparable to that of our English baritone, he is [illegible] equally capable and ready, while Signor Foli, a young basso, promises to attain a high position on the stage, and Signor Bossi is most satisfactory in parts of secondary importance. A word of praise must be spared for Mr. Lyall, who has displayed much [illegible] in many subordinate tenor parts. With Herr Rokitansky's noble voice has been heard in several [illegible] has for him, would have been irreproachable Sarastro [illegible] in "Il Flauto Magico." Il Commendatore, in "Don Giovanni," &c., has, for the first time, [illegible] Falstaff in Nicolai's Lustige Weiber von Windsor [illegible] has been in every respect a great improvement on his predecessor Signor Junca. Signor Foli [illegible] may be included with [illegible] [illegible], and her [illegible] Mlle. [illegible] who has a fresh pleasant voice is the only one who need be particularly mentioned.

But all these artists must confess to the majority of them are, would not, it is to be feared, have raised the season had not a young prima donna with a lovely voice great in the [illegible] [illegible] her appearance and with the distinction of manner which we [illegible] associate with high breeding arrived upon the scene and saved the fortunes of the house. Although Mlle. Nilsson made her début in "La Traviata," an opera which is eminently distasteful to us, and which was used up by the [illegible] [illegible] brought it to this country, the success of the fair Swedish singer was from the first evening assured. It was at once perceived that there was some lacking French [illegible] in her manner of singing, and that she had not much [illegible] but nevertheless, the charming quality of her voice, her perfection of her vocalization, and the charm of her manner instantly raised the popular [illegible], and she maintained the advantage thus easily gained until the very end of the season. In Marguerite and Donna Elvira she did not enhance her reputation; but she sang the two great airs of the Queen of Night in "Die Zauberflöte" in admirable style, and found in "Martha" the character best adapted to [illegible] favourable display of all her personal and acquired gifts. Mr. Mapleson is, indeed, fortunate. Two years ago he suddenly secured the presence of Mlle. Ilma de Murska, an erratic singer who, for so strange results drew crowds to his house, and he has now replaced her by another soprano [illegible] of vastly greater merit.

Without the hearty co-operation of an experienced [illegible] and indefatigable musician like Signor Arditi such performances as those of "Fidelio" and "Medea" would have been simply impossible. He drilled the orchestra into a state of great proficiency while the chorus is the best that has been heard on any London stage in our recollection.

ROYAL ACADEMY OF MUSIC. At the concert recently held under Herr Otto Goldschmidt's direction, the progressive character chiefly of the [illegible] works of the pupils, among them being an overture in C major by Mr. Alwyn, a pianoforte sonata by Master Shakespeare who played the first movement of it, and several vocal pieces. The prizes were distributed by Lady Wilton, and the Earl of Wilton gave a well deserved round of praise to the director and Herr Goldschmidt, for the energetic way in which they have presided over the Academy.

Paris.

PARIS CONSERVATOIRE. A writer in the France Musicale, writing on the recent examination for the annual prizes in the Paris Music School, remarks on the small proportion of pupils with some science. This year there were a dozen baritones and basses, but only three or four tenors. Two of the former, MM. Wezard and Gaillard gained the first prizes for singing. Among the tenors M. Vivien who only received an "accessit" [illegible] by the [illegible] [illegible] a very pure and delicious voice giving great promise for the future. The young ladies voices are described as being even better than usual. Mlle. Bruner-Lafleur took the first prize. In the pianoforte classes the jury had to choose from fifty-four candidates—eighteen gentlemen and thirty-six young ladies. Among both sexes the excellence was so great that they adjudged three first prizes to the gentlemen, MM. Cortes, Ernthernal and Rambourg and five to the ladies, Mlles. Wilden Krasinski Müller Conradi and Laroux. In the Opera Comique the successes again were extraordinary. In fact this audience preponderance of ladies seems to be the case in nearly all the classes. The pieces selected for performance by each of the [illegible] students were Hiller's concerto in F minor for the ladies, and Chopin's second concerto, in the same key, for the gentlemen. Of the successful candidates M. Gaillard and Mlle. Bruneau are to go to the Opera Comique, and M. Wezard to the Grand Opera House.

THE PARIS SCHOOL OF SACRED MUSIC held its anniversary on the 20th ult. when a diploma of "Chapel Master" awarded by the Government, was given to one of the pupils. The vocal music performed was selected from the works of the great writers of the 16th, 17th and 18th centuries, and the pupil-band moreover played one of Beethoven's quartettes.

MUSICAL PRIZES. An announcement has just been made by the Minister of Fine Arts, at Paris, which has considerable interest for French composers and indirectly for English musicians, as we may hope that our own Government will, in time, be induced to follow a similar encouragement to the profession. It has, we understand, been decided to offer three prizes in the course of next year, open only to Frenchmen. The first, in connection with the Imperial Opera-house will consist of a double prize, and the [illegible] in one act, and the other for [illegible] of [illegible] which will be represented at the Opera. The second, in connection with the Opera Comique, will be a prize for the best setting of a comic opera in three acts the libretto to be chosen by the directors; and the third, under the auspices of the Théâtre Lyrique, will be a prize for the best opera, the choice of theme and of the form, being left to the candidates. Each of the prize works will be performed within twelve months from the date of adjudication at the respective houses, the directors of which will give a portion of the prize money.—Choir.

M. Offenbach's new work, Robinson Crusoe, will be performed at the Opera-Comique towards the end of September.

The intended series of "Historical Concerts" at the Paris Exhibition will not be given, owing to a disagreement between the Musical Committee and the Imperial Commission.

Mlle. Nilsson is to sing in a new opera, "Les Elfes," by M. [illegible] She goes to the Grand Opera to take the part of Ophelia in the "Hamlet" of M. A. Thomas.

The hoarding which encases the facade of the Grand Opera House was to fall on the 15th inst. The swelling in bronze of the buildings has been transported from the Champ-de-Mars, where it was exposed, the busts of composers had been placed in their niches and on the brown marble could now be read the following names in letters of gold. Mozart, Gounod, Donizetti, Jomelli, Meyerbeer, Grétry, Sacchini, Lesueur, Herold, Spontini, Rossini, Boieldieu, Verdi, Halévy, Piccini, Philidor, Bellini, Campra, Cambert, Adam, Halévy, Weber, Nicolo, Méhul, Cherubini. These are only a third of the names to be afterwards added. By the way, La France Musicale, successful of all the other Parisian papers for acknowledging the mistake the foregoing list. "Instead of Beethoven," says La France, "they have put one Beethoven, with a resume on the first e [illegible] since they have taken away an a [illegible] [illegible] instead of [illegible] they have written [illegible]!" The last fault is perpetrated on the stone itself where the names are [illegible] copied. As for Herold's name, La France's correction recalls the optional orthography of Mr. Weller. But while La France is so particular about spelling everything from "A to a Wee" how comes he to overlook Cherubini with an acute accent?—Athenæum.

WIESBADEN. The Athenæum has the following from one generally cautious on the subject of German music:

Herr Rabecker's opera, "König Manfred," was produced at Wiesbaden the night before last (July the 26th) with most complete and genuine success. It is indeed, a very fine work, and quite surpassed [illegible]. I had not the least expectation that it would put forth anything like the dramatic power which the opera evinces. It is a great Romantic tragedy with ballet, &c. Much of the recitative is accompanied after the modern fashion, but admirably accompanied and in the most part well expressed. The choruses and finale are vigorous and effective. There is no act of graceful melody well written for the whole. The orchestra is admirably treated throughout. The prelude to the fifth act, the epilogue is wonderfully, the orchestral is exquisitely beautiful and was as much so [illegible]. On the whole, I have heard very few productions of dramatic music within the last six years that have given me anything like the pleasure and satisfaction of "König Manfred."

FLORENCE. The People's Concerts at the Pagliano Theatre have met with a degree of success surpassing all expectations. They were established on the 12th May last. The orchestra, under the direction of the Cavaliere Mabellini, consists of a hundred picked musicians. Among the works that have pleased most have been Beethoven's Septet, and C minor Symphony; Mendelssohn's overture to A Midsummer Night's Dream, the Turkish march; Beethoven's Kreutzer Sonata, and Meyerbeer's overture to Struensee.

Liszt's Oratorio, Christus was executed at Rome on the 6th ult. in the "Hall of Dante."

The Italian musical journals announce that Signor Federigo Ricci is engaged on a new opera buffa, which will probably be entitled "Don Chisciotte e Sancio Panza,"—that Signora Borsi has been singing in "Lurlie," in the San Carlo, Naples with Signor Carrion a great favor where she is likely to be expected—that Signor [illegible] has received a commission to write an opera on the taking story of "Behrimas Faust"—that Signor Sabra is at work on a five act opera, entitled "Leo," and that Signor Ronconi is to be looked to as a rising baritone.

Digitized by Google

WEIMAR. The operatic season is over, and the artists are reposing from their labors. The holidays of the orchestra, however, have not been of long duration, for the members of that body were ordered to co-operate at the Meiningen Musical Festival, and they have, also, to perform at the Wartburg Jubilee, when the Abbé Franz Liszt's *Elisabeth* will be executed, under the personal direction of the composer. The only novelty in the way of opera lately was M. Aimé Maillart's romantic opera of *Lara*. It was not particularly successful, and is not likely to hold a permanent place in the repertory. There was grand [illegible] "Jubilee," on the occasion of Professor Johann Gottlob Töpfer's [illegible]. This celebrated writer on the theory of the organ, and famous organist, was born on the 4th December [illegible], at Niederrossla, near Weimar. The King of Prussia, William I, conferred upon him the Order of the Crown; Queen Augusta of Prussia, a former pupil of his, made a valuable present to the Töpfer-Fund, established for assisting poor and talented Seminarists in Weimar and Eisenach to pursue their studies on the organ; the Grand-Duchess Sophie of Weimar consented to become the patroness of the Fund, and presented a considerable yearly addition to it; his Royal Highness the Grand-Duke Carl Alexander presented with his own hand the Knight's Cross, first ribbon, of the Weimar Order of the Falcon to the respected hero of the Festival; the magistracy of Weimar presented him with the freedom of their city; [illegible] authorities raised his salary as organist; and the University of Jena bestowed the honorary diploma of Doctor on him for his having been the first to propound a scientific theory on organ building. The various teachers in the Duchy offered him a magnificent Album containing an account of all the principal forms of the organ. They made him also a valuable present. Herr Kühn, a bookseller, gave him a similar work [illegible]. At the ceremony in the Seminary Herr [illegible] delivered a most successful speech in honor of the veteran musician, and the teachers and pupils offered him a number of handsome presents. At a grand repast that took place afterwards Herr Töpfer was almost overwhelmed by an immense number of complimentary toasts. The proceedings were brought to a close the next day by a grand concert of sacred music, under the direction of Herr Müller-Hartung. It was reported that Herr Töpfer would have delighted his hearers by extemporising; but he [illegible] performer, but contented himself with [illegible] on the organ [illegible]. The choruses were brilliantly sung by the members of the Singakademie who gave, also, Liszt's *Vater unser*, and Christopher Bach's Motet, *Ich lasse dich nicht*. The solos were confided to Mme. [illegible] Wettersheim, Dr. [illegible], Herren Zerb and Thoms. The last named gentleman sang, moreover, Mendelssohn's air, [illegible]. The organ part in Liszt's "Vaterunser" as well as in the famous "Hallelujah" from Handel's *Messiah*, which Herr Töpfer had arranged for a chorus of male voices and orchestra [illegible] organ, was played by Herr [illegible] who performed, in addition, Herr Töpfer's most difficult organ composition, an unpublished Concert Fantasia on the chorale, "Mache dich, mein Geist bereit." Herr Werner another pupil of Herr Töpfer's performed the Concert Fantasia, highly interesting from a contrapuntal point of view: "Was mein Gott will g'scheh' allzeit."

MEININGEN. At the approaching "Tonkünstler-versammlung," or Meeting of Musical Artists the works performed will be: "Was man auf den Bergen hört," Liszt; Symphony, Lassen; Symphony, R. Hol (conductor at Utrecht); Overture, [illegible]; [illegible], Hans von Bülow; Overture to [illegible], E. von Mihalovich (Pesth); Trio for Pianoforte, Violin and Violoncello, F. Draeseke; the 23rd Psalm, "Die Seligkeiten," and [illegible], Liszt; "Sappho," vocal scena, R. Volkmann; Violin Concerto, Damrosch; Pianoforte Concerto with Orchestra, F. Liszt; Duet for Soprano and Tenor from the opera, [illegible]; [illegible] Tenor Ballade; [illegible] on two Pianofortes, [illegible]; Poems, Cornelius; Songs, Damrosch and Lassen. In the way of older music there will be compositions by [illegible], Beethoven, Bach, Berlioz, Schumann, while the sacred music will be contributed by Cornelius, Liszt, [illegible], Seb. Bach and Palestrina. The artists engaged are [illegible].

ZURICH. The grand Festival of the Confederation has gone off most brilliantly. It was under the direction of Herr Hegar. The soloists were Mlles. Reinhard, and Wagner, Herren Stockhausen, Schneider, and Jean Becker. The programme included among other works, Bach's "Magnificat," Bruch's scenes from the *Frithjof Saga*; Handel's [illegible]; overture to Beethoven's *Leonore*; Mendelssohn's Violin Concerto; Schubert's Symphony in C major; Sonata by Bach; scenes from Gluck's *Iphigenia in Aulis*; and songs by Schubert, Schumann, Brahms, and Kirchner.

Dwight's Journal of Music.

BOSTON, AUGUST 31, 1867.

OUR MUSIC PAGES. With the last number the "Saint Paul" of Mendelssohn (Vocal and Piano Score) was completed. Having run so long upon great choral works we now propose to alternate and give something for our piano-playing readers. Accordingly we commence to-day the publication of MENDELSSOHN'S SONGS WITHOUT WORDS (*Lieder ohne Worte*), and mean to continue the same, four pages at a time, throughout the Seven Books of six Songs each.

Bach's Sacred Works.—His Magnificat described by Robert Franz.

Unquestionably the world is slow to seek intimate acquaintance with Sebastian Bach. That fugues played on full organ, with so little of marked accent in the entering of the parts, should not be clear to many is not strange. But even our [illegible] have owned the power and beauty of some of his violin pieces rendered by a master hand; and now and then a sacred *Aria*, sung with style and feeling, has reached the general heart almost. We know too, by report of the deep impression which his *Passion* music and great Mass in B minor have produced wherever they have been performed in Germany and even in London. Here they have been scarcely called for. There is among us an undeniable, a certain dread of Bach; his entrance in a concert room is [illegible], and the very name a bugbear, though a very considerable society even here are getting rather deeply smitten with the love of him.

We verily believe that this avoidance is not founded on any intrinsic lack of truly human interesting qualities in Bach's music; for those who know him know that there is no Art so sincere, so full of beautiful poetry, so sound and wholesome, so [illegible] acquaintance as this Art of his, which so few learn to read. We verily believe that it is owing to the whole direction of our past musical education, which has pampered us with what is highly-coloured, highly spiced, sensational, and not formed [illegible] (by the ear), the mental or the moral habit of perception for this complex, seemingly unpopular polyphonic style of writing. We need to be prepared for it, not necessarily by scientific study, but by beginning with the most approachable, a little at a time, say a few four-part Chorals, and so gradually bringing our hearts into rapport with the style and spirit. It was even so in Germany until Mendelssohn brought out the *Passionsmusik*.

We scarcely dare to hope that any of our [illegible] of musical education (if it is of any use to speak of "managers") will seriously undertake a Bach Oratorio or Cantata yet awhile. And yet we know the subject has been mooted in our Handel and Haydn Society, and earnestly by some of them in view of their triennial Festival of next May. Of course such music is not "popular," and perhaps never will be. But a great musical Society, with an avowed educational motive, and not merely one of pleasurable excitement or pecuniary gain, ought not to consult the popular pulse alone in all it does. It should do some things not because they will be popular, but because they are good, because it is well to know them. If they speak only to a portion of the public, to a few, as surely as they deeply interest and quicken them, as surely as they plant seeds there, they do really influence the whole culture of the time. If we went solely by popularity, no great master work of poet, artist, or musician ever would be brought out or known except in studies or by hearsay. A musical Society should address some part of its season's programme (it need not be the largest) to the more advanced taste or more [illegible]. A great Festival is a fit time for such an experiment. We do not know whether our old Society will have the courage to look Bach in the face; but it is something even to have begun to moot the question. Meanwhile, to keep the thought in that direction we for our part here undertake the modest task of translating what ROBERT FRANZ has written about one of the shorter (that is, compared to the *Passion*) and perhaps more practicable of Bach's great sacred works, the *Magnificat* in D.

Although it cannot be denied that the interest in Bach's vocal works has increased of late years (i.e. in Europe) still, compared to the real worth of these creations, this interest must be counted as but feeble and occasional. The reasons may lie partly in the technical difficulties here to be overcome, partly in the sketch-like form in which Bach has left these works to posterity; partly—and this must be emphasized especially—in the somewhat pretentious habit of the public of to-day of estimating musical achievements mainly with reference to the immediate sensuous enjoyment they afford. The notion that what cannot be "understood" at once must be deemed unsatisfactory and a failure, contrary to the nature of true Art, is unfortunately so widespread, and seemingly justified in thousands of instances, that one can scarcely wonder at the [illegible] steps by such works, which are only to be comprehended and brought home to us by the most earnest and even self-denying devotion. Nobody is willing on his own part to carry anything to Art: he would simply be the passive recipient of pleasure and diversion from Art. Add to this that musical journalism has kept itself as good as altogether silent in regard to Bach's Church compositions generally; with the exception perhaps of the *Matthew Passion* and the *B minor Mass*, that hardly one of the master's numberless productions has been the subject of an exhaustive discussion such as would call the attention of larger circles to it, and the want of interest to which we have alluded has indeed a certain justification. Every one thinks he may take it for granted: "That which the Art criticism of to-day leaves so wholly unconsidered, cannot possibly answer the true wants of the present; we do better therefore to leave the interest in Bach's vocal works to the so-called 'connoisseurs and scholars;'" the old gentleman no doubt has written, them principal-

Digitized by Google

ly for them—they may be added to those to their hearts' content?"

It is not our purpose to analyze the reasons of this peculiar attitude of criticism toward these works. It is enough to say that hitherto the public has been altogether destitute of the necessary instruction here need among and adjoining. Also never would seem enough appear. We gladly resign ourselves to the hope, that there will at last be found those called to such a task, to pay an old and heavy debt to the great dead and thereby introduce into our future culture elements, which surely will be rich in blessed influences.

Little as we can see the calling and capacity in us for meeting the want as it should be met, still we hold it our duty to direct public attention to a work, which heretofore has waited in vain for the pen which should lay it nearly to men's hearts.

True, there has been a rumor now for some time of its existence, and it has ever been spoken of with great respect,—but not so that account has it become one into better known. As formerly the B minor Mass passed for one of the most profound and grand of Bach's achievements, and yet for all that its great forms life could hardly be still and unstudied, just so for years there was a vague report of a celebrated Magnificat of the master. Perhaps here too that incomprehensible art may have wrought which so mysteriously draws the human mind toward what is significant, and gradually prepares it for the understanding thereof.

Bach's *Magnificat* is one of the few among his Church compositions, which lay before the world in print before the editions of the Bach Society. W. Rust tells us (in his excellent preface to the first book of the 11th annual issue of Sebastian Bach's Works) that it had already appeared as soon as the year 1811 (Simrock publisher). To be sure, this edition differs from that of the Bach Society in not unessential points. It shows a different key, E flat major instead of D major, and has none of the alterations which evidently came later from the improving hand of the master. It will be understood of course, that the following analysis is not based upon this edition, but upon the Score of the Magnificat as published by the Bach Society.

The text of the *Magnificat* is the well-known song of praise of Mary in the Gospel of Luke, chap. I, verses 46–55: "My soul doth magnify the Lord," &c. Although the Bible puts these words in the mouth of a single person, yet owing to their own internal meaning and the excellent contrasts they afford for musical treatment, they had already been used by the composers of the old Italian school for a larger Art-form, in which songs for single voices alternate with choruses. Bach has followed this precedent in his *Magnificat*, which lies before us as a succession of twelve numbers. We will first endeavor to submit each number to a separate consideration and afterwards to form a fair concept of the composition as a whole.

1. The first number, a chorus in D major, declaims merely the words: *Magnificat anima mea Dominum* (My soul doth magnify the Lord). In an extended prelude the master unfolds in intervals (the ever-remit one) on which the piece is founded, and which are afterwards brought into more fluid and conscious presence by the vocal setting. The orchestra, rich and brilliant for that day, embraces the stringed quartet, two flutes, two oboes, three trumpets, tympani, and as in most of Bach's church works, the Organ. Each and every part is kept extremely individual and independent in its movement, and they group themselves in three distinct choirs: the string quartet, the wind instruments of wood, the brass instruments with drums. The Organ from which it is well known that Bach used to conduct, he should here most certainly have served very distinct purposes: here supporting, there predominant; here uniting and binding, there mediating. Thus in the hand of the master the instrument par excellence through which he so directed how to make his personal influence avail. It cannot be enough lamented, that Bach in the scores of his church music has left us no organ part fully written out, with that we should not only hear the works in these completeness, but it would reveal to us new forms of expression, of whose depth and significance we can scarcely form a weak conception! No one certainly who knows with what unheard of mastery Bach treated the Instrument, will find this assertion extravagant.

In the three instrumental groups just mentioned and in the most unconstrained manner and now developed just as many motives, which dispute the course of the opening number between them. The moving and elastic leading motive (there first in the chorus) with its coupled with not more delay an accompanying motive, brought in by the three trumpets; out of the agme these is at last developed a short sub motive, which plays an extremely active part in the subsequent working up. Bach is in the habit of so inventing his themes, that they shall admit of the most various transpositions and in consequence they are written according to the rules of double, triple, quadruple and quintuple Counterpoint. Especially does there reside in them a certain rhythmic melodic and harmonic spring-power which uplifts you at the outset with the soaring feeling that here all will work itself out of itself through the indwelling vitality of the ideas, the themes, and that the ordering master hand will only intervene to guide, to guard against a mere, arbitrary diversion.

After a modulation into the Dominant, the prelude concentrating in essential matter closely returns to the Tonic on which it makes now a full close. The chorus enters, 1st and 2nd Soprano, Alto, Tenore and Basso, two by two and without instrumental accompaniment now close upon a portion of the main motive, which is presently resumed again in full force by the orchestra, repeating note for note the first half of the prelude. We have already spoken of the remarkably independent and polyphonic conduct of the instrumental introduction, and yet it has been possible for Bach to go still further and to write a most complex score in almost wholly new vocal setting of five parts. If the great masses which he uses must ... were not at the same time an equally unapproachable model of the noblest simplicity such audacity could hardly have come off unpunished. But now how is it possible to see so much such a multiplicity of parts to comprehend and feel as a unity all these different turns and passages, as they go swiftly whirling by?—What Franz suggests in answer to this question we shall see next time.

☞ We credited the wonderfully fanciful story about Mme. Sontag in one "Franz Gerger" in the New York *Leader* on the indigenous showing of that individual. We are now shown a copy of *Arthur's Home Magazine* in which the same version almost word for word, appeared a year ago (July 1866) as "from the German, by Arthur Horseley!"

The Musical Season is approaching, but as yet we have only vague intimations and apprehensions of what it will bring. Among the really important things, of the permanent and quiet kind, rooted in our own musical life, the Symphony Concerts of the Harvard Musical Association will first take the field beginning on Thursday Nov. 7 and will be eight in number. The Handel and Haydn Society will give Oratorios at Thanksgiving and Christmas time, if not oftener; but their weight practice will bear chiefly upon the triennial Festival of probably the first week in May.

The Mendelssohn Quintette Club have got an "agent" and are going off concerting miscellaneously through the West, but we still hope for classical concerts in the latter half of the winter.—The pianists Parepa, Petersilea, Dresel too we hope, and Leonhard, will give us chamber concerts.

Of the other kind the "speculative" concerts of managers, there will be plenty, no doubt, but we have no room to speak of them now.

An American Tenor in Germany. One of our well-remembered tenors of Boston Concerts in Boston ... the last and who some Boston boy or girl by Mr. Charles R. Adams, after crowned successes in many European theatres, singing German, French, Italian and English, has been for some time a member of the Royal Opera at Berlin. Recently he has been visiting Vienna and the papers there all speak in praise of his performances. Thus the *Wiener Zeitung* says:

"The second of July brought us Herr Karl Adams Royal Prussian court-opera singer, who for his first *Lacerdis* had chosen the Arnold in *William Tell*. Herr Adams is an American by birth, who has had to learn his correct German here upon the spot, and has already mastered it so well that he hardly betrays his foreign origin. Happening to be in Vienna visiting some friends, he was heard in a private circle by court-capellmeister Esser and by him recommended to the manager Salvi, who is much inclined to experiments. Herr Esser's sound judgment can be trusted in such cases, and we have actually found in Adams a graceful singer who possesses truly beautiful and well nursed vocal means, whose use to lyrical parts, although his (legato) suffers a little weakness from much too close there. His action full of life and energy has acquired great routine and he belongs in every thing the company by the man who has been to wide reputation. We dare say that a closer acquaintance with him will show us both of his light side and the shadow. That he was has come to raise us upon from the ... tragedy. His voice, outward appearance, temperament all speak for it. The reception of the 'guest' was a very friendly one and coupled with a recall."

We translate also from the Vienna *Musik-Zeitung*: "All that we have again a tenor, voice of the beautiful and pure! Herr Adams' voice is a favorable one ... his delivery is correct and he ... the right conception. The bright ... of his voice in *Hostitia* ... has led the honor of a recall ... in the second act and in the terzet ... through ... The artists associated with Mr. A. in *Tell* were Frau Dustmann as Mathilde, Herr Beck as Tell, ..., Herr Pauli another ... &c."

Again from the *Neue Fremdenblatt*: "Mr. A.'s material is tenore, more that of the beautiful ... and in his delivery there is no want of what he ... favored by gentle ... yet all his productions work not unfavorably and deserve recognition in as far as his charts are in them the results of ... and ... ... Mr. A. ... on the whole of Reichardt ... His impression is agreeable.

Again, the correspondent of the *Theater-Moniteur* (Berlin) writes: "Herr Charles Adams, Royal Prussian court opera singer, has begun his first engagement, as Arnold in *Tell*, with the happiest success. The tenor voice of the singer, which has gained essentially in fullness of tone since his former appearance here with Mlle. Artôt, is a subject of general comment. [illegible] the less so the artistic cultivation of his musical delivery. His impersonation of the character was also complete."

The Vienna papers speak of him as being in better voice and still more successful in *Il Trovatore*.

(From the New Bedford Mercury, Aug. 31.)

OBITUARY. We are pained to record the death of Franz Kuttbach, of this city, which occurred in Boston on Tuesday last, after a brief illness. Mr. K[illegible] was a native of [illegible] in Mecklenburg, Germany, and left home at the age of [illegible] years, in company with Carl Zerrahn, now a highly esteemed citizen of Boston, to seek his fortune in this country. After his arrival here he remained for two years a member of the Germania Band, which was organized in Europe previous to his departure, when on account of ill health he withdrew from the arduous duties of his position, and came to New Bedford to establish himself as a teacher of the various branches of his profession. A thoroughly educated musician, he at once found his time fully occupied in teaching, to which he devoted himself with enthusiasm and for seventeen years, and until within a few weeks of his death. He enjoyed a considerable reputation as a composer, mostly of lighter pieces, though some years ago he brought before the public the opera of "[illegible]," which would have attracted the attention it deserved, had the author been possessed with his recognized talent so eminently some of the pushing characteristics of an impresario.

There are many who will sincerely regret the loss of one who has done so much to cultivate a refined musical taste in this community, many who will miss the careful instruction of a conscientious as well as accomplished teacher, while others who knew him best, will recall with pleasure, if sadly, the characteristics which made him a genial companion and a warm friend.

MUSICAL CONVENTIONS. There is some pretty shrewd common sense in the following comments of a Vermont paper (the Montpelier *Atlas and Patriot* of Bray, &c.) on a Convention held the week before at Burlington, in that State:

The text-books adopted for use were the "Church Bell," a new publication from the pen of W. O. and H. S. Perkins, and the Oratorio of the "Messiah," an old work from the pen of Handel. The incongruous union which the two works were made to bear to each other was, to say the least, so much of an excuse as added a dash of playful irony among the "better musicians" of the convention. The frequent passage which the convention made from "Hurrah for New England" to the "Hallelujah Chorus," was all the appropriate one possible. Tried by the pub[lisher]'s notion, one page of the "Messiah" would outweigh more of the "Bell" than could be packed on Boston Common. Not that we object to the "Bell" any more than to other works of its class, but the balancing of the convention for four days between the "Mother Goose Melodies" and the "Messiah" was none the less inappropriate. The fact is, neither of these works meet the wants of the convention. It is no doubt well to those comprising the chorus to sing, with few exceptions, they were wholly inadequate to a proper rendering of the works of this kind. Instead of four days of intercourse, they needed weeks of study and careful training. To accomplish anything they did in the time allotted, it was an impossibility. The result is expected, the "Messiah," there can with a view to [illegible] it, was [illegible].

The introduction of that other work—the "Bell"—was equally ill-timed and inappropriate, and to any pretension pleasure or profit to the singers, it was a poor compliment to the capacity and taste of Vermont singers. It was as much below the ability of the members as the other was above them, and that's a good deal. The design of musical conventions is, we suppose, or should be, to improve the standard of music, to develop the ability of singers, and correct and elevate the taste. For one thing, though it is an official one—we seriously object to turning the convention into an exchange for the sale of a particular music book, and the paying of out-[illegible] one hundred and fifty dollars, or so, to

encouraging a mere work and very his own [illegible]. We know nothing for the managers of the Burlington convention responsible for the same, and certainly we have no reproaches for those at this time. If the mistake was theirs—which we do not believe—they will act more wisely next time and not permit their own better judgment to be over-ridden by the number of some mere book-manager in their personal ambition with using the name of "bringing out" the "Messiah," and other works of that kind, without the time and toil necessary to do them properly. While this convention [illegible] which we hope the next one will have—we again [illegible] disappointed but one has reached their ability to master, and yet sufficiently difficult to demand careful and laborious study in order to attain proper [illegible] in [illegible]. And woe to the book-men! are on the road, and let these conventions henceforth both pleasant and profitable, they must set their faces as firmly and forever against the approaches of those who come bending under the load of books which smell of the printing office and the bindery.

THALBERG the pianist, has obtained an honorary mention at the Paris Exhibition for his wines of Posilippo, near Naples. The vine which produces these was planted there by Lablache, his father-in-law, from cuttings obtained in Burgundy.

The London *Choir* has the following:—"Picked up in the quadrangle of the Schola Musices at Oxford, supposed to have dropped from the pocket of the Oxford Professor of Music—'Why has the science of music always been held to be a 'difficult study'? Because, by the verdict of antiquity, some operas (Sic) *harpsichordist*—but one becomes a thorough-bass man in a moment.'"

A German Journal reminds its readers that in 1787 the *Leipziger Zeitung* contained the following remarkable notice, emanating from a citizen of that town:—"A certain Mozart of Vienna, has taken the liberty of denaturalizing my drama *Belmonte and Constance* by turning it into an opera libretto. I formally protest against this infringement of my rights, and reserve myself the power of further action.—Christophe Friedrich Bretzner."

GERMAN AND ITALIAN COMPOSERS.—The well known saying of Carl Maria von Weber: "I consider as God wills and flowers composed as the public wills," characteristic admirably the artistic tendencies of most German and Italian operatic composers. The German operatic composer not unfrequently ignores, to his own disadvantage, both singers and public; he tries to give himself up entirely to the task in which his own individuality is completely merged, and writes in the fixed belief that his work is destined to last forever. The Italian composer, on the other hand, writes in the first place for certain singers; he does not think of a work of art lasting forever; he pays court to the exigencies of his day and of fashion, and takes for and care as he generally finds them. I honor the operatic composers who, renouncing outward success, has only art itself in view [illegible], but I do not hesitate to the name of the artist who thinks of the actual operatic public. That great genius and worldly-wise man, Mozart, did both; he took into account singers and public, and created works of imperishable beauty. His dramatic works will, at any rate, endure as long as feeling for one of [illegible] beauty and graceful characterization exists in the world of art. However people may, of late have striven to think such masterpieces, it can never be destroyed.—*Hand's* *Hiller*.

PARODY OF "ROMEO ET JULIETTE." A very amusing travestie of M. Gounod's opera is [illegible] being played with great success at the Théâtre Déjazet, at Paris, under the title of *Rhé et Pien en Juliet*. The piece is cleverly handled and the new music supplied by M. Eugene Déjazet.

A DISAGREEABLE QUESTION. Mme. Catalani, the celebrated singer, was [illegible] once appearing at the Italian Opera Paris. [illegible] sometimes came off very badly. A [illegible] of the period used to commence every one of his notices with the Ciceronian phrase: "Quousque tandem abutere, Catalana, patientia nostra?" "How long, Catalani, will you abuse our patience?"

A GRAND WAGNER'S OPINION OF A GREAT MUSICIAN. Jean Paul said of the composer of *Don Juan*: "Every note of Mozart is a sound on the ladder of the spheres by which he ascended to the throne of perfection."

Special Notices.

DESCRIPTIVE LIST OF THE
LATEST MUSIC,
Published by Oliver Ditson & Co.

Vocal, with Piano Accompaniment.

Come to me oft. Canzonet. *F. M. Crouch.* 35
A beautiful melody, and worthy the author of "Kathleen Mavourneen."

Ah! thou beloved. (Ah! quel amato). Song. "Lenore." 35

I, though dead, speak. (Spento amore) " 30

If 'tis true. (Ah s'en è ver.) Duet " 35

Notte calma. (In the calmness of a vision.) Song. "Romeo and Juliet." 30

Let us hark. (Ascoltiam). " 30

In vain my wrath. (Al mio furor). Terzetto. "Don Carlos." 75
Six new opera songs "all hot" from translation. Buy and sing them while they are new. You have here the sadness and sweetness of Verdi, the brightness of Gounod, and the somewhat quainter beauty of Donizetti.

When the shore is white with blossoms. *The Weber.* 40

When first I viewed that face so fair. [Welsh *Minstrel*] 30
Two capital songs; the last about the lady whose [illegible] to think" that anything could be more lovely than the beauty and pleasant beyond the [illegible].

There's an empty seat at the table. *Turner.* 30
A popular ballad.

The Fisher Ballad. *H. Aidé.* 30
The fisher did not remember that any lovely lady had passed that way. Everything was beautiful in that time, beyond part of the [illegible]. Very sweet and plaintive, with its "Holy sail" in the chorus.

She danced like a fairy. Comic song. *Eaulley.* 30

How I was taken in. " " *L. Heath.* 30
Amusing songs, furnishing material for laughter.

Merrily, merrily sing. Song. *Laura W. Hatch.* 30

Farewell dear one. " *Kate Comstock.* 30

Meet me. Ballad. *C. A. White.* 30

Will papa come to-night? Song. *W. C. Baker.* 30
"Songs for the people."

Where are you going so fast, old man? Song. *Covert.* 30

Sheridan's ride to the front. 30
The first is a good, wholesome "moral" song, and the second a stirring description of the famous ride and battle. Good prints.

I'll forgive thee bye and bye. *F. Musgrave.* 30
Very pretty and tasteful, and will "tell" in a company when properly sung.

Instrumental.

Don Juan. Bacchanale Brillante. *S. Smith.* 90
Sydney Smith cannot well help making a piece brilliant and here it was material. The well-known Invitation of the grand opera takes a rich new form in the effective composition.

Idle's Waltz. Transcription. *Kuhe.* 30
A graceful arrangement of a favorite waltz.

Thurcan Quadrille. *D. Godfrey.* 30
Contains a few of the most popular of Scotch. Thurcan songs, and is quite lively and taking.

Mozart's march of triumph. *Laura W. Hatch.* 30
Quite simple, and is a pretty march for beginners.

Karamiones Hochzeitslied. Arr. for Organ by *G. W. Morgan.* 1.00
This grand instrumental favorite is well arranged and is a [illegible] well at [illegible] to the [illegible] public.

Prairie Rose Waltz. *J. W. Turner.* 30
Easy and pretty.

MUSIC BY MAIL. Music is sent by mail, the expense being [illegible] cents for every four ounces, or fraction thereof. Persons at a distance will find the conveyance a saving of time and expense in obtaining supplies. Books can also be sent at double these rates.

Digitized by Google

Dwight's Journal of Music.

WHOLE No. 690. BOSTON, SATURDAY, SEPT. 14, 1867. VOL. XXVII. No. 13.

For Dwight's Journal of Music.

To a Life Size Portrait of my Mother at the Harp.

BY [illegible]

Shade of the Past! Vision of sunnier days,
When Youth, and Hope, and Beauty, and the rays
Of Joy once round thee smiled! Time severe
Hath changed the features fondly imaged here!
These locks are greyer now! That placid face
Hath gathered wrinkles! Age has left its trace
Of furrows on that brow! Those beaming eyes
Are dimmer than they were. The way, the sighs
Have chased that smile! That music-moving hand
Has wreathed many a darkened hope's band!
That beloved Harp, too! How in bygone days
Its melodies rang out! What stirring lays
Informed it once! What music used to thrill
Along that stricken lyre! Alas! How still!
In school-boy days I heard its tones divine
Filling our home like airs of Palestine!
And, now that Harp, which then rang o'er and loud,
In some dark corner wears a sable shroud!
And yet, why mourn I? What although no more
Those sounds melodious move me as of yore!
What though the hand which waked them is withheld!
Memory still echoes every tone which swelled
Upon my youthful ear!—Ah yet! I find
It still hath sounds for the listening mind!
Symbol of sympathies! to me it seems
Ere when I lay close me, there are gleams
Of light electric, as of heavenly fire,
Playing a flashes o'er the pensive wires!
That Harp such songs accordant, seems to sing!
A mother's love tone trembles o'er each string!
And so, if sadness shrouds me — If it swings
Of sorrow sicken my soul, it sounds a dirge!
Mournful in chords! with all its chords it seeks
It sounds a requiem to my wounded breast,
Yes! Then Æolian like it breathes a moan,
And gently soothes me with an undertone!
Thus, even thus, my soul ensnares hears
Those magic tones, like "music of the spheres,"
At home, abroad, where'er I roam or stay
That Harp tone sounds cornest to my breast;
It calls my tardy prayers, and seems to say
"A mother's blessing cheers thy pathway way!"
And as I muse, at even-tide's solemn hour
Spirit of Harmony! I feel its power!
Yes! daily on my solemn altar,
Thy music mingles with the morning.
Matins and Vespers, each, the Harp attends;—
Its harmonies thy sweet, thy image blends
To guard and guide me, while my fervent soul
Glows by those impulses feels thy calm control.
It now thou! And when the art no thought
I go astray, be thy sweet influence sought.
It never vanishes me, let the feel of sight
Of thy dear presence with me in the end;
Be thou my conception, my tower, my aid,
My tender firm;—my comforter and my guard!
My Judgment future! not blessed wighs wrote
Which King Belshazzar saw upon the wall!
And when I die to me the bliss be given
To hear that Harp amid the Hymns of Heaven!

For Dwight's Journal of Music.

Three Evenings with Ferdinand Hiller.

Translated from *Die Gartenlaube*, by ALICE FORSTER.

Music is of all arts the most purely human, the most universal.—JEAN PAUL.

It is a large cheerful saloon; busts of colossal statues of Bach and Handel beneath the characteristic portrait heads of Beethoven, Mozart, Haydn, Mendelssohn and Schumann; opposite a luxuriant flower stand stood a Härtel Grand Piano. The candles had been taken away since, the great lamp over the table shed its light through a sea-colored shade: the little group of ladies and gentlemen gathered together listened all breathless to a little tone poem—Ferdinand Hiller was playing his "*Zur Guitarre*."

Without it was storm: the wind tapped noisily, tremendously upon the window, the rain beat upon the pane; within all were dreaming of a warm evening night beneath Italian skies. The tones blossomed, from the lofty balcony there leaned a lovely female form *à la* Castilian, the moonlight transfigured her flower face, and the elegant cavalier ardently confessed to her his love "*zur Guitarre*." It was a love such as is breathed only in the land where the orange blooms, and those poor sons of the North envied the happy ones, for orange blossoms are more fragrant than Forget-me-nots, whilst the Northern ladies sighed. Who could bring a lover a serenade "*zur Guitarre*" in the land of rain and storm, of catarrh and throats, of spiteful envious neighbors?

I have never heard this enchanting musical "*Zeitkenten Damon*" played by any one but the composer, yet it seems to me it could never fail of its effect. As concerned our little circle of that evening we were all charmed as one is charmed at sight of the first nosegay of Spring, or by the long-missed voice of a dear friend. Hiller was constrained at once to repeat his song. He was then returning laden with honor wreathed with all sorts of fresh laurels, at the "ducal" and laurel wreaths of Italy, from Tenrnes where his opera "*Die Katakomben*" had been represented for the first time with brilliant success; and now he was resting one evening at the house of a friend. Playing at evening thus is, pleasantly chatting in a comfortable arm-chair and for once asking favor not as *offers*, but purely *con amore*. About three o'clock after midnight he must pursue his journey to Cologne. First, however, he meant to read a little story. Now then the clock must not be allowed to fly too fast, and yet it had been so long since all had met together, and there was so much to ask and talk. Hiller himself was as fresh and delightful when he talked as when he played; and during the little supper he was sparkling gay. It was one of those evenings such as rarely fall from Heaven, hours which leave the fragrance of violets in the soul. Later on he played a Beethoven Sonata from him, and then he played a few expressive little things—"*Bagatelles*" he called them, of his own composition. In between these the lady of the house sang Hiller's "*Wolfsfeier, weck ß otero*" that beautiful tone-flower one of Hiller's poets as well as Mendelssohn's Suleika songs, of Schubert's Schumann, Franz and finally the parting song "*Es ist bestimmt in Gottes Rath.*"

Midnight was long past who would have believed it! With all sorts of musical literary and other themes were yet discussed; gayest sketches of Paris life were traced by Hiller, who opened the reliquary of his memory to bring to light many a sparkling jewel. Meanwhile the narrator's eyes shone, and a merry smile played about his lips. All at once he sprang up and seated himself once more at the piano. Softly the hands stole over the keys; at first it was as a far off dream, but gradually the thoughts became connected and the remarkable poet glanced up on all the songs that had been sung to him. The church bells rang to the procession. "*Das ist ein Kirch an dem Rheine*," the mother of God softly entered and laid her hand on the sick heart, then the moon mind was borne over an glittering pinions. Sabina breathed, "*Sag' ihm, eher my's boots aber*." Then the voice of the nightingale from Schumann's "*Spring Song*." Schubert's "*Barcarole*" passed lightly over. Hickert's exquisite love song by Franz, "*Er in schweren in Sturm und Regen*" stormed in, and finally came the lovely melody soft and deep as a parting look.

"Wenn Menschen auseinander gehn,
So sagen sie: auf Wiedersehn!"

When Hiller arose there were tears in many a beautiful eye, and the hands were gratefully extended towards him. Suddenly the little scene of excitement was broken into by a man's voice that half playfully, half seriously said "There is no help for it, my honored "*Herr Capellmeister*," the parting is at hand; in seven minutes the inexorable express train will start. It is past three o'clock!" This was the "*postes*" of the Play.

Ferdinand Hiller is a child of Frankfort, the tenderly loved son of cultivated parents, born in the year of the great comet and fiery constellations, and ardent and fiery has he remained. Various good geniuses have stood godfather to his youth. Goethe's hand rested upon the boy's head when he came to Weimar to take piano lessons of Hummel. Beethoven's dying eye looked again fondly upon him when the youth accompanied his celebrated teacher to Vienna and stood with him beside the couch of suffering of the dying Titan. The profoundly learned *Sou* for of the Cäcilia Society in Frankfort on the Maine, Schelble called Hiller his darling and Aloys Schmitt prophesied for him a brilliant career. The grave, reserved Cherubini was thawed by the lovely musician, and the unfortunate heritage of musical aristocracy of Paris interested itself on the boy of scarcely seventeen, when his mother's introduction to the rich world threw open a saloon at which often the most heterogeneous and attractive elements might be found to-

Digitized by Google

gether. What a scene for a painter, this union of grand heads and forms!

It is a winter evening. The fire burns upon the hearth. Without splendid equipages roll past, and by the light of the lanterns may be seen little rose-adorned heads, sparkling diamonds, fluttering garments at the windows within. Paris dances to-day in the Tuileries, in the Theatre, in the *Chaumière de Lilas*, in the *Jardin d'hiver* and who knows where beside. The great music room of the Hiller house is pleasantly warmed and lighted. There is dancing there, too; yet the dancers are only ten fingers, the fingers of Chopin. In a marble vase upon the table there are violets, the pure favorite flowers of a pure composer, shedding their fragrance around. An Erard Grand Piano stands in the middle of the room, in front of it sits the young dreamy Chopin. He seems scarcely to touch the keys; as from the far-off distance floats a passionate, yet smiling dance melody, dreaming nearer and ever nearer it grows louder as it approaches; he is playing his wondrous Mazurkas and fantastic Waltzes. Hiller himself with his velvet-browned twinkling eyes, stands beside the player, not losing the breath of a tone. Near the hearth, beside the cheerful blazing fire, sits the venerable Cherubini, with almost mien and yet listening in spite of himself to the magic sounds. It disturbs and yet fascinates him,—the concluding close of his *Requiem* is forming in his mind. Near him lounges Adolph Nourrit, the noblest "Pylades" to Gluck's "Orestes," who ever trod the stage. When he sang the celebrated Aria

"Nur einen Wunsch, nur ein Verlangen,"

the ladies were not the only ones who were affected to tears. His voice was of a wonderful sweetness, and yet powerful, and his style, less dramatic than singing, was nevertheless always noble and feeling.

On the other side of the fireplace the violinists Lafont and Baillot had taken their places. Behind them arose the characteristic profile of the young Berlioz, a world of thoughts burned beneath his beautiful brow with its framework of dark hair. In the window alcove stands Ary Scheffer, the great Painter surveying the group with earnest eye. There is somewhat in his noble head that recalls the painter's celebrated picture: "St. Augustine with his mother Monica." Not far from him in the darkest corner sits a pale man, in an attitude of almost hopeless depression, the cheek resting upon the slender hand, the eyes with their far-off expression, plainly bespeaking the soul within. About the mouth there hovers an ineffaceable impress of pain, the expression of an endless "Heimweh," which renders the rare smile inexpressibly touching. The brow is of a lofty beauty, clear and light. It is the author of letters from Paris, of intellectual critiques, and enthusiastic reminiscences of Jean Paul, Ludwig Börne. Music is his familiar friend; of it he has said: "Music is prayer, whether given by the babe in lisping numbers, whether held by the wild child of Nature in rude form who has by cultivated language passionate soul-stirring words,—Heaven harkens to it with like satisfaction, and gives back as comfort to each the echo of his own feelings."

Chopin's playing was a tender balsam for the soul of Börne. These ardent and melancholy spirits could not but understand and love one another.

Beside a table filled with exotic plants, from amidst whose luxuriance the statue of a Polyhymnia peeped forth, sat the chosen darling of the Graces and Muses, the poet of the "Book of Songs," Heinrich Heine. As his rival in the favor of the ladies appears the amiable, jocular composer of the "*Barbiere di Seviglia*," Rossini. Notwithstanding his weight, the rather corpulent gentleman was always "*Figaroqui, Figarolà*." Then the delicately moulded head of Heine was yet untouched by the devastating ravages of illness that later so cruelly destroyed all his beauty. Yet the equalizing hand of death alone had power to smooth the distorted features. The blue eyes yet shone like stars, and the lips whispered the most bewitching absurdities, until a beautiful hand was laid upon his mouth. This time it was the lovely fingers of the renowned and fascinating Delphine Gay, who in Paris was scarcely less celebrated as woman than as authoress. He seized Heine's hand at once meekly and passionately, for it had brushed by his lips softly as a rose leaf just as Chopin's playing began. Now he had long forgotten the wanton sport. A deep melancholy was graven upon his brow, the head was as then upon the breast, the long lashes almost touched the cheeks, many a beautiful eye at this moment rested upon the statuesque profile. Perchance he dreamed poems to the phantastic melodies of Chopin. And over yonder, that young creature, that fairy-like being with the great Southern eyes and the waves of dark hair—that woman with the smile of a child and the movements of the Graces, with whom Musset Rossini had just been whispering? Who else than Maria Malibran the great singer, the genial warm-hearted woman, the idol of Paris! The Countess Merlin, her friend and countrywoman, had introduced her into the little German salon. Also many other celebrated and uncelebrated pupils of Garcia were there: Mesdames Lalande and Ferrari, and sundry Parisian faces who had only to appear to excite the warmest admiration.

At one time, had not you look from the eyes of Beethoven made strong and firm the musician in Ferdinand Hiller, he would have turned renegade and gone over to literature. Hiller himself confesses in one of his letters how mightily he was influenced by the intercourse of the most significant and diverse minds of the time.

"The intercourse with so many distinguished men," he writes, "was in the highest degree exciting: but the whole life of Paris, as well as politics, into which I entered with passionate interest, and the entire whirlpool of the undulating life brought on, so to speak, out of myself, and materially interfered with the development of my musical talents. More than once in moments of excitement I was tempted to hang the whole music upon a nail and rush into one or another of the careers that seemed then so attractive."

Whoever is acquainted with Hiller's letters, and the truly German depth of thought combined with French lightness of style of his "Feuilleton" articles, must feel no less love for the writer Hiller than for the musician and composer; and whoever has heard him converse upon some inspiring theme, must wonder at him as a speaker.

Ferdinand Hiller composed when very young—as early as his tenth year—and always with the greatest ease; and it is an evidence of how deep the enthusiasm of Goethe's friendliness had penetrated into his young heart that he chose as text to his first song, "*Rastlose Liebe*." With his seventeenth year he entered Paris as teacher in the "*Institution royale de musique classique et religieuse*," enjoying at the same time tuition in Harmony himself, and playing the organ in the church of the Sorbonne, where the scholars sang Mass there. Several concerts which he gave in the *Conservatoire* brought him abundant fame and honor. The elegant and artistic public that assembled upon such occasions became thus acquainted with Hiller's compositions, Symphonies and Piano pieces. French and German journals contained descriptions of the enthusiastic receptions the young German met with.

Many charming souvenirs date at this period: Trios, Quartets, Songs, the charming "*Danse des fantômes*" and the first reverie. A short sojourn in Frankfort on the Maine followed the artistically stirring Parisian life, then a *dolce far niente* on Lake Como, whither his faithful mother accompanied her son (his father he had lost during his residence in Paris) and there arose his Oratorio "*The Destruction of Jerusalem*," then a winter in Milan, and there—a Spring time of love.

Many years ago there appeared at one of the Gewandhaus concerts at Leipzic a beautiful woman with dark hair, eyes like coals of fire, and a profile such as one often sees upon cameos, but seldom in life; she sang the "*Tarantella*" from Rossini's "*Soirees musicales*" with brilliant voice and especial execution: this was Mme. Antolka Hiller. At the same concert Hiller played one of his charming "*Reveries*." An amiable lady said to him afterwards, playfully: "Ah, now we know at last of whom you have always been dreaming so sweetly and mysteriously!"

Nothing could be more delightful than to hear Mme. Hiller sing the Soprano part of one of those original, fresh Quartets for Soprano and male voices, which Hiller composed in Rome in the early part of his wedded happiness. The idea of letting a female voice float in all its clearness above a Quartet of male voices, is so bewitching in its effect that one feels transported to a land of Spring where high above all that creeps and flies, sings and hovers around us, the fluttering lark soars aloft to the blue sky.

Hiller led the Leipzic subscription concerts at the time when Mendelssohn, with whom he was united by the closest ties of friendship, changed his residence from Leipzic to Berlin; but he soon emigrated to Dresden in view of there establishing and directing a series of concerts. He had meanwhile composed Operas, Songs, Quartets of stringed instruments, Sonatas, Caprices, Etudes, his beautiful Impromptus, as well as many songs. His "*Destruction of Jerusalem*" went out from Dresden over the whole world, and met everywhere with the warmest applause.

In the year 1850 Hiller accepted the honorable position of city *Capellmeister* and Director of the *Conservatoire* at Cologne; and there he has labored ever since, with the intermission of one winter when he directed the Italian Opera in Paris. His creative Phantasie brings forth ever new blossoms, amongst which may be reckoned as one of the most delightful his "*Operette without words*" for Piano with four hands. His opera "*Die Katakomben*" had its origin about this time, and his Symphony with the motto "*Es muss doch Frühling werden!*" with its sister piece the joyous "*Im Freien*." Several large and

Digitized by Google

small pieces of vocal music appeared now for solo and orchestra, the Oratorio "Die [illegible]" amongst others. Notwithstanding all, Hiller still found time to write the most exquisite æsthetic critiques, and many beautiful testimonies to the memory of departed great friends. Living friends also, celebrated and uncelebrated, alike find him always ready for merry or serious talk, and not only male friends, but also the, as is universally admitted, far more talkative female friends. Amiable, open-hearted, cheerful and self-sacrificing, he is ready at any moment to aid, by word or deed, all who apply to him personally or by letter for assistance. His house is now, as ever, the hospitable place of artists from far and near. At this moment—Tuesday evening, December 4,—he stands at the conductor's desk in the Gürzenich Hall in Cologne, baton in hand. It is his Oratorio "Saul" that he is representing for a second time to a crowded public.

And what a choice public it is that is listening to the splendid choruses, with the engaging instrumentation! How cheerful is the face of the great critic, Professor Bischoff, in the vicinity of the Orchestra! What a confusion of beautiful and less beautiful women, of civilian's dress and uniform, of youth and age! And then the female singers in white, the male in black! The orchestra, that numbers amongst its members many brilliant names, looks with fixed attention upon its lord and master; the chorus hangs upon his looks and the movements of his hand. With what evident delight do they all play and sing under his firm guidance!

Hiller stands very high as a conductor, and at the late Dusseldorf Festival gave ample evidence of his power. The little round man with the noble head becomes one of the great of the earth when he stands amidst the Orchestra. The people of the Rhine are proud of their Hiller, particularly, however, the citizens of Cologne, as the very soul of their Gürzenich concerts.

Reminiscences of the Abbate Baini.

BY FERDINAND HILLER.*

When, shortly after the commencement of the fifth decade of the present century, I had repeatedly attended Divine Service in the Sistine Chapel at Rome, it was clear to me that most of the music of the old Roman school performed there was—not clear to me. As was the case with the majority of my German brethren in art, educated in the works of Bach, Handel, and their great successors, my relations to the old Italians were rather distant and superficial, though I had often played through, besides having now and then heard played, the better known, and, if I may so express myself, the more popular of their compositions. The pure and elevated nature of these strains impressed me as much as their arrangement attracted me, and I determined to do all that lay in my power to penetrate the profoundest mysteries of their combinations. My first step was to pay a visit to the Abbate Baini.

Baini was well known as one of the leading investigators in the field of musical history. Starting with his great work on Palestrina, from the wish to place in their true light the eternal services rendered by this, his favorite, composer to the cause of art, he yielded unexpected information concerning the changes in sacred music before Palestrina, concerning the musical doings at the Council of Trent, and concerning Palestrina's life and efforts. The free use of the collections and archives of the Vatican had placed within his reach materials inaccessible to every one else, and he possessed the talent of turning them to account with as much erudition as conscientiousness. A large portion of his life, and the most considerable part of his income, were devoted to the task of editing all Palestrina's works in score. It is scarcely possible to form an idea of the restless investigation, the persevering labor, the passionate self-abnegation, required. A great number of the immortal compositions of the extraordinary master were scattered to the four quarters of the globe, and to recover a single missing sheet frequently demanded whole years of search, and—comparatively speaking—heavy pecuniary sacrifices. Baini had been a singer from his youth, and for many years director of the Papal Chapel. This post had been conferred on him as an especial mark of distinction, it being the general rule for the Papal singers to take it by turns to direct the music at Divine Service. The reader will easily understand that such a man struck me as being the one from whom I could best hope to obtain satisfactory and useful information, as well as assistance in carrying out my artistic desires—and such was the case. Baini received me most kindly, and promised to do all he could. His suggestion that the best course I could adopt to penetrate into Palestrina's style would be to practice it myself, appeared to me perfectly just. Two evenings a week were fixed on, when he said I should always find him ready to look over my work—and for a whole winter I enjoyed the instructive society of this excellent man.

I cannot, of course, here dwell upon the specially musical investigations which formed the principal staple of our conversations; indeed—though I am half ashamed to confess it—these investigations are not what I recollect most vividly. It is chiefly of the grand simplicity, the self-sacrificing pains, the calm kindness, of this venerable man that there remains in my mind a picture, deriving a peculiar coloring from the originality of very many views which he propounded with a kind of naive humor, and of which I should like to give a sketch. Perhaps many of my readers will gladly transport themselves with me for a few moments from the restless bustle of every-day life to the quiet chamber in which I passed an existence that, with all its unostentatious simplicity, wanted neither the power to dare nor to bear. The highest excellence, after all, where it is granted us to attain is to have been in one's own way a perfect man.

Baini was, at the time to which I refer, sixty years old and of tall stature, though he bowed his head slightly; his bearing was full of vigor. His serious and rather strongly marked features had something energetic, nay here and there, hard about them, but by a glance, and a smile, not perhaps exactly agreeable, could assume a particularly mild and kindly expression. Baini was not handsome, though he may in his youth have been a fine one. It was probably the self-searching recollection of this that caused him on seeing an admirable drawing which my friend the artist Rudolph Lehmann had made of him, to exclaim: "O! O! how ugly!" His health was greatly undermined by the weary labor to which he constantly devoted himself. A life which as he himself expressed it, "he had spent between his writing table (tavolino) and the confessional" could not possibly be attended by satisfactory results. His digestive powers were impaired, and it required many, many hours for him to get over the effects of the very spare meal he took once every day. I often found him suffering from the most violent spasms in the stomach; at such times, he would make a slight sign with his hand, and I waited with painful sympathy in an adjoining room, till the crisis was over. This was scarcely the case, however, ere he began the conversation on the most cheerfully serene calm and cheerful, laying aside, so to speak, the pain he had been suffering for hours, as though it were a book the perusal of which had been interrupted. Frequently, also, I found him engaged in the prayers which were a duty for him of an evening. In this case, too, he would point to a chair and a score that he had got ready for me, and quietly continue his pious occupation. The following may serve as a proof of his really affectionate kindness. While he was looking, with conscientious earnestness, through my attempts, I was transcribing compositions by Palestrina, in order not to be doing nothing. The next time I returned, I would find, in Baini's hand, the words, which I had not had time in the evening to write myself, traced under the music. I hardly dared to thank him for taking this trouble, and felt quite touched to think he had done so.

After he had subjected my exercise to the strictest criticism, Baini used to begin chatting with us. In this, as in many other instances, I have to regret deeply not taking notes, for a very great deal of what he told me really possessed historical interest. The reader will easily understand this when he reflects that Baini had spent all his life in Rome, and that the year of his birth was the year 1775. He had served a whole series of Popes; had been brought in close contact with them; and struck me as having taken as unprejudiced a view of the affairs of the world as was conceivable in so firmly believing, and, in many respects, so zealous, a priest. Of course, he sometimes made assertions which, for people like us sounded strange, not so much in themselves, as from their contact.

Thus he told me, one day, the life of the then Pope, Gregory XVI., and I cannot deny that he told it in a somewhat irreverential manner. The minute details have escaped my memory, but there is one thing I know, and that is, that the Abbate attributed to very mundane chances the adoption by the future Prince of the Church of his sacred career. Gregory, he said, entered a monastery in which he mounted very rapidly from step to step, chiefly because the brethren had run away for fear of the French. The Abbate continued his narrative in the same strain, till in perfect simplicity I asked: "How did he become Pope?" "That was the business of the Holy Ghost," was the answer. I suppose I looked rather astonished, for after a moment's silence on both sides, Baini continued, very seriously: "How do you think that the election of Popes can take place except through the Holy Ghost? Just reflect. There are a number of men seated together, every one of whom wishes the other to obtain so elevated a position, and yet the decision has to be unanimous! The Holy Ghost alone can effect such a result."—On the days of grand festivals, a military band is placed in the front gallery of St. Peter's, where it plays as the procession passes along. I had attended the ceremony in the morning, and had gone away rather indignant, for after an introduction in which the strains of brass instruments, suddenly bursting forth, had produced a very thrilling impression, there came an operatic motive, which was very frivolous at such a moment and in such a place. On my mentioning this to Baini, he replied: "I am always preaching the same thing to them. When we are by ourselves, we know each other (ci conosciamo!). But, above all, the strangers! what can they say to it!" How much more neat and graceful such observations sounded in Italian than they do in my homely German translation, I am painfully aware as I write them down.

Baini cherished a very grateful recollection of King Friedrich Wilhelm IV., whose acquaintance he had made when his Majesty was Crown Prince and of our celebrated Bunsen—both had displayed great interest and appreciation of music, which Baini regarded as higher than aught else besides. He had frequently conducted performances of his vocal choir in the Prince's presence. The evenings on which these performances were held belonged to the exceedingly small number of those which Baini had ever spent away from home save when his duties summoned him to church or chapel. He was fond of referring to the cleverness and amiable disposition of the two men, and it was evidently his intimate acquaintance with Bunsen which had led him to adopt a feeling of great tolerance towards Protestantism. "There is something, however, I do not understand," he said, one evening. "Protestants are good Christians; they reverence the Redeemer as we do—how can they be so indifferent towards the Blessed Virgin? After all, she is the mother of God! That is what I cannot comprehend."

* Translated for the London Musical World.

382834A

Digitized by Google

Notwithstanding the extraordinary and energetic perseverance with which Baini had devoted himself to his historico-musical labors, he took great interest in many things most foreign to them. On one occasion I spied a book he had just been reading. It was a history of the Theatre at Valenciennes. "Do you busy yourself with the stage also?" I exclaimed, somewhat surprised. "I have certainly one of the largest collection of works in existence relating to it," he replied, "and I have read them all. The theatre interests me in the highest degree." "Do you ever go to the theatre?" I enquired, still more astonished. "I never set foot in one" was his answer. During my stay in Rome I [illegible] a small German vocal association, composed exclusively of German artists, painters, sculptors and architects. We resolved to give a concert for the Catholic [illegible] College, which was then regarded as the symbol of German unity. (I had at that time a much finer bass voice than now.) With his usual good nature, Baini said I might select [illegible] the concert for the church of the [illegible] at Rome [illegible] much [illegible] friends in that capital. In reply to proposals of this kind, I [illegible] Miserere by Dorner, which the latter had [illegible] the Pope, and which had been sent to Baini for his [illegible]. It was written with great modern [illegible] as well as orchestral accompaniment, and was [illegible] for the Papal Chapel. "Do you [illegible]," I said, handing me the [illegible]. "I do not understand such [illegible], but it does not strike me [illegible] a [illegible] piece." [illegible] of the [illegible] Dorner's, but it was an extremely insipid production. "Why do you [illegible] according to the Pope?" said Baini to me. "Because [illegible] you will receive a large heap of beautiful [illegible] gold pieces, which you can take with you to Germany." He did not know that nothing [illegible] from [illegible] Italy except golden [illegible] memories.

The interior of Baini's abode was remarkable for a simplicity and absence of ornament bordering on poverty—the large rooms [illegible] where his [illegible] occupying [illegible] there. The housekeeping was conducted by an elderly [illegible] who sometimes opened the door for me, and then disappeared like a shadow. During the winter, though the days were extremely cold, there was never anything in the shape of a fire; but [illegible] standing on the table was a tolerably large brazier at which the old gentleman used to warm his hands. [illegible] had never travelled; the only [illegible] he had been absent from Rome was on the occasion of his making a trip to Bologna. The reader will perhaps, be able to form some notion of his energy and endurance [illegible] played [illegible] of his forces, [illegible] that during the time of the French occupation, when the people sought, [illegible] to say others, those [illegible] who had not paid homage to the foreigners, Baini frequently [illegible] hours a day. All his books and music, including the invaluable collection of Palestrina's works, [illegible] by him, he bequeathed to the Minerva Monastery in Rome, where they will, at any rate, be well taken care of—perhaps, too well.

Baini composed in a variety of styles, though his compositions are not numerous. A "Miserere" of his is played alternately with those of Allegri and Bach [illegible], during Passion-week in the Sistine Chapel. It is an effective piece, but it proves how impossible it is for any one to escape [illegible] of his own time. Although Baini lived almost exclusively in the world of old sacred music, knew and cared but little modern music, and, perhaps, never having heard any performed, [illegible] the above "Miserere," which [illegible] the strict style, contains a number of passages revealing the [illegible] over [illegible] a person who [illegible] musician. [illegible] conception, and the [illegible] of the "Miserere," was the result of the profound impression produced by it, at a rehearsal, in the Sistine choir. Towards my attempts in Palestrina's style the worthy man exhibited the most unbearable severity, and it was not till about the end of the winter that I succeeded in writing a piece with which he was perfectly contented.—I have preserved it as a memento of the pleasant days spent in Rome. After my return to Germany, I sent Baini a copy of the score of my *Zerstörung Jerusalems*, and subsequently the scores of Mozart's *Requiem* and Mass in C [illegible] as well as of Beethoven's Mass in C major. I cannot deny myself the pleasure of publishing the letters I received from him on the occasion and I give them in the original text. On every account it is impossible for me to translate them. By publishing the first letter I may appear desirous of sounding my own praises; [illegible] I take the [illegible] his kind words, so flattering though they are for me, to complete the too imperfect picture of one I so respect. Here they are:

"Pregiatissimo Signore ed amico, [illegible]

"Ed supplico, ecc."

After the introduction, the second letter runs thus:

"[illegible] La prego, ecc.

GIUSEPPE BAINI."

This worthy man died in the year 1844. His death was not merely a heavy loss for the Sistine Chapel; it was an irreparable one. His works and his name will live forever in the history of music.

A Rehearsal with Amateur Vocalists.*

Music Conductors, in the service of [illegible] societies, Conductors whose [illegible] are paid, and consequently are not [illegible] for any act of neglect, have no [illegible] of the [illegible] which the conductor of amateur associations has to go through before they can get up a performance. [illegible] too, enjoy such a performance, and [illegible] go [illegible] to it, because they know nothing of the trouble it [illegible] produced by downright agony. [illegible] to meet [illegible] and go away forever that has been rehearsed. [illegible] with sighs and tears [illegible] to the Conductor, while even every ordinary [illegible] by all the performers together [illegible] of the same [illegible] done as a rule, the most necessary are always missing [illegible] while the former can [illegible] only on [illegible] performance [illegible] the [illegible] of the day will [illegible] and want of punctuality [illegible] severely censure the [illegible] fault, the conductor of an amateur society must only [illegible] the greatest neglect with considerable mildness, and [illegible] him, if he would not "disgust" the members and lose their attendance altogether, etc. But enough of this; an example shall show what we mean. We will suppose that a mixed Solo Quartet has to be rehearsed. After mature deliberation with the other persons concerned, the Conductor has fixed on a *Sunday afternoon* for the purpose, and given the two ladies their parts to take home—the gentlemen have intimated they do not require them. He waits at the appointed hour in the room where the rehearsal is to be held. There is a knock at the door; the Bass comes [illegible] holding in his hand a bouquet from a [illegible] who has [illegible] that very same day in a [illegible] family in X. "The [illegible]," he observes, [illegible] Tenor, if the [illegible] also, had come. However, the bass part may be taken [illegible] by itself. Meanwhile the Contralto makes her appearance, a somewhat aged spinster [illegible] gray are the [illegible] of colour, [illegible] being marked by [illegible] "[illegible] where on earth can Mdlle. N., our soprano, be?" she asks in a [illegible] tone. "She [illegible] Herr A. again [illegible]" The reader must know that Mdlle. N. is a beauty much run after in the town, though we do not accuse the Conductor of any partiality for her. [illegible] The [illegible], whose presence is so much desired, rushes in at last dressed in the depth of [illegible], but with a most [illegible] smile and the [illegible] that "She had kept [illegible] the [illegible] was dead for [illegible] and had only just [illegible] the time at which [illegible]" [illegible] the Conductor's [illegible]. As a natural consequence she is [illegible]. By the way I [illegible] that [illegible] began [illegible]. The Bass [illegible] out of his pocket [illegible] but the Tenor does not come! A messenger is dispatched to his house and is informed that the Tenor went out early in the morning and [illegible] that he was not to be expected [illegible] day. "Gentlemen! [illegible] everybody [illegible] with [illegible] formalities?" "A more fitting [illegible] could [illegible] the [illegible] Conductor could have [illegible] the weather and the [illegible]," says the Conductor [illegible]. "The [illegible] you [illegible] at the [illegible] and [illegible] with the most friendly [illegible] and [illegible] you were afraid he had been taken suddenly ill. He assures you however [illegible] where he has been breakfasting with a few friends, has only just got in, and you [illegible] the [illegible] of the [illegible] manager [illegible] the Tenor has [illegible]. The [illegible] with a slight cough complains of [illegible] which the Soprano declares [illegible] her [illegible] brothers and their friends. The [illegible] of the Quartet [illegible] is now rehearsed [illegible] at last on account of [illegible] indisposition, [illegible] the piece may be sung two notes lower. This request is [illegible] opposed by the Bass, who has already [illegible]. The Conductor [illegible] to arrange [illegible] and transpose the part one tone. This puts out the Contralto, who is too [illegible] to sing correctly in a strange key; [illegible] afraid in the correct key and go through [illegible]. It sounds far from right. The Conductor wants to [illegible] the Bass cannot stay any longer. "It will be all right," he observes [illegible] "[illegible] good performance!" [illegible] There are [illegible] to the rehearsal. Mdlle. N. begs the conductor to take her [illegible] she expects [illegible]. The Contralto remonstrates, because she has to attend a religious meeting and was the first to come to rehearsal. The Tenor [illegible] he has [illegible]. The Soprano being very good-natured, [illegible]. The Conductor takes, therefore, the Bass for the Tenor and Contralto. During the solo of the latter the Tenor discovers that Mdlle. N. has a bunch of [illegible] golden [illegible]. He begins playing with them, while the Contralto [illegible]

Digitized by Google

glances at him and he forgets to come in at the right time. To keep him Mlle. N. sings the part in the upper octave. This sounds horrible. The Conductor gazes yearningly through the window at the blue sky and at the weathercocks, already gleaming in the golden rays of the setting sun; in the street below are heard the merry voices of children and he thinks of the cool summer cellar, the evening skittle-gallery and the round table reserved for the regular customers. But he is still a captive. When below, at last, dismissed the Comedian and the Tenor, the Soprano [illegible] to her religious duties, and the tenor to make up [illegible] [illegible] Mlle. N. [illegible] [illegible] form arrangements in her head—she does not like singing them a part an octave of the annoying [illegible]. The Adagio of the Aria is sung most profound sentiment and melting fervor. A great deal too much feeling [illegible] old Viennese master used to [illegible] a thing was spun out in this fashion. But our Conductor is obliged to praise the young lady. It is true that she may be mistaken in the Allegro. She does not keep time. It is true that she [illegible] the tempo, but her host [illegible] by her own singing on that, in a moment of inclination, the Conductor [illegible] held of her arm and guides her head. Suddenly the door is thrown open and Mlle. N.'s [illegible] rushes in, with a sweet smile upon her face. "Ah! I thought I should find you alone," she says, "I am very sorry to interrupt you, my dear, but our visitors have also wish to hear the air!" With these words, she points to two elderly females who follow her. These take possession of a couple of chairs, and Mlle. N. sings the air even more sentimentally and more out of time than at first. All kinds of [illegible] are now described, and the Conductor has to accompany them. Meanwhile, the old ladies go on whispering to each other and using expressions, such as "responsible sentiment," "a steady young man," "honorable intentions," which he hears, and cause him awful perturbation. "Must I put up with this, too?" he thinks, but he cannot justify himself without giving offence. At last they rise, thank him, conveying rather sadly as they do and call off. The last evening, however, is growing [illegible] and [illegible] the [illegible] are already [illegible] from the [illegible] in the country or their [illegible] in town. [illegible] N. [illegible] significant allusions among her acquaintances in the [illegible] [illegible] her daughter may commence with some one in the town. The result of all this is a silence in the poor Conductor at the general rehearsal the next evening. A third of the [illegible] do not appear and several young ladies [illegible] by their absence. [illegible] [illegible] does not know that every one of the missing [illegible] had cast an eye upon Mlle. N. and that every one of the missing [illegible] had probably [illegible] two eyes upon him, and [illegible] [illegible] from the moment of N. [illegible] [illegible] had been only spread abroad. [illegible] [illegible] as such addition, al particulars, an uncertain sudden feeling of dislike for him, poor fellow, and as [illegible] he is opposed to, not by [illegible] him in [illegible] [illegible] attendance at the grand rehearsal. But one friend a more delicate one and a calmer disposition he would derive some [illegible] of the ... [illegible] the general [illegible] [illegible] is a [illegible] [illegible] into a more [illegible] situation. But he is in that hateful state of excitement known only to those fellow sufferers who have conducted a grand rehearsal.

The public performance is far less fatiguing. The [illegible] then rolls along an appointed course, which it is too late to alter. But the grand rehearsal, alas, perhaps, all the more more weary [illegible] [illegible] only time, and where, in addition to the musical arrangements, so many troublesome [illegible] have to be settled, demands and exhausts the whole intellectual power of the Conductor.

After our friend has, for instance, given three taps with his conductor's wand, and [illegible] [illegible] most [illegible] [illegible] requested those present to be silent, he has, in the first chorus, [illegible] [illegible] obliged to stop and ask the first and second tenors not to stand talked up together [illegible] [illegible] [illegible] separate, so that he has to hear [illegible] ladies will be so [illegible] by a merely artistic feeling; and create themselves with one book between two. But many a fine member is shortsighted, or pretends to be so, and she is hardly allowed to share her book with any one. The consequence is that the available parts are pulled backwards and forwards and partially torn, while three or four persons are painfully peering, in many cases, into the same book. During the rehearsal, the composers are [illegible] away in the boys' [illegible] close at hand, and when the Conductor [illegible] on his pass to for them to [illegible] [illegible] [illegible] the noise which prevents his hearing [illegible] all the [illegible] [illegible] progress of the [illegible] [illegible] appears and [illegible] [illegible] [illegible] [illegible] [illegible]

independently supplies for the next evening, and that the workmen are not to be had at any other time. During the pause, the Conductor is again compelled to ask for silence, if only out of consideration for the soloists. The fact is, a new photograph is being circulated among the ladies, every one of whom thinks she is called upon to give her opinion of it, while a [illegible] [illegible] is usually passed round amongst the men. But it does not strengthen their powers of endurance so much as it increases their longing for the smoking-room. Many of them do not wait for the last chorus, but [illegible] [illegible] over benches [illegible] [illegible], into the dark holds of the room, where [illegible] [illegible] [illegible] [illegible] [illegible] through a [illegible] doorway, whence there issues an enticing odor of food and tobacco. With the last chord the parts are thrown aside, and the majority of the members hurry out without any leave-taking. Only those who have some question to ask, or some demand to make, gather round our hero, who wipes the perspiration from his brow, and is at length left by himself not to get cool, but to gather up and arrange the parts again, to correct in a [illegible] [illegible] have been found in them, or to tell the attendant to [illegible] [illegible] necessary trifles, etc. When at length completely [illegible] he enters the eating-room the best dishes are already [illegible] one of the [illegible] some of the members to whom he has to speak on important subjects are playing Tarock, and only half listen to him; others assert as their conviction that a great drawback is [illegible] [illegible] over again, etc. Our friend [illegible] [illegible] early and out of [illegible] sleeps [illegible] and [illegible] of solo singers who are suddenly attacked with hoarseness, and [illegible] [illegible] [illegible] [illegible], of passages taken up at the wrong moment, and of [illegible] [illegible]. May nothing of this come true, but everything go off successfully.

* From the [illegible] [illegible].

Music Abroad.

England.

THE HEREFORD FEST [illegible] began on the 20th of August. The Orchestra reports of it as follows:

For the people of the old city the annual gathering is doubtless an interesting event. Life in a cathedral city and in the outlying parishes is usually all sort of routine, on which the advent of an occasion like the present agreeably breaks. [illegible] on Tuesday morning the cathedral was crowded. The [illegible] [illegible] were there in their robes of office, the members of the Three Choirs were there for their old purpose, a large congregation was here, drawn by the celebration of the annual festival. Dr. Wesley was there at the organ (his own Service in F being done early in the morning), and the Dean of Hereford was there for the sermon.

At noon the first performance of music commenced and lasted till three. The singers were Mlle. Tietjens, Miss Edith Wynne, Mme. Patey-Whytock, Miss Julia Elton, Mr. Montem Smith, and Mr. Weiss. The programme was as follows: Overture, Last Judgment (Spohr); Psalm 84th (Mozart) [illegible] (Spohr); Chorus, How lovely are Thy dwellings fair; solo (Miss Edith Wynne), My soul doth long; chorus, Happy who in Thy house [illegible]; quartet (Miss Edith Wynne, Mme. Patey-Whytock, Mr. Montem Smith and Mr. Weiss), Lord God of Hosts, hear now my prayer; chorus, Lord God of Hosts who mightest [illegible]; Anthem, Ascribe unto the Lord (Dr. Wesley); solo, Mlle. Tietjens, Miss Edith Wynne, Miss Julia Elton and Mme. Patey-Whytock. After luncheon, Handel's Israel in Egypt was grandly executed, the magnificent choruses producing their usual effect. Additional [illegible] parts were supplied [illegible] Mr. G. A. Macfarren. Mr. Santley and Mr. Hunt Rees re-joined the musical forces. Mr. Townsend Smith conducted and Mr. Done, of Worcester, presided at the organ. In "Thou didst blow with Thy wind" the style of Mlle. Tietjens told splendidly, and gained general admiration. Mr. Sims Reeves did not take part, and Miss Elton in the duet "The Lord is my strength," though Mr. Reeves was down for it in the programme. Mr. Montem Smith was the substitute. But Mr. Reeves [illegible] [illegible] [illegible] and [illegible] his old success, "The enemy said" and made up for his [illegible] [illegible]. Choruses and band went [illegible].

The first [illegible] concert given in the evening at the Shire Hall was not so well attended as [illegible] [illegible] [illegible] however, [illegible] [illegible] [illegible] a [illegible]. The programme was as follows:

PART I.—Selection from Mozart: Symphony in D, No. 4; aria, Mme. Patey-Whytock, "Addio"; recit. ed. aria, Mlle. Tietjens, "Non mi dir" ("Don Giovanni"); aria, Mr. Sims Reeves, "Dalla sua pace" ("La Clemenza di Tito"); duetto, Mlle. Tietjens and Mr. Santley, "La dove prende" ("Il Flauto Magico"); song, Mr. Montem Smith, "The Violet"; Andante et variations d'une Sonate in A, arranged for voice by J. D. Wakefield, Miss Julia Elton; song, Mr. Santley, "Ho a faded violet" (Flotow); Romance, Miss Edith Wynne, "Quando a te lieta" ("Faust") (Gounod); violoncello obbligato, Mr. G. Collins; song, Mr. Weiss, "I am not old" (J. L. Hatton); [illegible] [illegible] [illegible] [illegible], "Kate Kearney" [illegible] ([illegible]).

PART II.—Overture, Meluslna (Mendelssohn); song, Mr. Sims Reeves, "My Queen" (Blumenthal); Irish melody, Mme. Patey-Whytock, "The Meeting of the Waters"; scena, Mlle. Tietjens, "Le Violette" (Scarlatti); solo, piano, Mr. H. Blagrove, Romance in F (Beethoven); duetto, Miss Edith Wynne and Mr. Sims Reeves, "Tornami a dir" ("Don Pasquale") (Donizetti); ballad, Miss Julia Elton, "Little Fay among Fay" (Barnett); song, Mr. Santley, "Oh! Mistress mine" (Sullivan); air, Miss Edith Wynne, "Where the bee sucks" (Purcell) (Dr. Arne); chorus, Mama, there's a storm (Sir H. R. Bishop).

The first went in a very dull manner; there was little interest in the minds of the audience in the symphony in D, and still less with the Wakefield arrangement of the sonata in A—too great a musical to a verbal task. Yet the performance of the former was altogether creditable, and even by the listless audience the assistance of Mr. Townsend Smith, who conducted, were recognized in loud and applause. The Herefordians woke up presently when the songs came on, and listened by ignoring every one [illegible] [illegible] [illegible] which was politely [illegible] by Mr. Sims Reeves. The "Melusina"—a favorite composition with Mendelssohn—was given by the band [illegible] [illegible] and without [illegible] in [illegible]—faults which [illegible] destroy the charm of an otherwise attractive work. This overture might have been, and the violin solo by Mr. Blagrove was the chief instrumental feature of the programme. This excellent artist played which I [illegible] [illegible]. Reverting to the vocal portion, we may notice the melodious duet from "Il Flauto," which [illegible] [illegible] [illegible] [illegible] a perception of the [illegible] of Mozart. Dr. Barnett's agreeable song "Little Fay" [illegible] [illegible] by Miss Elton. Blumenthal's popular song, "My Queen," which Mr. Sims Reeves [illegible] [illegible] the [illegible] [illegible] which went very well, especially Purcell's, and "Kate Kearney," which the Herefordians evidently thought [illegible]. This last was rapturously applauded and encored. In "The Meeting of the Waters" Mme. Patey-Whytock altered the [illegible] order to show off her fine voice [illegible] which she achieved at the cost of the melody. Dr. Arne's "Where the bee sucks," and M. [illegible]'s [illegible] [illegible] found great favor. The vocal arrangement of Mozart's Sonata there are far better [illegible] [illegible] to determine. It does not suit the voice, and it is thoroughly spoiled in the [illegible]. Miss Julia Elton could make nothing of it.

On Wednesday morning the "Elijah" was well attended—a circumstance due to the popularity of this oratorio which [illegible] its public [illegible] [illegible] in the "Messiah." Every seat in the aisle and nave was occupied. [illegible] not only was the second-[illegible] [illegible] to [illegible] [illegible], but the co-operation of Mme. Lemmens-Sherrington with Mlle. Tietjens was an addition which much was expected. The arrangements for the reception of the crowd were extremely good, and good [illegible] and [illegible] [illegible]. The [illegible] of the morning brought no disappointment; the singing of Mme. Goldschmidt was full of [illegible] [illegible]. Her [illegible] of course suffered from time, but the loveliest and culture remain as [illegible] as ever, and the [illegible] of all who heard her was pronounced. Of the oratorio, the second part was better [illegible] [illegible] than the first, and the forte passages better than the piano. The choruses, however, were on the whole very satisfactory, and the tempi were taken rapidly and effectively by Mr. Townshend Smith, under whose baton all things were smoothly [illegible]. Mme. [illegible] [illegible] [illegible] [illegible], [illegible] [illegible] by her [illegible] by the lady who stood at his side. "Hear ye Israel," sung [illegible] [illegible] [illegible] were given a [illegible] beauty. The chief defect about Mme. Goldschmidt's performance was the [illegible] of [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible], [illegible] the effect of [illegible] a parcel. The gem of the whole must [illegible] [illegible] [illegible] hardly so well [illegible] could have been wished. The [illegible] [illegible] by over [illegible], but [illegible] to use the effort. Mr. Reeves repeated his [illegible] excellences and [illegible] [illegible] [illegible] higher [illegible]

Digitized by Google

were shaky and unpleasant. Miss Edith Wynne has a fresh and sympathetic voice, which would have told better if she had always sung in tune. Miss Elton gave an intelligent reading of her part, and sang the solo "Woe, woe unto them" in a highly finished manner; and Mme. Whytock was full of dramatic fire. The whole of the tenor music was borne by Mr. Montem Smith, and it is no light praise that he sustained the burden so well. Mr. Smith's chief merit is his artlessness; as a singer he is somewhat too mechanical; but his obliging disposition does great service in his business. On both Tuesday and Wednesday he stepped, in a most cheerful manner, between Mr. Sims Reeves and disappointment. In the "new gentleman" was announced to sing the second part of "Elijah," but the promise was not kept. Mr. [illegible] sang [illegible]. The collection of the day was £196 to 1d. which, added to the previous amounts collected, made a total of £331 18s. 9d. The exhibition falling off of Handel's benevolence, as compared with the magnificence of her sister cities.

At the concert on Wednesday night, Mr. Sims Reeves was unable to appear, and there was no *Adelaide* (or *Golden*) as Mr. Montem Smith was already announced. But an absurd compromise was made, and *Tamano* and *Aria* being called from one, Mr. Smith took the burden on himself. The *serenata* was capitally supported by Miss Tietjens, Mr. Santley and he also a second tenor. The second part of the concert was announced with success, and did not come out till midnight.

On Thursday morning the Cathedral was thronged with visitors anxious to hear the novelty of this year's festival—Mr. Otto Goldschmidt's oratorio "Ruth." Those who had not previously been enabled to gauge Mr. Goldschmidt's capabilities as a composer were much disappointed at the result. Not all the good singing of the *soprano* can, for "Ruth"—Miss Lind, Mme. Whytock, Mr. Santley and Montem Smith (Mr. Reeves was still unwell) could render the work interesting. Mr. Goldschmidt's [illegible] high. No failure has been yet presented. Beyond mention of the circumstances of the [illegible] we cannot this week go, and must defer any further remarks on "Ruth."

Dwight's Journal of Music.

BOSTON, SEPT. 14, 1867.

Bach's "Magnificat," described by Robert Franz.

II.

To those who wonder how it is possible for the ear to apprehend and follow such a multiplicity of parts as Bach has given us in the first chorus of the *Magnificat* (five voice parts, besides all the instruments, all treated *polyphonically*) Franz offers aid and comfort in the following suggestion:

We do not deem it indispensable, with Bach, to follow the web of parts in all the details. As in a Gothic Cathedral the numberless particulars and minute embellishments only serve to give life and motion to the great whole, but not to draw the attention of the beholder away from that, precisely so it should be with the polyphony of Bach. Bach's harmonies unfold themselves for the most part in great broad proportions—the fundamental basses show this clearly enough —those great groups are evidently resolved by a melodiously flowing carriage of the parts into small or groups giving rise to a multitude of secondary harmonies, leading throughout this way and that way. Now whoever seeks to follow this flowing, transitory essence, will soon be wrecked, because before one form has completed its whole outline, another is already pressing to the foreground, to give way as quickly to a third, so that all that is single and particular seems to elude the ear. The true apprehension of the detail, as well as of the whole, is lost by so listening to Bach. On the contrary, much rather seize upon those great proportions, seek to image them inwardly in his own mind, and from this firm basis learn to look with a sure insight into that seemingly confused, but really most richly artistic, organically developed composition of single parts. Then will those particulars in which the centre of gravity in every passage lies, those which have the decisive word to say, those which are the principal supporters of the artistic design, stand forth of themselves without difficulty, while that which is only intended to be auxiliary and to round off the musical form or point of style, will cease to exercise any disturbing and bewildering effect. The secret of Bach's manner of leading on his parts lies in the close and intimate relation of each single part to the whole,—accordingly the understanding must keep it ever in the first line, the development of the whole, and seek through this to orient itself as regard to the particulars. Even for the musician, with the most searching study, entering into the smallest details, it will never do to leave this out of sight, unless he would run the risk of misunderstanding Bach.

Now here our first Chorus, in spite of the richest fulness and variety, unfolds itself essentially in the most simple forms. As a first change the Dominant is introduced, from which the chorus in its further course takes a side direction to the parallel key (*of relative minor*). From this the modulation turns unconstrainedly back toward the Tonic, touches the Subdominant in passing and finally makes a full close on the Tonic. Ornate melodic cadences mark the end points of the principal keys and give a tender lyric breath to the grand, majestic forms. After the vocal setting has come to an end, the orchestra comes forward again with an independent post-lude, which is taken from the second half of the prelude. We see how simply and with what comprehensive oversight Bach knew how to lay out the fundamental relations of his plan! Dazzling splendor and jubilant joy in all such meeting, such as the most graceful interlacings of tones, are the leading attributes of this first number. Keeping expectation on the stretch, it admirably prepares you for the following, and is like the festively decorated entrance to the temple, in which songs of thanksgiving and praise resound to the might and mercy of the Lord.

2. The next sentence brings a Solo (D major, 3-8 measure) which in a lovely manner flashes back as individual feeling the same emotions, to which the chorus has lent a broad and weighty expression. The voice part, a Second Soprano, treats the words of the text: "*Et exultavit spiritus meus in Deo salutari meo*" (And my spirit hath rejoiced in God my Saviour); and is accompanied by the string quartet, here and there interrupted by the Organ. A gently moving motive sounded at one play by an intervening bass figure, which afterwards, as the whole goes on expanding, imparts itself ornamentally to the first violin, controls almost exclusively the development of this mild and tender Arioso. Here all so rounds itself to the most beautiful symmetry of forms, that the last half of each musical sentence seems to flow from the first half of itself. Such a bright, childlike joy, which runs along in a lovely unobstructed and untroubled mood, only can spring from the absolute purity of a virgin heart.

3. Quite different is the character of the number which now follows, an Aria for the First Soprano (B minor, 4-4 measure), to which a Chorus is appended in the most immediate connection. The solo part is built upon the words: "*Quia respexit humilitatem ancillae suae; ecce enim ex hoc beatam me dicent*"—the chorus, on their continuation: "*omnes generationes.*" (For he hath regarded the low estate of his handmaiden, for, behold, from thenceforth all generations shall call me blessed.) Plain and simple as the style seems in which the Air is outwardly disposed of—the song is only accompanied by an *Oboe d'amore* and the Organ—the depth of feeling is most touching. Bach conceives the text words not only as they, the situation in which they present themselves: his musical conception evidently reaches far beyond. In Mary he perceives not only the humble, lowly maid to whom the Saviour of the world has just been announced and who in blissful peace enjoys the consciousness of the great boon—he rather, with a prophet's eye, sees in her that mother of God whom Sorrow is to bear and to atone for the sins of the world under a servile form. How else shall we explain the uneasy fearful pictures that like a dark veil settles down over all the still repose and devotion? And still more is this mystical conception of Bach confirmed, when we take into view the character of the chorus that falls in so swiftly in F-sharp minor 4-4 time. Its wild eager haste the voice parts rush in the tone of the solo piece and, as if driven by demonic forces, tower to such a colossal height of expression that it is easy enough to imagine that the master seeks to bring before us here a wild convulsion of the most unexampled kind and from an unrooted starting point. Perhaps there floated over his deep soul in the moment of conception the words of Christ: "Think not that I am come to send peace on earth: I came not to send peace but a sword."

The extremely energetic theme is first seized by the Bass, around which the second Soprano, Alto and Tenor start off with a whirling motion. Then follow the further entrances of the theme which constantly draws after it a powerful wild-ly excited figure; they succeed each other in half measures blow on blow. A far reaching sequence extends it then by step upward till it at last finds a momentary point of rest in the parallel key, A major. But without rest or pause the hurrying masses roar along in a new onslaught, which shapes itself if possible in still bolder and more gigantic proportions, hurrying toward another goal, the key of the Dominant, C-sharp minor. Thus far an angrily up-rearing bass figure has roared below the voices, presently (in a bold and sequence) working its way up out of the dark depths. Suddenly the Bass is given to the *Basso Continuo*: sharp and heavy orchestral strokes, marking the Dominant Chord of F-sharp minor on the first and third quarter of the measure with full force, follow and so form a sort of Organ point, above and within which now the chorus is hurled in the most fabulous confusions. Imitations or five-part Canon, at unison and in the octave, in swift succession on the quarter beats, press onward in a strange uncomfortable hold (*fermata*) which forms as a certain close the decisive crisis of our stormy chorus. For after this the voices, in a lily battling to the resolvent, united almost hemispherically, are sum of blended into steadfast unity—the confusion passes, although after violent contests, is fulfilled in chaos!

(To be continued.)

Digitized by Google

The Coming Opera Season.

Italian Opera, under Maretzek's direction, will open at the New York Academy, on the 2nd of this month. The repertoire, so far as yet whispered by the newspaper quid-nuncs, is not very inviting to those who love music in a deeper sense than that of fashion or of momentary sensation. For novelties are promised, of course, the two latest Parisian fashions: Verdi's *Don Carlos* and Gounod's *Romeo and Juliet*, also a *Leonora* of Mercadante's (not a word of one by Beethoven, commonly called *Fidelio*!) and some pretty trifles (we suppose they are) such as Ferrari's *Pipelè* and Cagnoni's *Don Bucefalo*. Among the revivals are named Bellini's *Romeo and Juliet*, Donizetti's *Belisario* and *Maria di Rohan*, Meyerbeer's *Prophet*, Rossini's *Otello*. Of course too there will be the usual Verdi and Donizetti hacks, the Gounod *Faust*, &c., &c. Nothing first-class in the whole, except most likely *Don Giovanni*, which no opera company can afford to shelve entirely. No *Nozze di Figaro*, nor *Magic Flute*, nor *Seraglio* of Mozart; no *Fidelio*; no *William Tell*; nothing by Weber nor by Cherubini; none of those noble classical revivals which have redeemed the character of the London houses in spite of the "stilt-walking chaos" of trash! But that Italian Opera is a thing of fashion mainly, and must be expected to seek first to please the fashionable rather than the strongly musical. If we only had a good permanent, organized German Opera at the same time, which should carry out the promise of that which gave us *Fidelio*, &c., a few years since, we should not object to the Italian Opera in its peculiar province. But, now it seems as if it never will go one way and we were not to be allowed in America with the word Opera any hopes of what is best in music,—what there are such noble operas in so many!

The real remedy, which we fear is far off, must lie in permanent local lyrical establishments, which may provide for this want with the same superiority to momentary popularities and fashions that our Philharmonic Societies do in Concert music. So long as we depend on private speculation (which is instinctively opposed to everything of quiet growth and permanence) we shall know Opera only by short, feverish seasons, in which advertising is the chief part, more fresh than ale, the whole aim being to exploit each field in turn as hastily as possible, get all the dollars that can be got out of people's pockets in the smallest number of weeks, overdoing the thing by frequency of performances, and leaving the musical sensibilities of each little opera public utterly exhausted and demoralized for any healthy interest in the better sense of unpretending entertainments.

Of Mr. Maretzek's New York Season we gather further particulars from the *Evening Post*:

It is to be divided into two subscription series of twenty-eight nights. The regular nights will be as heretofore, Thursday performances at Brooklyn continuing as usual. The company engaged is a very large one, including in its list of principal singers seven prima donnas, four tenors, two baritones, one primo buffo, and two bassos. The chorus has been enlarged and improved. The orchestra has been increased.

There are thousands who will regret the withdrawal of the name of Miss Kellogg, who has gone to win new lyric triumphs abroad. Her vacant place will be supplied not only by Mme. Parepa-Rosa but by [illegible], who became slightly famous last season. The inimitable Ronconi has again been lured from a London engagement by Mr. Maretzek's more liberal offers. The public's old and ever trustworthy favorite, [illegible], has been re-engaged as a matter of course and so are Antonucci, Baragli and Testa. Miss Hauck, Mme. Natali Testa and Miss Ronconi are also re-engaged.

Of the new engagements, the first is that of Mme. Kapp-Young, a dramatic soprano, of whom much is expected, but who [illegible]. Mrs. Jenny Kempton, a contralto, who goes out with honors from the [illegible] and has been studying opera in Italy, is also engaged. Signor Anastasi, a tenor already pleasantly familiar to our public. Signor [illegible], a "robust" tenor of European reputation. Signor Paolo Medini, a young Italian basso of great reputation and Rupert [illegible], have been engaged.

The Opera will of course serve its favors round to what New Yorkers like to call the "provincial" cities, by two or three weeks at a time, during the winter,—in short just as often as it will do to pass the hat round. In Boston we are told, Maretzek will come to the new "Selwyn's Theatre," not yet more planned when we are not informed.

2. There is also mention of another Italian Opera party under the management of Max Strakosch, who has induced that admirable artist of former days Madame LAGRANGE to revisit America. He has also secured Signor BRIGNOLI; and it is said the concern is to bear the name of "The Lagrange-Brignoli Combination."

3. Then comes Mr. Bateman's importation of the lightest and frothiest of light, satirical French extravaganza and burlesque, the bouffe of Offenbach, whom the *New York Weekly Review* calls "the greatest living musical genius of the old world" (Heaven help the Old World, and the New!). He has brought all the requisite *French* singers and other artists, and will open in New York, at the *French* Theatre, about the same time with Maretzek. Report speaks highly of the leading prima donna. It will be a novelty and no doubt amusing; at any rate we shall be able to see for ourselves whether the Offenbach celebrity is merely an old fashion or something more. Mr. B.'s first experiment on the New York public will be Offenbach's latest, said to be his best work: "*La Grande Duchesse de Gerolstein*."—Of this too, we are to have our turn at the new theatre.

4. Light English Comic Opera, at the Boston Music Hall, is among the things announced. About the middle of January it will begin, in a kind of "Parlor Opera" style, under the direction of Mr. Julius Eichberg, who proposes to bring out his own clever sparkling little operettas, the "Doctor of Alcantara," and some new ones, with fuller amount of execution than heretofore.

5. There is a Richings English Opera, making Philadelphia its point of departure, with plans of traversing the country. Balfe, we suppose, is the type thereof.

6. Where is the German Opera? Weber's *Freischütz*, and all the hopes it raised! Where are Fredericks and Himmer and Habelmann and Hermanns, and the rest? Why will it not come and plant itself in Boston, and live on modestly and quietly and grow?

NEWPORT, R. I. An Amateur concert was given on Thursday evening, Sept. 5, by the residents and pleasure seekers of this happy isle, for the benefit of the suffering women and children of the Island of Crete," unhappy isle upon the other side of the globe. It was the work of a few energetic ladies whose sympathies were aroused for freedom and humanity, even at that distance, and who, bravely overcoming many obstacles, brought it to a very successful result. The "Academy of Music" was well filled by the best part of Newport society and the concert realized more than *five hundred dollars for the Cretans*. Musically, too, it seems to have given pleasure. We are not at liberty to name the amateurs, as some of them [illegible] been part of the express condition that they must not be published." There was a charming lady soprano from Boston, who gave great delight by singing the soprano air "*Mein gläubiges Herz*" of Bach as well as Mendelssohn's "*Spring Song*" and [illegible] Franz. There was also one of our finest contraltos, who sang Lachner's "Thou everywhere" and some ballads with truest expression. And one of our best basses;—these last two very kindly went down at a few hours' notice to offset some sudden disappointments in the programme. A gentleman from New York sang some solos (Italian) acceptably; there was fine piano-playing by two Newport ladies and a gentleman amateur of Boston did good service in the accompaniments.

THE MANIA OF A GOOD THING PERHAPS. It is cheering to see how rapidly the interest in music spreads among the American people. But there is such a thing as overdoing it. Is there not danger that so many "Conservatories" (think of five already in New York, and one or more now open in Boston!) may lead some to sweep in vast numbers of superficial pupils, that is take up a reasonable number of good intentions or a "reserve" the time and means and of true Art? We should be sorry to see these rushed heedlessly as a new opening in business. But [illegible] and the various "fancies" which have their little turn of fashion [illegible]. At least we trust that some of our readers (whom we see doing our humble part to make as musical as we can) see more than enough not to miss the good sense of the following from the *Transcript*:

MUSICAL INCAPACITY. How many young persons we see who spend a vast amount of time in the practice of music, but who evince by their little progress that if they were to pass their entire mortal existence in their instrument they would never become good musicians. At best, they in the end can say, succeed in the performance of a few pieces in a third-rate manner, or learn to [illegible] how much better they have heard them played elsewhere by others who had a real genius for the science of harmony. The conversation, too, of those [illegible] after a [illegible] time. So great has been the sacrifice of their hours, that they have devoted but little time to reading and the poverty of their general information is as the more plain with that of their skill in music.

Yet, had the whole of many of those young persons been turned in another direction, they would have been found to possess a capacity or guidance [illegible] in their pursuit for music is defective. Had they been supplied with books, and encouraged in the work of storing their memories with useful knowledge, until they had become habitual readers, they might have been brighter ornaments in their social circle than any musical talent could have made them.

Musical practice, at best, is so alarming absorbent of time and at this period of life when time is most valuable,—the years of youth when the character and habits are in the process of formation,—the seasons cannot be too carefully spent. We would say to every parent, weigh well the capacity of your child, and the probability of his success in the difficult science of music before bearing too great a sacrifice of time and money in that direction.

The name of Mr. L. W. WHEELER, the well-known teacher of vocalization, has been added to the list of instructors at the New England Conservatory of Music for the coming year.

PHILADELPHIA, SEPT. 1.—It affords me very great pleasure to be able to report that there will be no cause for the complaint which has been hitherto too frequently heard here of the dearth of instrumental concerts. With the exception, alone, of our Germania Rehearsals, and the three Evening Concerts, at each of which a Symphony was produced, given by Messrs. Jarvis and Schmitz, there have been no opportunities presented at least to the present generation of becoming acquainted with orchestral music. A good orchestra is a decided community rarity in Philadelphia. It is from this that one part of our really intelligent people, little or nothing is known of the great works of Beethoven, Mozart or Haydn; and of course, of Mendelssohn, *Schubert* or *Schumann*, of the others, scarcely have the names been heard. This is a melancholy confession to make, but it is a pleasure to make it now than heretofore. I see there is every reason to believe that the future promises an improvement for us in this respect. Our new Hall, the Horticultural, I understand, is better adapted than any similar place of the kind in the country, is to be put to an appropriate use during the coming season by Mr. Carl Sentz, who places there a series of Weekly Orchestral Concerts, with an efficient corps of our best performers, under his own direction, producing in regular succession the works of the masters. Mr. Sentz promises, as well, the presence of solo assistance vocal and instrumental at such concerts. It is an undertaking in the proper direction, and I trust will meet with the most cheering encouragement. I [illegible] of Mr. Sentz [illegible] his praiseworthy efforts to elevate the standard of popular musical appreciation. The first concert will be given on Thursday afternoon, October 3, of which I will send you a detailed account.

An event worth chronicling in your columns is the production of a mass of Gounod's,—the only one I understand which he has written,—by the Choir of St. Augustine's Church on Fourth Street. The Mass has not yet been produced elsewhere this side of the water. It is by no means a great work. In it the composer falls below even his own not very high standard, and although the effort, as a whole, is pleasing, it is not a composition that is destined to occupy a prominent place among works of its class.

Digitized by Google

It lacks originality and is ornamental. Its few mise [illegible] are some in the extreme, and the more striking effects are borrowed from the masters. Without entertaining a very exalted opinion of M. Gounod's merits as a composer I am not expecting or too critical in expecting something much better from him than this somewhat weak attempt at sacred writing. Nevertheless, as the production of one of the most popular of modern musicians, it possesses an interest which would not perhaps otherwise attach to it. The mass was very creditably produced on last Sunday when I had the pleasure of hearing it. It was directed by Mr. Thunder who presided at the fine organ of this church, assisted by a large and well trained Choir.

Our New Musical Society, the "Mendelssohn," formed last Spring held their annual meeting last week and permanently organized. They promise the production of the "Walpurgis Night" at their first Concert in October.

Mr. Wolfsohn is still in Europe, but is expected to be in the city before the end of the month. He has in contemplation a series of *Soirées* assisted by Mr. Kopta, and a cello player whom he expects to bring with him from Germany.

Messrs. Jarrett and Cross have likewise been sojourning on the Continent, during the vacation, and are now on their way homeward. These gentlemen will also do something in the matter of novelties, so that with the "Germania," the Opera and the other attractions promised and herein already noted, the lovers of music will have enough to occupy and interest them. MERCUTIO.

In a late number of the *Revue des Deux Mondes* is an article by the well-known publicist, Henry Blaze de Bury, entitled "Shakespeare and his Musicians." The writer is clearly, [illegible] German musicians, and is especially [illegible] of the musical [illegible] of Richard Wagner [illegible] "Tannhäuser," "Lohengrin," [illegible]. He [illegible] the doctrine of French music, and arraigns it for making of Shakespeare's characters [illegible] and [illegible] sentimental pictures, on which to hang its miserable tatters. He charges the musical-rarers of [illegible] with a "pure mixture of impotency," and places the poor composers who condescend to [illegible] such stuff. Unfortunately the composers themselves seem most to blame. Nothing enough [illegible] was there not buried beneath their effect-making, airs, modes, [illegible] pieces, marches, and dancing music, agreeable and acceptable [illegible]. Gounod in particular [illegible] in having transformed Goethe into a Parisian grisette. The masterpiece of his own opera, Romeo and Juliet, beside the treatment of the same subject by Bellini—at whose harmonic [illegible] is now very favorably [illegible]—in [illegible]. Gounod in his "Faust" had been inspired at least by a spark of Shakespearian genius, but Gounod annihilates feeling and character in order to make [illegible] the best-bede of his paradoxical creations.—*Ibid.*

The death of Mr. Bartholomew, the librettist of Mendelssohn's oratorios, occurred on the 18th ult. He wrote the book of "Elijah" for Mendelssohn, but did not select the subject for the composer, as it has been erroneously stated. Mendelssohn [illegible] in the [illegible] of [illegible] from Krummacher, [illegible] and arranged the materials prepared the [illegible] incidents of the Prophet's career. The late Mr. Bartholomew was prepared the books of "[illegible]" and "Hymn of Praise" [illegible]. His one achievement, the words of [illegible] Ode to the Italian [illegible] a good deal of favour among the [illegible]. The [illegible] was a [illegible] and [illegible] that of a [illegible] Bartholomew [illegible] Mrs. Mounsey-Bartholomew, an organist and composer of ability.—*Orchestra Aug. 28.*

A PORTRAIT OF HERR JOACHIM.—In an article on the "Pictures of the year" the *Saturday Review* says.—"Violinists have not generally much reason to be thankful to painters, who rarely understand either the form of the instrument or the manner of performance. Mr. Watts seems to be an exception to this rule. His "Lamplight Study, Herr Joachim," is

a [illegible] in its interpretation of violin-playing. The instrument is held as a master holds it, and the [illegible] has [illegible] fingers in the right place [illegible]. There is great power in the treatment of the face, but Mr. Watts has [illegible] the general tones that were to [illegible] as to [illegible] as an [illegible] King[illegible] Napoleon [illegible] of [illegible]. It is green, his fiddle is green, and the hue of it is all green. The eyes are [illegible] the lamps [illegible] and the whole picture has the [illegible] being terribly skilled in [illegible] as if there were a [illegible] between [illegible] withstanding these drawbacks [illegible] the massive head so grandly modelled [illegible] of the face as well as an expression of [illegible] who [illegible] the [illegible] of [illegible] occupation [illegible] of great [illegible] are [illegible] being at the task, some true [illegible] unknown [illegible] which though beyond the reach of most of [illegible] at [illegible] is at least [illegible] as a [illegible] perhaps for the full development of modern civilisation, almost as necessary."

MUSIC IN A COUNTRY CHURCH IN FRANCE.—We extract the following from "A Week in a French Country House" by Adelaide Sartoris:—"Our Sunday [illegible] was all very brilliantly [illegible] and [illegible] successful. The church [illegible] and [illegible] the [illegible] of the young people who were the principal [illegible] in the ceremony. I [illegible] of the [illegible] young village [illegible] confirmed. And [illegible] and the [illegible] took in the [illegible] I think I was a [illegible] as I ever [illegible]. The [illegible] effective [illegible] Mozart's [illegible] Ebbs, had [illegible] a good [illegible] Miss [illegible] *Jacques*, [illegible] a [illegible] though we had been in a theatre. [illegible] Pastor [illegible] the grace [illegible] [illegible] Herold's song by [illegible] Kiowa and Mons. [illegible] Charles [illegible] and perfectly [illegible]. After it came Madame Martin's sweet [illegible] the village [illegible] as the [illegible] the [illegible] and [illegible] they [illegible] a [illegible] O Salutaris, [illegible] not [illegible] was [illegible]. Fortunately it was a [illegible] that she was able to [illegible] of [illegible] and it [illegible] I could not help [illegible] as I [illegible] and I could [illegible] who had never been [illegible] and religion has to be [illegible] else. The performance [illegible] the most serious thing [illegible] *Tancred* song without [illegible] taken [illegible] of the [illegible] more [illegible] by [illegible] The [illegible] almost [illegible] Almost [illegible] of [illegible] no one [illegible] the right moment [illegible] from [illegible] O Salutaris and [illegible] for [illegible] by Madame [illegible] a [illegible] of [illegible] of the church [illegible] at the high altar. Somewhat [illegible] and [illegible] as it were [illegible] though [illegible] and [illegible] it [illegible] a [illegible] in the [illegible] and [illegible] had to guide [illegible] was [illegible] the [illegible] away."

Special Notices.

DESCRIPTIVE LIST OF THE

LATEST MUSIC,

Published by Oliver Ditson & Co.

Vocal, with Piano Accompaniment.

Up! my gallant youths! (Su! bell' gente!)		
Romeo and Juliet.	Romeo and Julia.	40
O love with thy torch. (Amor al la sua face)	"	40
Angel that a sweet. (Angiol che vuoi?)	"	30

Three selections from Gounod's newest opera. The [illegible] will be [illegible] "piped up" in all the [illegible] of the [illegible] which is one of the "[illegible]" of Gounod. All genuine.

Sweet, sweet! Song.	C. B. Allen	30

A [illegible] by [illegible] to the [illegible] little bird, who cries "Sweet, sweet!" in the morning.

Arise, my love arise! (Wach auf mein Lieb!) Song.	Ad. Neuendorf	30
Pressed to your loving heart. (Abgeschlagen) Song.	Jäkel.	30

Two German songs with translations. One is [illegible] all [illegible] and [illegible] though there are [illegible] in the [illegible] as [illegible]. The [illegible] song, and the second is the [illegible] itself.

Fair Newport. Song.	W. Harland.	30

The words are in connection with the poet. [illegible] and the "[illegible]" of "Newport" ought to be no less than sing the song which compliments them.

Instrumental.

Tell me, darling. Quickstep.	Dr. Ordway.	30

A quickstep as smooth and fit to the highest [illegible] to the players and composers. Here is something with the old [illegible], but finely wrought and very brilliant.

Träumerei. (Reverie)	Schumann.	25

It is pleasant to play those shorter pieces of Schumann, only to enjoy their exquisite workmanship. There is no more [illegible] of them two pages, so [illegible] of a dozen more difficulty [illegible].

Whispering Breeze Polka.	C. J. Dorn.	30

Has a kind of rustling, whispering sound, which compares well with the title.

Americana [illegible] Waltzes.	Gungl.	60
Beware! Waltz.	J. S. Knight.	30
Champagne Charlie. Polka.	"	35

Mr. Knight has made two very [illegible] selections of [illegible]. "Beware" is Longfellow's "Beware" [illegible] the [illegible] to [illegible] without the words. [illegible] Charlie [illegible] splendidly to the quick changes of the polka.

Maria Verovinna.	Pfund.	30
[illegible] Polka.	"	30
Forget-me-not Waltz.	"	60

Three nice compositions.

Books.

THE HARVEST. A collection of Glees, Quartets, Choruses, Part songs, &c.

By L. O. Emerson. $1.50

This will be found to be one of the finest "[illegible]" glee books brought out for many years. The music is easy enough to please the popular taste, which dislikes difficulty, and there is [illegible] of [illegible] [illegible] choruses, [illegible] It will be a [illegible] the [illegible] for [illegible] clubs, and [illegible] generally.

[illegible] Op. 76. Book 2.		1.00

These [illegible] a many years' experience of the [illegible] teacher. [illegible] has been [illegible] in [illegible] of [illegible] many passages, and the [illegible] is carefully fitted for [illegible] and their pupils.

MUSIC BY MAIL.—Music is sent by mail, the expense being [illegible] for every [illegible] [illegible] Persons [illegible] the [illegible] of [illegible] Books can also be sent at [illegible] these rates.

Dwight's Journal of Music.

WHOLE No. 691 — BOSTON, SATURDAY, SEPT. 28, 1867. — VOL. XXVII. No. 14.

Mendelssohn.

BY CHARLES LORD [illegible]

["Yesterday I drove here and at night met with a wonderful organ on which I could play "*Schmücke dich, O! liebe Seele*," to my heart's content. —MENDELSSOHN'S LETTER FROM [illegible], September 3, 1831.]

There came into the church at dead of day
When angel shapes with vestments [illegible] in tie dances,
And crimson saints were pictured panes wide-arched
[illegible] as pallid ghosts in purple as at
With a brace and with pure light upon there is
A [illegible] [illegible] king [illegible],
Who passed into the organ in the loft,
The dusty [illegible] left, all [illegible],
Where carven choral [illegible] and seraphim
And imaged scroll symbols [illegible] up keys.
He bowed and pressed the mass of yellow keys,
With [illegible] [illegible] [illegible] [illegible] then
He soul beheld a [illegible] light;
The lurid spaces, shade and twilight weird
Before his eyes. He felt no weight of gloom
For life to him a splendid sweet seemed,
Rap[illegible] with happy [illegible] sunshine songs
And realms of blissful [illegible]
Arpeggios of harp-like [illegible] [illegible] he.
And such a [illegible] [illegible] the [illegible] of him
That joined the singing planet chorus vast
With human song an [illegible] of high hope!
He [illegible] [illegible] [illegible] and wove the woof
Of [illegible] [illegible] by [illegible] cherubim
Then [illegible] in full [illegible] the [illegible] [illegible],
The organ giant-voiced and grand in speech
He [illegible] [illegible] harmonies;
Created holy [illegible] and word
Majestic marches, [illegible] sweet-rhymed
And [illegible], [illegible], joy and overtures,
The reminiscences of nightingales
Whose treble shrill the dreaming [illegible] at dusk
All perfect [illegible] of precious peace,
Soft shepherd songs and [illegible] of him,
Ecstatic allegro of all [illegible] delights
And [illegible] fugues of quaintest sound,
While pedal-[illegible], [illegible] rhythmical
Its diapason the [illegible] rolling strong.
He urged the massive keys to mould and make
The shapes his soul demand as sculptors [illegible],
With [illegible] fugues [illegible] [illegible].
Those [illegible] [illegible] [illegible] he wrought in tone—
Sweet songs that need not words, but pregnant are
With love, aspiration hope and holy praise!

LARGO.

With tone on tone and [illegible] I build up [illegible]
The [illegible] of song.
And [illegible] Thou no more than reach into Thy
Heaven [illegible] of strong
Triumphant [illegible] such as Miriam, and she then
had a [illegible] song,
With happy chorus of delivered hosts, Thy Name
led when [illegible] and [illegible].
And Thou [illegible] the [illegible] Oh! Most High!
I [illegible] to speak
Thy praise and [illegible] organ [illegible] here, with
[illegible] chords [illegible] seek
To [illegible] Thee [illegible] sphere-[illegible],
magnificent [illegible]
And wealth of [illegible] that angel-wise shall soar
and [illegible] in Thy presence, Lord!

I praise Thee evermore! [illegible] let Thy children sing
a perfect anthem of love
And modulate their [illegible] that are the undertone of
life and [illegible]
As flamed [illegible]. Let the merry [illegible] of
[illegible] by [illegible]
O[illegible] sweet-[illegible] harmonies
of [illegible]

ANDANTE.

Arise, my [illegible] [illegible] strong to [illegible] and
[illegible]
The angry fiends and evil lurking phantoms born of
night,
As [illegible] shapes, Walpurgis witches, [illegible]
[illegible]
All [illegible] [illegible]! Oh! arise and [illegible]
[illegible]
[illegible] with lightnings, as an armed angel [illegible]
grand
To [illegible] vivid banner of great glory from [illegible]
hand
To [illegible] of gloom, where groping man do toil and
[illegible]
An awful [illegible] silence! Awake! [illegible]
of [illegible]
And cheer the wearied souls of men, as [illegible] winds
from sea
Float welcome to their brows in August hours!
They pray for ye!

ALLEGRETTO.

Ah! magic pipes that emulate
The wailing winds and singing seas
And all the [illegible] melodies
Of earth or heaven commensurate,
Repeat for me but merry songs!
No dismal hints of human wrongs!
Repeat the children's merry joys,
In [illegible] quavers of [illegible]!
With all [illegible] of [illegible]
And trumpet and sweet viol [illegible],
Repeat the [illegible] of Helvidius,
The [illegible] that [illegible] [illegible],
The phrase as [illegible] sudden burst
[illegible] her sugar [illegible]
And delicate [illegible] fraught
With all delicious sweet thought
Of marvellous Sebastian Bach!
The gates of melody unlock
With all the soft [illegible] keys,
My Abbé Vogler's [illegible]!

There still as [illegible] [illegible] he, the [illegible]
[illegible] [illegible]. The [illegible] [illegible]
[illegible] old church['s] sight and silence mute;
The bellows [illegible] from dazzling dreams;
The [illegible] was [illegible] from his touch
And [illegible] [illegible] behold [illegible]
A black-cloaked [illegible] that soft [illegible]
And lost himself in night. Thus all was still!

—*Sunday Dispatch* (*Philadelphia*)

Recent German Operas.—Reinecke's "King Manfred."*

(Translated from the German for this Journal.)

In the history of Music, as in other spheres of human development, there are periods of transition, marked by the dying out of the genius which inspired the old works, followed by a "storm and pressure" period of seekers after something new whether such a renaissance, clear-voiced or only a vague anticipation. Unquestionably we find ourselves in such a situation, as regards the Opera. In Italy the period which began with Rossini is utterly effete, since Verdi is about written out, and no successor worthy to be named yet shows himself. Italians of taste and culture turn their eyes to Germany. Their public there begin to espouse the better German works, and the younger Italians seek to acquire the German culture, having learned justly to regard that as the fresh spring, from which alone can flow for them a thorough reformation for their opera Art. —France in the grand Opera, had yielded the primacy to the eclectic and speculative Meyerbeer and even in the comic opera, the properly national Art work has seen composers of German antecedents Herold, Halevy, Adam, dominate. But we must not deceive ourselves about the artistic worth of the productions which have gone forth from Paris and had their run in all theatres during the last thirty years. On conventional grounds produced with a more or less happy gift of invention and technical skill, mechanically these works have only a relative worth in detail, while on the whole and as a great mass they lay no claim to the satisfaction of any sort of ideal requirements, which apart from conventionalism conceal another deeper reason in themselves than a more or less amusing entertainment. At present Gounod is the hero of the day,—owing essentially to the success of his *Faust*, in which (thanks to his essentially German musical culture) he knew how to introduce, along with as many trivialities, some traits of that Romanticism which until to-day is not such as no other French score. Whether he will succeed, or how far in doing and deepening the tone which he has struck, and in becoming the French Weber we have yet to see. The works, which have come from Gounod's pen since the *Faust*, justify no such hope.

In Germany it is three names essentially, which seem to be epoch-making in the history of Opera: Mozart, Weber, Wagner. The first as founder of a German Opera in the classic style; Weber in the Romantic style; and finally Wagner by his attempt to do away with the divided, laboured product the Musical Drama, at once poetically and musically in great features, out of the motives contained in the subject matter and the persons.

Since Wagner, operatic production has had to choose between three ways. Either to attach itself to Wagner's predecessors, or to go with Wagner, or finally to seek out a new and independent path. This last seems now to be the effort of the more gifted young producers. But the independence, which they strive to manifest in their undertakings, can of course only be a relative one: for in the first place they are dependent partly on the receptibility of the public; and then, just the most cultivated and most cul-

* Opera in 4 Acts by Fr. Röber, music by Carl Reinecke. Produced for the first time at the Royal Theatre in Wiesbaden.

one among those ones, on the principle: "Try all things, hold fast to that which is good," surrender themselves to classicism in the best sense of the word.

A glance at the German repertoire teaches, that since Wagner there have been no German operas created, which have held a lasting place upon the stage. Nevertheless the activity among the producers is just now very great. Among the works, which the last years have brought us, the most talked about have been "Loreley," by Geibel and Max Bruch; "Des Sängers Fluch" (The Minstrel's Curse) by Meyern-Hohenberg and August Langert; "Astorga" by Pasqué and Joseph Abert. Bruch's "Loreley" in spite of the various "protections" which the composer enjoyed has not yet been able to find its way into one of our great court theatres, and its success at Mayence was not encouraging as to its acceptance here (in Wiesbaden.)

"Des Sängers Fluch" unquestionably betrays a certain as well talent in the composer and our Intendant Herr von Bose was not disinclined to accept it; but the principal events of the last summer prevented.

Abert has sent his opera into the world with his customary aplomb and with that colossal réclame in which he is even more a master than in composition. In our opinion the performance of "Astorga" is not without prospect of success with the great public, for everything in it is practical and made with a knowledge of usual outward effects; on the other hand all depth and sincerity are wanting, and the hollowness of the whole can scarcely remain long concealed from the not exacting public.

Under such circumstances our new Intendant Herr von Bose, has undertaken to put upon the stage the work of a composer who by his previous achievements in all fields of musical art has won the honorable reputation of an artist of an earnest and ideal direction and formed with all needed mastery in technical respects. This is the opera of which we here propose to speak: the five-act opera "King Manfred" by CARL REINECKE, the successor of Mendelssohn as professor in the Conservatorium and Director of the world-famous Gewandhaus Concerts in Leipzig.

Born in Altona on the 23d of June 1824, Reinecke received his first piano-forte instruction from his father, who, a venerable old man of 74 years, is now here (in Wiesbaden) to attend the first performance of his son's opera. At the age of eleven Reinecke could already let himself be heard in public, and in his eighteenth year he made an art journey to Copenhagen and Stockholm, which was brilliantly successful. For the completion of his studies he then went to Leipzig, where his progress was much furthered by intercourse with Mendelssohn and Schumann. Next follow during the years 1844-51 a series of journeys, partly alone, partly in company with the violinists Wasielewsky and Königslöw, to North Germany, to Copenhagen, where King Christian VIII appointed him court pianist, to Paris, where he made the acquaintance of Hiller, who engaged him as teacher of piano and counterpoint for the Conservatory at Cologne. In 1854 he went to Barmen as Music Director, in 1859 to Breslau as University Musical Director. In 1860 to Leipzig in his present above named capacity.

Among the 11 printed works of Reinecke are found the Oratorio "Belsazar;" a Battle Song for double chorus of men's voices; a Te Deum for the 50th anniversary of the battle of Leipzig; the operetta "Der vierjährige Posten;" a great number of songs for one or more voices; moreover a Symphony, the overtures to "Dame Kobold" and "Aladdin," a Concerto for piano and orchestra, a Quintet with piano, a Trio with piano, a Concerto for the violoncello, two piano Sonatas with 'cello, two string Quartets, and a very considerable number of piano pieces for two and four hands. A large part of these works have become known in very numerous performances and many of them enjoy a well deserved popularity. "King Manfred" is Reinecke's last work, and is at any rate the product of a cultivated mind, a ripe experience, a still blooming fancy and a noble will. The text was written by Dr. Robert Eitelfeld, favorably known by the dramas "Henry IV," "Tristan and Isolde," "Appius Claudius," "Sophonisbe," the "Märchen von König Drosselbart," a collection of dramatized German popular fairy legends, and numerous ballads, romances, songs, &c. The cooperation of the poet and composer is of old date. Eitelfeld also wrote the text to Reinecke's "Belsazar."

The fortunes of Manfred, of the Hohenstaufen family have been the subject of a great historical monograph. Among others of a drama by Raupach. Undoubtedly the contest of his house as well as instantaneous one against the popes Innocent IV., Urban IV., and Clement IV., who sought the annihilation of the Hohenstaufen rule, contains high tragic interest. Robert is he liberty to rework traces of the last episode in the very eventful life of Manfred which came to a bloody termination in the battle of Benevento (1266), and within these limits he makes use of all allowable poetic license.

In the first act we are transported to the environs of Naples. It is night. The fishermen on the shore are preparing to haul in their nets. To these come one by one several of the nobles banished by Manfred, as well as nuns from a neighboring cloister, among whom is Clemenzia. Complaints about Manfred's government resound on all sides. Clemenzia, who joins in them, shows nevertheless, after the men have retired and she is alone with her sisters, in a conversation with one of them, that she never has seen Manfred really but only in a dream. Hence she betrays a sympathetic attraction toward Manfred which she vainly tries to overcome. The attraction is nothing but the spark of love which only needs the actual appearance of Manfred, to kindle into flame. But Manfred too, on his part, who has just appeared with his trusty Eckart and a Love Court of his glee, ladies and minstrels, a Serenade procession feels an equally mighty attraction toward Clemenzia. Surely he would now have and held her fast within his power but for the approach of a Cardinal with his train, who commences a conflict with a bad demand on Manfred to change his attitude towards Rome.

(Conclusion next time.)

Auber.

(From "Musical Recollections from," in the Berlin *Echo*.)*

The two Grand-Masters of Musical Art in Paris pursue a completely opposed mode of life. While Rossini enjoys his *dolce far niente* at a Olympian repose, Auber requires constant activity. The former avoids every kind of exertion which would wear out the machinery of his existence; the latter, on the contrary, seems to fear that indolence would cause the works to grow rusty and stop. Rossini, a refined symbol of the Italian *dolce far niente*, keeps at a distance the world, with all its enjoyments as well as all its onerous affairs, and nothing can surpass the repose of his life in town except that of his life at his country-house. Auber, who is the incorporation of French restlessness, would, on the contrary, die, were he not to come constantly into contact with society; even during the heat of summer, the bustle of Paris possesses a greater charm for him than the idyllic monotony of a rural life. Auber is 85 years old; we can not well suppose that at such an age his activity can be attended with any great advantage to art, but it is a rarely a phenomenon. The grey haired man at retires to bed at one o'clock in the morning and gets up regularly at five. A cup of tea for breakfast has to constitute all his nourishment till about seven in the evening, when he plays his part valiantly at a solid and set dinner. It is rarely that he can say at home later than nine o'clock in the "morning." He goes to the Conservatory, to the Senate, or to the Institute, lounges on the Boulevards, or takes a carriage-drive.

In his own house, Auber does not see so much company as Rossini, though his brilliant circumstances would render the duties of hospitality easy for him. Is this because he is not married? Yet there is an elegant and stately lady to whom people pay almost the honors due to the mistress of the house. The composer of *Fra Diavolo* also grew up in a feeling of admiration for the fair sex and is still susceptible to their charms, could not exist without having females about him. Auber receives comparatively fewer visits than Rossini. It is not every one who possesses the bravery and the courage to visit a celebrated man before eight o'clock in the morning, especially as he is guarded by his household with fearful watchfulness. The hero of the Amorous episode of forty-days, is a tried like old housekeeper who has guarded the composer's street door in the Rue St. Georges for the last forty years, by word and deed. This celebrated female demon looks upon every visitor applied for her master as a personal insult to herself and is capable of hurling, with outstretched arms, the affrighted stranger into the road.

Fortunately I enjoyed, in the course of four months, plenty of opportunities for closely observing Auber in his social character as well as his character as an artist and a man of business. It was near the termination of the Italian operatic season. Adelina Patti, who, in her elegant residence of the Avenue des Champs Elysées, all not be disturbed in a life as she did, in 1860 in the Klostergasse, Vienna gave her supposed secret provocations to words. According to the custom of Paris and London, the evening party was preceded by a dinner offered to a more restricted circle of friends. Besides some Italian friends in the house, and friends of the hostess, Bagier, the manager of the Italian Opera, M. de Thal, Russian Councillor of State, Gustave Doré the painter, and the famous horn-player Vivier occupied places at the table. Vivier's presence is a well-known guarantee for good-humor. Vivier enjoys everywhere the greatest popularity as an amusing composer of verbal jokes, and teller of anecdotes. A genuine original to-day, the lion of a drawing-room; to-morrow a "Bohemian," he is as much at home at the most smoke-begrimed public-house frequented by artists, as in the saloons of the Emperor Napoleon. A German speech made by him towards the end of dinner, brought back vividly to my mind the similar talent of Alex. Baumann. Vivier, whose entire stock of German was limited to the words "meine Herren," arose with a glass of champagne in his hand, and, with a gravity that equalled his heavens, began pouring forth a flood of nonsense, which no one understood but which every one supposed to be German. The guttural sounds, too, of German speechifiers on festive occasions were imitated with consummate comicality. The general feeling was worked up to such a pitch of hilarity that

* Translated for the London *Musical World*.

every fresh joke fell upon good ground. Such, for instance, was the case with the proposal to drive off at once (in the darkness of the night) to Doré's studio, for the purpose of seeing his new picture, The Gaming Table at Homburg. Two fiacres were quickly engaged, and we drove off to the studio which was situated close by in the Rue Bayard. The colossal genre picture in question, with nearly one hundred figures life-size, which was destined to be, some weeks later, the principal attraction in the Fine Art Exhibition, was standing, still unfinished, in utter darkness. It was rather funny to see Doré, with a lamp in his hand, mount the scaffolding and light up the picture from the right, while his colour-grinder, perched upon a ladder, illuminated the left side. Doré, whose clever illustrations of Don Quixote, Bernardakis, and Dante's Divina Commedia have long been known in Germany, is a neat young man, with very prepossessing features and manners, one of those genuinely French artistic beings who combine the fullest enjoyment of life with the most astonishing industry. He urged us to leave as soon as possible the half-dark area of his studio and return to the brilliantly lighted [illegible]. [illegible] already [illegible] [illegible] throng of beautiful women, popular artists and diplomatists [illegible] the orders. The celebrated vocalist [illegible] had just entered with her three daughters, young girls [illegible] [illegible], with dark tresses, and eyes beaming with [illegible]. They seated themselves near that dark [illegible] tenor, Carlotta Patti and Maria Kurtz, the Carmen [illegible], The Marquis de Caux, one of the stars in the world of fashionable young Parisians, had as leader of the cotillon just clapped his hands several times, when there was suddenly perceptible a slight movement at the door towards which all eyes were turned, and a little old gentleman edged through the rows of guests who respectfully made way for him. The young [illegible] of the house, with all the natural grace peculiar to her [illegible] to meet him. The latest of all her guests, [illegible] patent leather boots, and a blue [illegible], with the rosette of the Legion of Honour in his button-hole and his opera hat under his arm, was Auber. Having greeted, with great politeness, the members of the family, he stood looking at the dancing a little. By [illegible] [illegible] several short conversations, right and left, till two handsome women compelled the gallant maestro to seat himself near them on the sofa.

That a man of the age of eighty-five can make up his mind, more [illegible] to [illegible] about two o'clock in the morning, to [illegible] somewhat [illegible] and [illegible] himself [illegible] in the presence and bustle of a large party—this is something that reminds me more of La Muette di Portici. The papers may well continue to honour him with the stereotyped nicknames of "ever-blooming youth," "youthful patriarch," and so on, only the reader must not suppose from these expressions that there is [illegible] or undue desire to please about the composer. Such a supposition would be an act of deep injustice. No one can behave with greater [illegible] and [illegible] than Auber. The [illegible] jokes, and the ever playful humour of Rossini, are quite foreign to him, and even still more so the [illegible] and company of [illegible] young men like A. W. Schlegel. His sharp glance, shooting out from beneath his thick eyebrows, as though [illegible] [illegible] [illegible] [illegible] to Auber's countenance. Just as Rossini is open and loquacious, Auber is close, chary of his words, and formal. He is seldom seen to smile, except perhaps, when conversing with children. He turns the brilliant society [illegible] full scope this season. I saw him present [illegible] at the stage [illegible] given by the Emperor, [illegible] Marshall Vaillant and by the ministers, MM. Rouher and Forcade, at the distribution of prizes of the Exposition, and [illegible] over and over again at the Opera. He seldom was absent from the Italiens, whenever Adelina Patti sang, for he considers her the first living operatic singer. He used to be seen in the second row of stalls applauding enthusiastically, for her farewell benefit he ordered a splendid nosegay from Nice. When one of his own operas is performed, he never appears in the front of the house, but is fond of going behind the scenes. I met him there among the "habitués of Paris," during a miserable performance of La Muette which must have occasioned melancholy comparisons in his mind. But even he himself, the composer of this charming opera, gave at times to be seen the ravages of time. Some new grand ballet music composed by him for the Market-scene in the third act, was exceedingly weak and commonplace that it absolutely required a strong effort to believe that Auber was the composer of [illegible]. The prettiest, though still nothing very great, is a little simple andante, which Auber composed for Adelina Patti, and which she is in the habit of introducing in Il Barbiere di Siviglia.

Auber was chairman of the jury appointed to decide on the merits of the Prize Cantatas and Hymns of Peace—not a chairman in the title only, like Rossini, but a really working one. It is true that he did not take part in the first rough task of playing through 800 cantatas and 400 hymns—the most inhuman barbarian would not have required him to do that—but he attended the last two long sessions, when the best of the compositions were performed. Unfortunately he did not utter a single syllable in the way of an opinion or a proposal, but confined himself to counting up the voting in the Parisian fashion and in [illegible] the result. Our preliminary labors already mentioned, were carried on next to Auber's study in the Conservatory. We could not get to it except through our room. We were thus able to observe him [illegible] the [illegible] of his activity day after day. Sometimes he is seen [illegible] [illegible] in a [illegible] or [illegible] classes, to hurry [illegible] forth [illegible] to the classes and [illegible] fiddlers, some [illegible] to confer with the teachers or officers of the establishment—in a word, he was indefatigable. Only those who know the large and complicated machine can have any notion of his duties, if only of a formal character, which it imposes on him. Auber was kind enough to take me to an examination of one of the classes. He sat at the [illegible] professor [illegible] great table, [illegible] [illegible] female pupils play their pieces, and after each piece entered his [illegible] in the great book.

One of the few occasions I ever heard Auber express on his art afforded evidence of his having studied, and of his esteeming [illegible] music. Gevaert had just informed him that he was preparing Gluck's Armide for the Grand Opera. Auber praised the selection of this work, which he prefers to Alceste and [illegible] noted [illegible] most prominent pieces of it. "But," he added with [illegible], "how much has the [illegible] of the book also, done! What verses, and what a tragedy! Gluck is to be envied for such librettos!" Is not the praise bestowed on the author of the book—Quinault—this everlasting [illegible] of a libretto a hundred years old characteristic of a French composer?

One morning that I arrived somewhat too early at the Conservatory, I found Auber in his room seated at the small table-formed piano which, if I am not mistaken, once belonged to his predecessor Cherubini. Auber has very frequently composed on this instrument during the last twenty years, on this occasion, also it served him as a laboratory for producing a new opera, which is to be completed next winter. "Cannot reproduce these now [illegible]"—the same words the [illegible] had used when speaking to me several years previously. The [illegible] duty of conductor [illegible] but difficult even then; but, on the last occasion, the words absolutely stuck in my throat. The melancholy rehearsal of Auber's last opera (Le Premier Jour de Bonheur), and its complete failure, checked not by a general feeling of respect to look like a triumph [illegible] [illegible] any hope of the new score. But the ancient [illegible], and [illegible] of work possessed by the venerable composer who, though even [illegible] [illegible] and beards, stoutly continues to produce [illegible] [illegible]. I contemplated silently only the little old [illegible] man, [illegible], glancing at the [illegible] [illegible], he got up and shut the piano. What times have passed over that white head! As a boy, Auber often saw Louis XVI., whose carriage his father painted and gilded. His first romances, written when he was twelve years old, were sung by gay ladies of the Directory in the salons of Barras. His first little opera was played by a company of amateurs at Duprez's in Paris, sixty-two years ago. He then went to a banker's in London to study commerce, but, soon tired of the experiment, returned to Paris, and resolved to re-commence his musical studies under Cherubini. His first two operas in the Théatre Feydeau were failures. In after-years, Adolphe Adam, the composer of Le Postillon de Longjumeau, begged Auber for the scores. "What, in the name of Heaven, do you want with them?" asked Auber. "They are miserable attempts!"—"All the better," replied Adam; "I will show them to my pupils, whenever the latter feel desponding."

With the greatest delight have I again heard here in Paris La Muette and Fra Diavolo. In forty years they have lost nothing of their freshness and brilliancy. I felt happy at seeing him who created these works, and who, at his advanced age, still full of life, [illegible] listening on. His feet [illegible] young. Why does he care about the date of his baptismal certificate? "Poor Carafa, how old he is getting!" whispered Auber to me, as his younger colleague entered the room [illegible] the jury met. Auber is greatly attached, through a [illegible] [illegible] to life. He sometimes expresses his feeling on this point with a certain amount of humor. "Such a [illegible] [illegible] to make a [illegible] [illegible], the old opera composer," he [illegible] to a friend on returning from Meyerbeer's funeral ceremony. "It will be Rossini's turn next."

Dr. Sterndale Bennett's 'Woman of Samaria.'

The first impression made upon most minds by the news that Sterndale Bennett had undertaken to write a work for the Birmingham Festival was one of unqualified pleasure. Wherever and whenever true [illegible] the [illegible] of English music, they speak of the Doctor. English [illegible] with a mixture of pride and disappointment—pride in the great [illegible] in the undying works he has given to art, disappointment that those works are so few and far between. The prospect of an addition to the number, therefore, was not only welcomed for itself, but accepted with a zest in proportion to its supposed rarity.

If such was the first impression, the next was one of doubt as to the merit of the selected subject. The story of the Samaritan woman seemed so barren of dramatic interest, so little likely to awaken sympathy [illegible] so [illegible] such small scope for musical treatment, that the composer's warmest admirers might well have been excused for doubting the result of his effort. This they would have done beyond question, had they foreseen the plan upon which the book is constructed. Nothing could well have seemed simple as [illegible] of [illegible]. Had the libretto, as planned in [illegible], have taken [illegible] with the narrative either by vague lines and [illegible] [illegible] [illegible], or by the introduction of characters not found in the sacred [illegible]. In either case he would have lost [illegible] by precedent [illegible] [illegible] from a musical point of view would have appeared more encouraging. But [illegible] [illegible] had nothing of the sort. He simply took the words of the Evangelist John just as he found them, making with the [illegible] verse of the fourth chapter, incorporated the whole narrative (a short passage excepted) down to verse 42. Here and [illegible], however, he has interpolated words from other parts of Scripture, and, in one place, three verses of John Keble's famous hymn "Abide with me," [illegible] [illegible] appear somewhat incongruous, but under the circumstances no one would wish them away. From this it is easy to see how much the success of the work depended upon Dr. Bennett's music.

In point of construction the Woman of Samaria follows accepted models. That is to say, the comments [illegible] [illegible] incidents as occur are made by the chorus, [illegible] the narrative passages are so divided as closely to [illegible] the several characters. Thus the words of the Lord are given to the bass voice, those of the woman to the soprano, and the connecting sentences of the evangelist are allotted to the [illegible]. As much of [illegible] [illegible] is secured by this arrangement as circumstances made possible.

[illegible] Google

The "numbers" in the work are twenty-one. Of [illegible] as in the chorus there are regularly constructed airs [for soprano, contralto, and tenor respectively], and the rest consist very many of which [illegible] and recitation [illegible] a careful [illegible] to have a special importance. [illegible] "number" [illegible] of notice, but I must content myself with a reference only to the chief among the twenty-one.

The "Introduction and Chorale" gives a fair [illegible] of what is to follow. The former opens with an andante [illegible] A minor, [illegible] leading to a [illegible] allegretto in the same key, one being plaintive, the other agitated and impassioned, and both full of character. A point on the dominant of C major at length introduces the chorale (the subject of the allegretto still going on) for voices in unison. This chorale—which is the one known as "Luther's Hymn"—by a clever use of syncopation has the effect of being sung in common time against the triple measure of the orchestra. That effect is in the highest degree striking, and not being at all confused. As given on Wednesday at Birmingham the melody stood out in massive grandeur against the [illegible] ground, while the composer's art is [illegible] for it and the whole [illegible] everybody present in a way that was to come. At the close of the chorale the andante returns, [illegible] with the theme of the allegretto, and the "Introduction" [illegible] in the key of its opening. The [illegible] the [illegible] the sacred narrative with the words, "Then cometh Jesus to a city of Samaria," and is followed by a chorus—A major common time—"I am the Lord God of Israel," which is of larger proportions than usual. The [illegible] theme is [illegible] by the [illegible], then is [illegible] in harmony and with words taken up by the basses and a [illegible] Ending in the tonic key, the first part is followed by a striking episode, in C major, full of bold and massive [illegible]. The [illegible] of the leading theme, the repetition of the word "Blessed" is beautifully [illegible] and [illegible] at the end [illegible] through the chorus in pure [illegible] music of the highest order. The [illegible] of the woman is well told in recitative, the words of Jesus "He would have given thee living water," being followed by a short [illegible] andante [illegible] D major, common time—"For with Thee is the well of life." In this there is [illegible] a [illegible] tender [illegible] style which would have delight of the old Church musicians. The [illegible] is [illegible] agreeable. Another short recitative then introduces the soprano air [illegible] "Art thou greater than our father Jacob?" [illegible] of the work [illegible] through [illegible] well [illegible]. The expression [illegible] and by no means in keeping with what precedes and follows. The narrative goes on after this, with here and there a [illegible] in the point where Jesus tells the woman of her past wickedness. A passage from the psalms, "O Lord, Thou hast searched me out and known me," is then interpolated, [illegible] This is one of the [illegible] of the work, and neither the present generation nor those to follow will [illegible] let it [illegible]. As a [illegible] melody [illegible] whether looked at for the beauty of its melody [illegible] or the depth of its [illegible], the thoroughly pure [illegible] has not been heard since "[illegible] is the Lord." Following the declaration that the Father is to be worshipped [illegible], comes a chorus in six parts—B flat common time—"Therefore they shall come and sing in the height of Zion." This is another gem. The [illegible] and [illegible] upon a [illegible] flowing theme is [illegible] and accompanied by the tenors and basses [illegible]. After [illegible] and [illegible] the [illegible] "For whom and for [illegible] they" [illegible] with fine effect. At this point the chorus [illegible] the remainder of the passage, "They shall run and not be weary, and shall walk and not faint," [illegible] of much [illegible] beauty. All through this charming number the strings have a pleasant figure in accompaniment, which adds materially to the effect produced. The declaration of Jesus, "I that speak unto thee am He," [illegible] chorus—[illegible] common time—"Who is the Image of the Invisible God." The organ alone accompanies this, and [illegible] [illegible] therefore be imagined. That the chorus will find a welcome among lovers of true church music there can be no doubt, and its [illegible] within the reach of the most ordinary choir. The [illegible] next told of the woman's return to Sychar, and her testimony to her neighbors to come and see Jesus. Then follows a chorus—E flat, common time—"Come, O Israel, let us walk in none of light."

After a fashion which he seems to love, the composer announces the [illegible] then [illegible] and [illegible] repeating it [illegible] the words of full harmony. Contrasting with [illegible] is [illegible] of the words, "[illegible] darkness," [illegible] the idea of the [illegible] by [illegible]. The tenors then repeat the subject [illegible] of bold progression [illegible] chorus [illegible]. The arrival of the Samaritans at Sychar, [illegible] two days serve to introduce the dynes [illegible] Dr. Bennett has set the verses in [illegible] common time—for a duet for soprano and contralto, with a trio subject in the tenor and [illegible] a full chorus. He has evidently [illegible] to [illegible] the utmost simplicity with the [illegible] [illegible] and [illegible] he has succeeded. The "number" [illegible] as [illegible] the [illegible] Immediately [illegible] a chorus for five voices—[illegible] common time—"Now we believe." A fugal opening of [illegible] construction leads to an [illegible] passage [illegible] on the words, "This is indeed the Christ," and [illegible] is followed by a [illegible] of the first subject. But the [illegible] is most impressive of all. The [illegible] be [illegible] "This is indeed the Christ." In an [illegible] passage, which beginning on the chord of G minor [illegible] by degrees [illegible] that of C [illegible]. Then after a pause the voices add [illegible] on the dominant on the words "the Saviour of the world," and the final cadence is reached. The effect is [illegible] the highest degree. The tenor air, "His salvation is nigh them that fear Him," [illegible] and is [illegible] to that of the [illegible]. A [illegible] accompaniment for the [illegible] throughout and is remarkable for the [illegible] soloist. Following this solo comes the final chorus, "I will call upon the Lord and Blessed be the Lord God." The former is [illegible] by the combined themes of the Introduction, and is a vigorous piece [illegible] declamation. In [illegible] the latter, however, that we must look for an example of Dr. Bennett's power as a writer of oratorio music. This is a fugue in D major, with a very bold and well marked subject, which the most [illegible] one can readily distinguish [illegible] managed. [illegible] the [illegible] Dr. Bennett displays as well as an [illegible] he did [illegible] hold out by [illegible] inversion and [illegible] the fugue out with all the devices which he is evidently a master. But though he declined to do [illegible] he has [illegible] to a very great height, and I am given to a "proof that the race of contrapuntists is not yet quite [illegible]."—*Mus. World.*

Coleridge's "Ancient Mariner" in Music.

(From the London Orchestra, Sept. [illegible])

The latest of two new works prepared for the Birmingham Festival enjoyed a better fate than its predecessor. Mr. *John Francis Barnett*, [illegible] the applause of Thursday night [illegible] famous. Hitherto known only among a [illegible] and [illegible] circle of musicians as a pianist of some [illegible] beyond that of the nephew of John Barnett, the composer of the "*Mountain Sylph*," he has had the gratification of seeing his merit widely acknowledged, of hearing his name mentioned with approval by thousands to whom it was previously unknown. He [illegible] the "*Ancient Mariner*" has [illegible] fame, and [illegible] The [illegible] and the [illegible] of the [illegible] were not [illegible] wrung from the mere [illegible] of an audience, but rather the [illegible] awakened by a genuine work. Nor were the [illegible] alone at their [illegible] band, [illegible] and [illegible] highly of Mr. Barnett's work. To begin with the [illegible] must be taken at the subject chosen by the composer for illustration. In the race for [illegible] suitable for musical setting, a musician is often hard pressed [illegible] to select a poem [illegible] a [illegible] and [illegible] a [illegible] choice. The [illegible] of Mr. Barnett [illegible] point of view [illegible] to his [illegible]. Certainly [illegible] of books and [illegible] the composer and [illegible] who [illegible] poetry [illegible] Mendelssohn's "Lays of Ancient Rome," Byron's "Prisoner of Chillon," and Shakespeare's "Venus and Adonis," [illegible] the view of [illegible] these to poetry. We should look to see "Horatius" [illegible] in the [illegible] chorus describes the oath of Lars Porsena, and the gathering of the [illegible] a chorus of [illegible] "Go forth, go forth, Lars Porsena, go forth, beloved of Heaven," the baritone [illegible]

due and the soprano and [illegible] at such passages [illegible] in the [illegible] "I [illegible] as that of [illegible] and Hand." Not less unsuitable is Coleridge's "Ancient Mariner," a poem as remote from musical purposes as can well be imagined. This objection being conceded, it may be cheerfully admitted that Mr. J. F. Barnett [illegible] done the best he could with an unsuitable subject. The poem is at once monotonous and [illegible] varied, monotonous in its form, in its rhythm, and varied in the splendid images [illegible] up and the pictures it presents. The monotony, so to speak, has been well broken up by Mr. Barnett; the different scenes have received adequate illustration from his hands. Naturally the [illegible] process required a good deal of labor and the [illegible] of the [illegible] of these [illegible]. One may mark how much the composer would have been relieved by a break of the matching lines [illegible] or by a lengthening of the [illegible] a [illegible] more suitable for recitative. But on the whole he has done wonderfully well. The portions of the poem will be best explained by the list of the movements, numbers both themes and of the artists who sang them.

Chorus (male voices). "It is an ancient Mariner."
Recit.—Mr. Sims Reeves, "[illegible] long grey beard."
Recit.—Chorus (male voices). "[illegible] Bride hath [illegible]"
Recit.—Mr. Sims Reeves, "Hold off, unhand me."
Recit.—Chorus (male voices). "He holds him [illegible]"
Chorus. "The ship was cheered."
Recit.—Mr. Sims Reeves, "The wedding guest."
Chorus (female voices).—Bridal chorus. "The bride hath paced."
Recit.—Mr. Sims Reeves, "The wedding guest."
Recit.—Chorus (male voices). "And now the storm blast came."
Chorus.—"And now there came both mist and snow."
Recit. and Aria.—Mr. Santley, "The [illegible]"
[illegible] Sims Reeves, "[illegible]"
Recit.—Mr. Santley, "[illegible]"
[illegible] Sims Reeves, "[illegible] the breeze."
Chorus.—"[illegible] a cloud and [illegible]"
Recit.—Mr. Santley, "The [illegible]"
Quartet.—Mlle. Tietjens, Mme. Patey-Whytock, Mr. Sims Reeves, and Mr. Santley, "The souls did from their bodies fly."
Recit.—Mr. Santley, "Alone, alone, all, all alone."
Aria.—Mr. Santley, "[illegible]"
Aria.—Mme. Patey-Whytock, "O sleep, it is a gentle thing."
Recit.—Mr. Santley, "[illegible] heart."
Chorus.—"The [illegible]"
Recit.—Chorus (male voices). "The loud wind never."
Recit. and Aria.—Mr. Sims Reeves, "[illegible] ancient Mariner."
Recit.—Mr. Santley, "[illegible]"
Quartet.—Mlle. Tietjens, Mme. Patey-Whytock, Mr. Sims Reeves, and Mr. Santley, "[illegible]"
Recit.—Mr. Santley, "[illegible]"
Duet.—Mlle. Tietjens and Mme. Patey-Whytock, "Two voices in the air."
Recit.—Mr. Santley, "I [illegible]"
[illegible] Santley, "[illegible]"
[illegible] Sims Reeves, "The harbor bay [illegible]"
Recit.—Mlle. Tietjens, "[illegible]"
[illegible] Tietjens, and Chorus of female voices, "This [illegible]"
Chorus.—"The [illegible]"
Quartet and Chorus.—Mlle. Tietjens, Mme. Patey-Whytock, Mr. Sims Reeves, and Mr. Santley, "O sweeter than the marriage feast."

It will thus be observed that the "*Ancient Mariner*" was sung by Mr. Santley,—with occasional [illegible] of his [illegible] by Mr. Sims Reeves, Mlle. Tietjens and Mme. Patey-Whytock, and the delicate [illegible] of their portions in the chorus; and that the [illegible] of the *Wedding Guest* were given by Mr. Sims Reeves. Of course all [illegible] of illusion is lost, when the Guest is made to tell the *Ancient Mariner* himself a portion of the *Mariner's* story, and narrate how

Day after day, day after day
We stuck, nor breath nor motion.

One can hardly [illegible] at the same time [illegible] and [illegible]. And this is one of the many incongruities which render a narrative poem [illegible] to be spoken in the first person, [illegible] for musical setting.

The [illegible] of an instrumental [illegible] changing into allegretto. Then [illegible] and basses [illegible] how the *Ancient Mariner* stoppeth one of three," the best man (Mr. Reeves) [illegible] the [illegible]. The [illegible] of the ship is [illegible] by the chorus in [illegible] time in E [illegible], and [illegible] and [illegible] the wedding [illegible] at the [illegible] of the spell bound. It [illegible] well marked by a Bridal Chorus, "The Bride hath paced [illegible]." A [illegible] of the verses [illegible] to describe the [illegible] than the [illegible] by Mme. Tietjens and the [illegible] of the [illegible]. The *Ancient Mariner* [illegible] how [illegible] the [illegible] good [illegible] the [illegible] up the [illegible] and describes the striking of the [illegible] and the dead [illegible]. We have now a [illegible] chorus in D [illegible] for the "reel and rout," the dancing of the [illegible] and accompanying horrors. Much less successful, though the preceding is perhaps not

Digitized by Google

wholly original) is the quartet "Their souls did from their bodies fly," which is commenced as has Mr. Barnett studied it for the briefness by its ending of the verse "O happy living things," is an andante was more, which was sung by Mr. Santley in a truly splendid manner and achieved undeserved encore. A pretty melody is that which follows, and prettily it was given by Mme. Patey-Whytock. "The upper air burst into life," is a number forcibly describing the [illegible] — a tenor chorus, followed by a twinkling and chorus for male voices. "The loud wind never" very effective the [illegible] elegant ly suggested by the words "Around, around, flew each sweet sound," of which the composer has formed a quartet in D the various descriptions of melody distributed by the part being appropriately voiced and interwoven. A duet for soprano and contralto, "Two voices in the air," was superbly sung and drew down an encore. No passages in the cantata are more judiciously treated than the whole of this [illegible] of the music, a dire air with arpeggios for the violins and violoncellos con sordini the effect is as well brought out as the conception is accurate. Among the tablet still numbers we have space only to render the solo and chorus "This seraph band," a lovely soprano song delightfully by Mlle. Tietjens. The work ends well. The quartet and chorus "O sweeter than the marriage feast," with its suggestions of the wedding, the [illegible] and the marriage bells, gives effect to [illegible] well-wanted bit of chorale, "He prayeth best who loveth best," with which, supplemented by the full effect of voices, band and organ, the cantata comes to an effective termination. The composer much abounding from the [illegible] ity I [illegible] throughout all the [illegible] of the story on the Mariner. A single beauty was sufficient to stamp this work as one of great merit. There is little peculiarity in it, but it is pleasant, melodious, and full of genuine inspiration. The talent with which the poem is musically treated is bad in Mr. Barnett's excuse for having selected it for this sort of embellishment at all.

Mr. Goldschmidt's "Ruth."

(From the Musical World.)

There is something in the sight of a man addressing himself to the great and difficult situations which calls forth our instinctive admiration. But there are after some other times with it we make and I not be undertaken without qualifications accorded only to a few. In the knightly days he who would do the deeds of knighthood was first required to show himself worthy. Those days are gone, but their spirit remains, and when a man, only in his cardinals on an organ, rides into the ring wanting golden spurs, we need not be doubtless and it so he has make a mistake, and his hearers respect if a youthful bard said to account "To his unknown [illegible] we can tolerate his mediocrity, but if he attempts an epic poem with out sufficient means we [illegible] him, and warn him not to do it again. So, too, is a musician making a modest appearance as a composer we bid him "God Speed"; but he has he comes before us with an oratorio which, weighed in the balance is found wanting, he neither deserves nor receives any mercy. The composition of an oratorio is one of the things requiring best not foremost a careful [illegible] of resources. He who would undertake it must feel within himself profound technical knowledge, large creative fertility, great power of invention and that kind of mental vision which not only sees the whole but the relation to it of each part, then by all means let him set about the task. But let it be ascertained with careful ponders, [illegible] upon the accuracy of his conclusion whether or not he is to be adjudged guilty of an impudent assumption. A mistake as this makes a lapse, for a success. Something depends, however, on the nature of the subject selected. For a man to attempt the illustration of the agonies and sufferings of the Messiah, or the tremendous plagues of Egypt, on the varied and stirring incidents in the life of Elijah is a different thing from essaying the same office for the simple story of Ruth the Moabitess. So far Herr Goldschmidt has shown himself modest. He might have addressed himself to the opening of the Seven Seals, or the Deluge, or the Fall of Man, while he was about it. In that he did not, he must be accredited with having gauged his power to a certain degree. The [illegible] of it is then he accomplished tolerably at all. Before he set pen to paper nobody thought him equal to such a task, and nobody, showed him for the want of power. Now the prospect is passed, and with it another law of property having relation to self knowledge, which is not so much a misfortune as a fault.

To make matters worse for Herr Goldschmidt, the subject he selected is not only easy of treatment compared with most others, but adapted so as I see most even his facts power a composer may possess. In a word simplicity, its perfect naturalness, and the touching pathos of many of its situations ask no ordinary sympathy, so that he who made it more needs realize every incident it contains. We all know the marvellous effect this has a [illegible], illustration, as devotional in any work of the sort with its continual [illegible] to bring a [illegible] to bear upon Looking at it thus it is hard to see how a musical setting of so beautiful a story could fail utterly, unless such a failure were actually courted. One would imagine that a composer has only to open his heart and mind to its influences, and, in order to set the thoughts it spontaneously inspires, in order to be it not profoundly learned, in least, simple, natural and pleading. Nobody supposes for a moment that Herr Goldschmidt courted failure, or that in writing his work he did not labor with zeal and conscientiousness. He has shown us, however, that lacking being unable to rise to the height of so great a [illegible], through some singular defect of organization, [illegible] a something which would help him on its upward path. Some composers fail because of their subject. Herr Goldschmidt has failed in spite of his. In other words the result is the same, but with a difference.

Looking over the new cantata (or "Sacred Pastoral" the composer likes it better) one is first impressed with the singularity of its construction. Ruth resembles nothing more than a piece of mosaic, or rather a Dutch chequer piece, in which each piece is a different story and has no connection with its neighbour except that of [illegible]. The mere poetry and fragmentary character is fixed in the libretto, which is divided into a succession of short "Idylls." Loaded "At Bethlehem," "In the Harvest Field," "At the Threshing Floor," &c. In this case, however, there is a necessity for such a before, which would have suggested to a judicious composer the [illegible] of providing a remedy, so far as possible, by the more symmetrical construction of his music. Instead of doing so he labours upon Herr Goldschmidt had been in the opposite direction; and the whole work is a mass of undeveloped and unconnected thoughts which fail upon the ear much like the snatches of conversation among the passersby in a crowded street. Now in a simple question like that of Naomi, "Who art thou, my daughter?" does a talkative choral passage not "germane to the matter" in the slightest degree, and next comes the answer almost every sentence of which the school [illegible] are the almost captured fashion of church psalmody. How any possibly musicians still more become as one needs to be told, and if necessary to point out how fixed in earnest was the inability even to sketch the outlines of an oratorio of which it is the sign and result.

One of the twenty-eight "numbers" in this work, ten are recitatives, many of them very long. The composer's treatment of these monotonous becomes, therefore, an importance as not having a formidable influence upon the character of the whole. It is to be regretted that he had not adhered to the "orchestral [illegible]" so well marked out by the masters of his art, who [illegible] it rare in interest, were evidently a [illegible] for the simplest means for the [illegible] of narrative. Our such one called for by the composition of the same [illegible] in [illegible] the breath that connects the various parts together, and its elaboration is both a [illegible] and sin of plan. For some reason or other Herr Goldschmidt has failed to recognize this fact. He has throughout attempted to achieve the narrative portion with [illegible] with a musical interest they cannot possibly bear, and which the thing [illegible] of ideas becomes positively [illegible]. In doing so he has not been content as it when [illegible] "accompanied recitatives." He has in these expanded it into a kind of descriptive symphony for the orchestra the voice being [illegible] that of a showman to tell what is meant to be described. Even if this were well done, its effect would be open to question, for means not necessary to such [illegible] is the present instance this been done badly. Some of Herr Goldschmidt's many recitatives have no meaning at all and others convey, after a [illegible] with the [illegible] may be found. Take for example [illegible], where he [illegible] takes part in a procession of the day, [illegible] the [illegible] of Hannel. I [illegible] this passage which appeared to need more, about as much as it was the multiplication table. Herr Goldschmidt has lavished an amount of orchestral [illegible] which would have been far better employed of the whole. As a rule however his [illegible] [illegible] of chords signifying nothing; they [illegible] much in the shape of [illegible]. After the Ruth we have given through [illegible] elegant, musical [illegible] it should [illegible] even as these we owe to Handel and Dr. Marx [illegible] at least in treating so sincerely, how greater sometimes struggles unavailingly against [illegible] incubus.

Closely allied to his treatment of recitatives is Herr Goldschmidt's peculiar management of the orchestra throughout the work. In other cases he has set accompanied, [illegible] as his voice, such a result disappointing only in [illegible] himself. As used by the great masters it is, of course, the orchestra is made [illegible] subordinate to the voices, and looked upon as an accessory [illegible] to sustain and enrich the vocal parts, as well as to color the effects produced. This may be done in different ways and in varying degrees, but in no single case must it be said that the thing is [illegible] than the [illegible] from the equal have been exceeded. Even in the Creation of all instances he was where the orchestra is more important, in [illegible], are though it must be said that no such result was only made possible by the consummate [illegible] and judgment of the composer. Herr Goldschmidt has chosen to violate this rule. He has attempted to good his orchestra into a position of equality with, if not of superiority to the vocal music, and has done by spoiled his work for several good and sufficient reasons. In the first place by the bold [illegible] and independent action of the instruments he has not only left the voices in great part unconcerned, but has puzzled and [illegible] what might have been assistance into an obstacle. The audience on strengths left to have been likely to notice in so many measures as a chorus of [illegible] four voices in as very many movements, and in distracting the attention of the [illegible] hinders them in their work. The result is that there is [illegible] to spread the instruments and voices an [illegible] as the one in how [illegible] sense well. It is only this [illegible] at the general character of the one to [illegible] one of [illegible] in other. The first one, he [illegible] to [illegible] Herr Goldschmidt, but it will a [illegible] of [illegible] there also may, that is hear his composition. Again the orchestra made has [illegible] and [illegible] given a [illegible] by reason of the different [illegible] has to [illegible]. It is curious to [illegible] in a [illegible] Herr Goldschmidt has [illegible] difficulties. He is [illegible] who, having to find a [illegible] and desperate art, with the certainty of being in school [illegible]. An orchestral [illegible] of the Ruth is the most [illegible] of its kind because the increasing use of its orchestra [illegible] of [illegible] of descriptive with a feet [illegible] of them that gives only to a very few. Among those very few is not Herr Goldschmidt. The preludes and interludes which form so large a part of the work are remarkable in spite of here and there a striking passage for a [illegible], and a poverty of ideas which make them very [illegible] a [illegible] of the composer's self [illegible]. [illegible] and such a very rarely appears. The orchestra of the Crystal Palace [illegible] a piece that may [illegible] it quite would be equally well into a hundred different places. At [illegible] same fashion though an [illegible] the same symphonical [illegible], Herr Goldschmidt's orchestral passages might be arranged anyhow and anyhow would be equally bad.

I should like after a little necessary fault-finding to be able to praise the vocal music of Ruth [illegible]. But Herr Goldschmidt has barred the door against any such satisfaction. He has adopted with [illegible] meaning be cry of poor [illegible] "[illegible] be here and [illegible] shall help me." Surely if he could not be other than fragmentary and incoherent — he would use [illegible] the [illegible] as I have shown he has treated [illegible] in his [illegible] a vocal phrases of his should be [illegible] and [illegible]. We were none of us disposed to be exacting on this matter. Nobody asked for the [illegible] of Mozart, the [illegible] of Handel or the flowing grace of Haydn. But [illegible] kind was expected. [illegible] we should again have to learn how Handel [illegible] the expected coming. There is hardly a single theme in Ruth which is [illegible] upon the ear and one would like to recall in the memory. This is the most fatal blot of all. Melody is the soul of music. There may be [illegible] everything else — [illegible] scholarship, great [illegible] [illegible] — but without melody it is no more than a [illegible] body [illegible] life. [illegible] have a [illegible] and [illegible] to defeated. [illegible] and [illegible] Herr Goldschmidt's [illegible] no [illegible] for his Ruth is an [illegible] corpse.

But besides all this, and to take a lower view, the new oratorio is wanting in proofs of scholarship. Though it [illegible] abundance, and much [illegible] taking [illegible] the more [illegible] workmen can do [illegible] parts. Having [illegible] as [illegible] possible. Herr Goldschmidt [illegible] have [illegible] how to [illegible] them up. All [illegible] ment, mastery [illegible], there is little or none in the work. Of [illegible] in [illegible] them in

piece has repetition affords a poor and very reliable to the power to present the same thought in ever-varying, always interesting forms. An example of contrapuntal skill, the two or three fugal choruses in Bach are of a very inferior order, resembling nothing so much as the exercises of a student endowed with poor abilities, or afflicted with an indifferent [illegible].

[illegible] has been said and detailed analysis of [illegible], because, in the first place, I [illegible] to repeat myself, and next, as Bach [illegible] to be heard again, the result in the nearest [illegible] would be trouble and loss time. The [illegible] remarks have been made, not [illegible] demanded by the importance of the [illegible] as [illegible]. [illegible] have a habit of smiling doubt [illegible] encourage the motive. [illegible] no object in view I have refrained [illegible] lengthy notice.

Dwight's Journal of Music.

BOSTON, SEPT. 28, 1867.

Bach's "Magnificat," described by Robert Franz.

III.

In his church compositions Bach has [illegible] forms which are peculiar to [illegible]. Not only does the [illegible] the [illegible] the subject, but he knows [illegible] how to introduce a specialized organ feature [illegible] the reversed forms by putting [illegible] relations with the subject, [illegible]. Without [illegible] the deeper Bach appears in his formal combinations, the more certain we may be that behind the musical expression lies concealed an equally surpassing thought. To enter into the meaning of the words poetical [illegible] way to solve the riddle.

He can, who can accustom himself to this way of looking at the matter will see [illegible] interpretation which we have suggested of the last Air and Chorus [illegible] words [illegible] the clearest confirmation. To be sure, most "temperate" interpretation "such as are often made in the case of instrumental works, are very much at the mark and are apt to run into the most contradictory views: one, for instance, seeing in Beethoven's A major Symphony the description of a merry wedding among peasants, while another deems it the greatest tragedy since King Lear! But in musical works of Art founded on a definite verbal text the case is different, and an [illegible] not only need no [illegible], but are sometimes even necessary. The word gives a distinct direction and meaning to the [illegible] against arbitrary [illegible] and will receive [illegible] than is possible in purely instrumental works.

But to come back to the *Magnificat*!

3. To the wild unrest of the number just [illegible] there [illegible] succeeds, a splendid contrast, a Bass Solo (in A major, 4-4 measure), with the words: "*Quia fecit mihi magna, qui potens est, et sanctum nomen ejus*" (For He that is mighty hath done to me great things, and holy is his name). Here [illegible] breathes a warm and heart-felt thankfulness for the great things which the Lord hath done to us, and praises his *holy name*. The economy of this Aria is really admirable and could hardly be surpassed. A characteristic and expressive motive of the *basso continuo*, forming four measures, repeats itself continually in the most different positions and intervals through the whole movement. First it diverges to the Dominant key, from which, by a gentle transition, it reaches the parallel key, F sharp minor. Then we are led into the Mediant, from which the Tonic springs again as if new-born. The voice part takes its material partly from this theme, partly it moves, calmly and full of dignity, in free and independent figures, [illegible] like the smoke of a thank-offering. The noble form of [illegible] given us the desired opportunity of here inserting some remarks about the style and character of Bach's vocal melody.

It is a little prevalent notion, that Bach treats the voice pretty much [illegible] instrumental manner; he was eminently an organ player and has carried the customary organ style over into vocal composition," we often hear it asserted. Surely it is rather [illegible] the very nature of the case, it requires a great artist, capable of such [illegible], moreover, a proof of fact, as master's manner of proceeding, is in direct contradiction to so thoughtless an assumption. When Bach composes for the organ he does not write for the piano-forte, and so [illegible]. His way of treating the violin, the violoncello, the oboe, the flute, in short, all the rest of the instruments, is so characteristic and so masterly that no one now-a-days can seriously think of undertaking to surpass him. To be sure he often taxes the [illegible] to the utmost [illegible] demands of [illegible] what is impossible to execute [illegible] the most accurately the technical peculiarities of the instruments, but he had penetrated [illegible] deeper into the very [illegible] of Bach. Whether [illegible] competent [illegible] such as Joachim, who actually maintains that Bach was far before his age in all that he has offered for the violin [illegible] prepared both in thought and practice, all the possibilities of later technical developments. Now [illegible] supposed that he was less well acquainted with the nature of that material for which he wrote the most extreme things [illegible] and conceived the human voice—for that, too, is an instrument in its way—and that he used it more [illegible] as if it were something comparatively [illegible]? The principal hindrance which the singer meets in Bach's [illegible] the traditional method of singing. Bach's vocal writing rests upon the ground of the old German music, which [illegible] early period attached more importance to the words [illegible] to make them the precise basis [illegible] melody. In [illegible] the contrast of the German and the Italian school in this sense is clearly set aside.

4. The next number of the *Magnificat* brings us a Duet between the Alto and the Tenor [illegible], 12-8 measure, to the words: "*Et misericordia a progenie in progenies timentibus eum*" (And his mercy is on them that fear him from generation to generation). Here again Bach shows himself a deep interpreter of the words of the text with a fine knowledge of the human heart. The tender mercy of the Lord [illegible] on those who fear him in a [illegible] or masterly outlines. The voices are supported by the string quartet—the violins and violas muted, the former doubled by the flutes. In this duplication the violins and flutes exchange their brilliant and sober tone-colors, as if Bach meant to indicate the at once elevating and soothing influence of the divine mercy on the heart that turns toward it. At the words: "*timentibus eum*," the instruments are entirely silent and leave the accompaniment to the Organ. The concluding turn of the voice parts is startlingly effective through the astonishing boldness of the modulation.

5. The following Chorus forms a grand contrast to the mild Duet. Its far-reaching powerful main theme majestically enters [illegible] compass of an octave and a half first brings the words "*Fecit potentiam*" (He hath showed strength). Against this "potentia," spreading itself in all directions, full, truly mobile, Bach [illegible] sets [illegible] the words "*in brachio suo*" (with his arm), which seems to embody an opposite and yet kindred element. A compressed force, self-poised yet tensely strained. The main theme, entering first in the Tenor, is attended from the outset by smart rhythmical blows of the other voice parts, with which the orchestra—but [illegible] trumpets and drums—[illegible] tive beats. Then the Alto [illegible] while the Tenor develops the counter-motive "in brachio suo," and the other vocal and orchestral parts continue their strongly rhythmical movement. The theme is next handed over to the Second Soprano, then to the Bass, afterwards to the First Soprano, and finally to the orchestra. The voices, however, which have already [illegible] from that rhythmical figure more and more as the orchestra [illegible] takes an ever freer attitude in the richest contrapuntal forms, so that shortly before the entrance of the main motive in the orchestra they [illegible] all engaged in fully independent motion. Meanwhile new accessory motives have introduced themselves on the word "*dispersit*" (he hath scattered), symbolizing it in pictorial forms. The Continuo, for its part, supports this wonderful structure in rhythms proper to itself and admirably corresponding to the character of the whole. At last one of the accessory motives of the "dispersit" remains alone upon the field and exultantly throws out [illegible] shrill shout broken short off the word that completes its sense: "superbos" (the proud).

And here occurs a case which for the first time gives us occasion to express a modest doubt as to whether Bach has done the best thing. The text of the Vulgate gives the words "*dispersit superbos mente cordis sui*" (He hath scattered the proud in the imagination of their hearts) as if they belonged together, and therein follows the Greek original. Bach on the contrary separates them in the most violent manner, breaking short off at the word "superbos" and, after a long pause, setting against it, in a solemn Adagio, the words "*mente cordis sui*." But perhaps the master was misled by the not precisely classical Latin, into referring "sui" not to "superbos" but to God. In that case he might possibly have attached to the whole passage the meaning: "He hath scattered the proud—with the breath of his mouth." Construing the text in this way, the musical course of the sentence is now fully justified and of perfect beauty. If this explanation does not satisfy, there would scarcely seem to remain any other, save to ascribe to Bach the bad taste of having wished to glorify "the proud" by the most mighty and sublime means of expression. We do not

Digitized by Google

them to be at all competent to tackle the question, and gladly leave it to abler hands.

4. The chorus is succeeded by a Tenor Solo, in F-sharp minor 3-4 measure which in its sorrowful flatness shows a marked feeling. It treats the text: "*Deposuit potentes de sede et exaltavit humiles*" (He hath put down the mighty from their seats, and exalted them of low degree.) Here too Herr has not allowed the obvious [illegible] to escape him, and has known how to present them energetically and characteristically enough.

(To be continued.)

Music in Boston.

Our season begins a little sooner and so much addressed to Boston, as to the Western country and the world at large. The MENDELSSOHN QUINTETTE CLUB, whose sphere has ever been the quiet one of classical Chamber Music, being now in the era of a Western tour of some three months, will "inaugurate" their 19th Season on Monday evening with a concert in the great Music Hall. To their friends here this concert means Good-bye for a while, *Auf Wiedersehen*! What is "inaugurate" in the aforesaid Western tour? It is as if the Thunder (four little earnest, unsensational Quintette Club up there among the brighter but not severer stars) should "inaugurate" that midsummer torch-season by inadvertence up from that sphere to rescue them! the sweet soul-secrets and concerts! We wish them true success, and that they may leave good seeds of the true as they will, —what is it to any leap-ring memories! to the best Music of trials which they have been accustomed so long to interpret here.

The concert in the Music Hall, large as the place is, and better suited for an Orchestra, promises to be a really good one. Besides the Club itself, consisting of Messrs. W. H. SCHULTZE, CARL MEISEL, THOMAS RYAN, H. M. HEINDL (a new member) and WULF FRIES, other good artists will take part, namely Mr. C. PETERSILEA the pianist, Messrs. De Ribas oboe, ELTZ bassoon, HEINDL horn, and STEIN double-bass; and a Quartet of singers, Mrs. H. M. SMITH, Miss RYAN, Mr. JAMES WHITNEY and Dr. M. W. WHITNEY. The programme is rich and for the most part classical. It contains two large works: the Nonetto by Spohr, and the seventeen Septet by Hummel (Mr. Petersilea at the piano). The Quartet: the canon from *Fidelio* and a couple of Mendelssohn Quartets are completely vocal pieces surely and still fresh. The two ladies will sing solos by Meyerbeer and Schubert, and Mr. Fries will play a 'cello and Mr. Heindl a flute solo.—The Club will return before New Year and then we trust we shall have new classical Quartets, Quintets and Trios in the Chickering "Chamber" as of old.

The Harvard SYMPHONY CONCERTS will begin on Thursday afternoon Nov. 21, at half past three o'clock. They will soon be formally announced. Meanwhile we may say that they will be of the same general character as before, presenting only the best in Symphony, Overture Concerto, &c.; except that the space hitherto occupied in each concert (often the larger half) by the Piano will be more limited, and the vocal element called in oftener for variety. The Orchestra, in spite of the absence of the Quintette Club in the first part of the season, bids fair to be larger and better than ever before. In certain parts it will be, and the string department considerably strengthened, if dispatch of season delays warrants us hope as ending.

The PAREPA ROSA concert troupe (under Mr. Harrison's management), composed of nearly the same elements as before, will visit Boston early in November. There is a chance too that THEODORE THOMAS and his Orchestra from New York, may give a few concerts in our Music Hall in the latter part of October. The more the merrier, if they will play good Symphonies, and for these best, as they have according by them.

The Great Organ is still played every Wednesday and Saturday noon, and occasionally on Sunday evenings. There have also been some more first programmes of late, particularly from of Mr. Paine, from Philadelphia, and of Mr. J. K. Paine. All our best organists take turns in hibernate.—Other movements are not yet developed. We may count it certain that the Handel and Haydn Society will move heavily through its reserve; that the pleasant Wednesday Afternoon Concerts of the Orchestral Union will come along in due time—we hope there will be many of them this last year; and that the various classical Chamber and Piano Matinées and Soirées will be as numerous and more choice than before. For one novelty Mr. Kreissmann has an idea of bringing out Schubert's very remarkable "Omlan" songs,—a capital idea, which we heartily advise him to put into deed.

CONCERT IN MILTON. The Choir of the Unitarian Church (Dr. Morison's) under the spur of a zealous Rector in the person of the genial Colonel of the Governor's Cadets, Dr. C. C. Holmes, and aided by an energetic staff of musically cultivated ladies, has made the abounding Blue Hill suburb worthy by famous hereabouts of late. But that amateur concert (or professional either) has seldom occurred in a "country meeting house" as that of Saturday afternoon, Sept. 21. It was remarkable in the character of the audience largely composed of refined persons, thronging in over all the roads from pleasant neighbouring towns and from the city. The musical assemblage of fine cultivated voices (mostly amateurs) and the well selected programme were not the whole attraction. There was a fine new Organ, built by Hook, to help defray the cost of which was one motive of the concert. Under the skillful hands of Mr. Wilcox it furnished the accompaniments and very sweet, rich, organ-like in the best sense instances of well contrasted colors proved. Three fine excellent sopranos beside Bronx, alto, Mr. two fine tenors a thoroughly schooled basso. Howlett he also the very select choir, and Wulf Fries's cello completed the following selection with admirable effect throughout:

Introduction. Organ	Wilcox.
Trio. From the Mass	Haydn.
Jerusalem. Thou that killest, &c.	St. Paul.
I will Magnify Thee. Trio	Rosenthal.
[illegible]	Mendelssohn.
Jerusalem. Tenor	Gounod.
[illegible]	Mendelssohn.
[illegible]	J. Bennett.
Lord have Mercy	Pergolesi.
Mores a Gayr. Duet.	Handel.
Recitative: Again the Lord Dread. [illegible]	[illegible]
Ave Maria	Schubert.
Cello Mondo	Mendelssohn.
Duo	
My Heart ever Faithful	Bach.
Trio	Curschmann.
Prayer from Der Freyschütz	Weber.
Part Song	Hatton.
[illegible]	Handel.

The "Jerusalem," air, the rapturous Bach song ("*Faithful, mein Herz*") the solo in the *Inflammatus* and other important passages, were sung by a young lady from the South, who has been spending a year in Boston, whose voice and good here mentioned in these columns. Her promise thus has yet sprung up among us. Sweet, rich, large, thoroughly musical and sympathetic, that voice is also of great compass. While the whole nature is truly and womanly musical. We had hoped more from her in the coming season for our Oratorio and higher concert music; but she is not to be so easily sung and we have lost her. We do not feel she shall be a name here until love the other the possession of mind. Lighter solos who sang "Angels ever bright and fair," the Prayer from *Freyschütz*, the *Ave Maria* &c. Mr. Wetherbee gave a song by Pergolesi with artistic life and true expression. Mr. Langmaid put fine spirit and was admirable in the Mendelssohn duet. The fine Trio, with cello obligato, and Hatton's "Spring Song" (so seldom heard of late) was beautifully sung by a young tenor undergraduate at Harvard. We wish we had room to speak of more. It was all good.

New Glees.

THE GLEE-SINGING: *A New Glee Book* by L. O. EMERSON. Boston: O. Ditson & Co., 1868. pp. 200.

The *American* musical mind has a wonderful leaning to grave verse. The first efforts of composers are devoted to the production of some new book of this sort whose chief glory it is to be so very like some already existing model as to be out of the recall of adverse criticism. The tremendous volume of tall psalm tune deluge, that has poured upon us within the last thirty years in many long Gothic in countryside. Tunes in every conceivable style, and no style whatever else before. Tunes pretty, tunes ugly. Tunes high, and tunes low. Tunes in flats, tunes in sharps. Tunes strong—tunes weak. The Lord's how preponderant!

And then consider the use which these tunes serve. Although all nominally "sacred," scarcely one in ten was ever sung in church. They are really used as singing-school glees. Glees they really are, most of them, despite the "sacred" words.

And the Anthems. What an amount is there for some one to settle! Or all the trembling composers has contrived as many to render up their account? Who can tell! Each weary page of musical platitudes as we have had to wade through! Accordingly to the well-known theological formula the "strength" of these works is "perfect weakness." And yet, despite this mediocre of Bat, we have become stronger. Taking the various church collections as a whole, we see that the recent works manifest an improvement over their predecessors, both in manner and in technical execution. The only advancement, if there has been, consists in an improved taste, namely of the religious conventions of the earlier authors. And this is unavoidable; for as one there is mercy in [illegible] books. The conventions of the present is a *purer any conventions*, not a religious.

Another good sign of the present state of taste is the greater attention given to Glees. Twenty years ago the singing of glees was almost unheard of in New England. A little later the English glees began to be sung, under the auspices of Dr. Mason and Mr. Geo. J. Webb. But who writes easily will glees were these! In point of figure to sing one of these glees was to do more mischief than to any High Mass. Good to be sure. But improper! After a while however Americans began to be manufactured,—and some, compose.

The dollar fee under which these early writers labored went no slight. Some of them had no knowledge of counterpoint or musical form, save what little they had got by "cross-contemplation." Yet they did as well as could be: a period;—perhaps, better.

The American Glee has generally been one of two things. Either a sprightly melody so harmonised that the accompanying voices do nothing but accompany; or a very blind and uneven imitation of Mendelssohn's Part Songs, a ort now valuable kind of glees. The kind first mentioned is poor stuff. The efforts to be mirrored on that feature went want out. Some of the parts have anyone work, save the soprano. The glees of the second class have suffered most of all from the ignorance of their composers. Mendelssohn's Part Songs were composed by one thoroughly versed in all the resources afforded by simple and double counterpoint but we [illegible] logic. To him also, the various musical forms were well known and he knew just how to employ each one, as to what he use to suit the purpose required. Will our composers in general there has been no such knowledge. Thus too he had *genius*, which we have not yet.

In the work before us there are a fine many Glees. All of these are new except perhaps five which are European. Of these new ones Mr. Emerson claims 48, and Mr. E. H. Southard 35. The remaining 13 are from miscellaneous sources. It has been a great pleasure to the writer to examine this book, and it must be a still greater pleasure to see it: for the work

is, in general, good. Mr. Emerson has a good number of popular, easy pieces, and quite a number of still more beautiful ones in a somewhat German style. Mr Southard is well known as a thorough master of musical composition,—a man who knows how to express his melodic ideas; he is also known as a composer, facile in ideas, fresh in invention. The present works from his pen are beautiful, and fully sustain his reputation. Young students in this kind of musical structure are pointed, with pleasure, to the tasteful *form* of the more extended of these glees. It is worthy of study to see how nicely the entities are preserved in the period relations, no less than how well each voice is kept occupied with something — fully pertinent to the subject in hand.

We cordially welcome the entrance of the "Greeting" upon their success. W. S. B. M.

MUSIC IN NEW YORK unfolds a programme for this winter long as Leporello's Catalogue,—and as almost everything seems to be here in the hands of one man, the impresario Harrison, we present we are not capable [illegible] the same spirit of [illegible] these out quests. Not only has he captured the Parepa Rosa couple with all their party who have already "completely incorporated" (advertising critics, *invariably* *sumptuous*) the season by a concert at Irving Hall in the old salon manner Harrison style, but he has taken [illegible] and announces a series to be given in Steinway Hall [illegible] by his bank much larger still as follows: Nov. 30, "Creation;" Dec 12, "Elijah;" Dec. 23, "Messiah;" Jan 26, "Samson;" Feb. 20, "Judas Maccabaeus;" March 13, "St. Paul;" to which add Mr. Bristow's "Daniel" for the first time.—Then again, that wide-awake manager has secured [illegible] concerts the "he pianist" of twenty years ago, Leopold de Meyer of "Marche Marocaine" memory musician eccentric, nearly to the Italian who [illegible] very unexpectedly the papers say made his descent into the musical market of New York a few days ago. He is to play at Steinway Hall a limited number of nights, beginning Oct. [illegible] with Parepa, Rosa, and Thomas's orchestra assisting.

Said Thomas and orchestra also revolve round the Harrison axis. His programme of Symphony Soirées announced, a worth copying:

1st Soirée. Symphony in D (first time) by Bach (Emanuel?); Aria from Gluck's *Armida* (first time) sung by Mme. Parepa-Rosa; Introduction from 3rd act of Cherubini's *Medea* (first time); Recit. and Aria from Mozart's *Figaro*, Mme. Rosa; two movements from Schubert's unfinished Symphony in B-flat minor (first time); 5th Symphony of Beethoven.

2nd Soirée. Symphony in D (No. 1 in Breitkopf and Härtel edition) Haydn; Piano Solo, by Leopold de Meyer; Concerto in C, op 121, Beethoven; Piano Solo; Schumann's 2d Symphony in E flat.

3d Soirée. Beethoven's 4th Symphony; Piano Solo, De Meyer; Symphonic Poem ("Les Idéals") by Liszt (first time); Piano Solo; Overture to Genoveva, Schumann.

4th. Overture to Coriolanus, Beethoven; Scena and Aria, op. 65 (first time), by Beethoven, sung by Mme. Rosa; Ballade ("Der Mayern Fluch," Uhland) by Bülow (first time); Aria by Spohr; Second Symphony in C, by Schumann.

5th. Beethoven's *Eroica* Symphony; Aria from Weber's *Oberon* by Mme. Rosa; "Gretchen," Kennlichkeit from the *Faust* Symphony by Liszt; Songs by Mendelssohn and Schumann; Overture to Benvenuto Cellini (first time), Berlioz.

We have named, of course, only the more prominent features of the too ambitious Harrison-Rosa-way-Thomas concert scheme. Still outside of these ravishing scenes lie the classical concerts of the old Philharmonic Society and the Chamber Concerts of the Mason and Thomas Quartet, whose programme we have not yet seen. Also Maretzek's Italian and Bateman's French (Offenbach) Operas, both of which began (we dare say, were "inaugurated") this week; and we dare say the "rendition" were fine and much applause, &c., was "decreed" in the critics. The Italian opened on Monday, with its best, *Don Giovanni*, with Parepa for Donna Anna; Miss Hauck, Zerlina; Mlle. Ronconi, Elvira; Bellini the Don; Ronconi, Leporello; and Naragli, Ottavio. Bergmann conducted. On Tuesday, *I Puritani*, with Signora Persiani, Bellini, Antonucci, &c. Wednesday, Handel's *Orfeo*, for the new tenor Pascoli, with Parepa, Bellini, Naragli, &c. Thursday, opening night, with *Don Giovanni*, in Brooklyn; Friday, *Il Giuramento* to say *Don Giovanni* ensemble.

MR. [illegible] is establishing Chorus Classes in New York, an excellent plan for qualifying large numbers of persons to take part in Oratorios, Cantatas and [illegible]. We congratulate Vassar College (at Poughkeepsie, N. Y.) in obtaining the services of so superior a man as Mr. Ritter as Director of the Musical Department in that large and liberal institution, which is an female education an equal footing with that sought for by young men in colleges.

The local "Conservatories" are the rage in New York as elsewhere. There were [illegible] of them before, [illegible] best business, and [illegible] of those one new one, that of Mason and Thomas. Philadelphia has caught the fever and announces modestly an American Conservatory.

Herr Abert.

Herr Eckert has now given up the directorship of the Opera at Stuttgard and is succeeded by Herr Abert. The latter highly esteemed for his theoretical and practical talent has firmly won his spurs by the success of his first [illegible] work, *Astorga*, in those now produced in 1866 at Stuttgard, and since in [illegible] theatres throughout Germany. The history of this composer is singularly interesting and romantic. Born in 1832, [illegible] in Bohemia, he was destined by his parents to become a priest, and was early educated in a Bohemian convent. In this convent his passion for music interfered his theological studies, and ultimately determined the young student to quit the convent and place himself under Kapellmeister Kittl, in the Conservatory at Prague. The progress of Abert in composition was rapid, and his first grand Orchestra Symphony produced and played before the Professor in 1851 first brought his name before at Prague. The following year, 1852, Abert was engaged as contra-bassist in the Royal Chapel and Opera at Stuttgard. In this school some pieces can be mentioned a number of the grand masses, and subsequently completed a second and third grand symphony. The logical [illegible] moved in strictness, and presenting the persevering youthful symphonist brings forth his first essay, "Anna di Landskron." The opera was given in Stuttgard in 1858. Encouraged by the success of this his first actual drama, Abert produced in 1862 his second opera, "Le Roi Ensor," which made the tour of Germany. In 1863 after appeared his grand "Symphonische Bilder," "Columbus," which spread the fame of Abert to Belgium, France and England, in all of which countries the composition was played with more or less success. Having achieved popularity in orchestral and lyrical composition, he soon succeeded in chamber music, with a Quartet for two violins, viola and violoncello.

The crowning effort of the Bohemian contra-bassist however was the complete success of his third opera "Astorga," which just had its large season at Kapellmeister at Stuttgard. The romance part of the life and love history of the gentleman than that of the hero and wanting the order of priesthood and struggling for success as a musician. By his talent, education and amiable character the young Bohemian soon became popular in the society of Stuttgard, and all a well respected son of the Bohemian [illegible] a consent that awakened a general sympathy and led to their happy union. The wife of Abert is the daughter of the rich and popular proprietor of the yard and hotel that bears her name—Marquardt. Being herself a dilettante and fond of music, Marquardt is very proud of the distinction earned by his gifted son-in-law, and carry a kind of [illegible] at [illegible] poet, the friend of all of a guest interested by the scene, and a most generous hospitality at the soirées which are frequently organized during the summer months, and presided over by the present Kapellmeister Abert.—*Orchestra.*

Special Notices.

DESCRIPTIVE LIST OF THE
LATEST MUSIC,
Published by Oliver Ditson & Co.

Vocal, with Piano Accompaniment.

Ballad of Queen Mab.
"Romeo and Juliet," by *Gounod.* 75
Thou who in dust. (Tu che dogmadi.)" " 75
Ah! go not yet. (Ah! non partir.) " " 75
Oh! already that'n pardoned! (Va gia perdonato.) Duet. " 1.25
Since yesterday. (Tu dedi infatuo.) " 50
Another instalment of well selected portions of the new opera. The pieces contain some beautiful passages and have been carefully translated by Mr. T. T. Barker.
Accursed forever. (Sia a thelotta.)
"Don Carlos," by *Verdi.* 75
Verdi inclines to tragedy, and not with the other sorrowings of "Don Carlos" are rather sad, but the music is impressive.
The midnight harp. Ballad. *W. Holland.* 30
Hear me, gentle lady. (En me fors.) Song. *Gutmann.* 30
Two new songs by talented German composers.
Soft evening sat. Song & Chorus. *W. L. Hayden.* 30
A soft, sweet song of the kind one naturally falls to singing of an evening.
Amid the silent hours of night. Song. *G. W. Lyon.* 30
We have a little with a Fair Land on the life this time. But the [illegible] discovered much sweetly and delicately and the Land the verses.
As shadows flee. (Sia della morte farebba.)
In "La Tre Nozze." *Alary.* 30
Perfectly sweet voice. Another for all who have some little skill in vocalization. It is a sort of local Polka, and the Italian seem to be sung by Mad. Bosing.

Instrumental.

Clusters of Hell-mans. Transcriptions by
J. Moelling. each, 30

Fine as a bird.	Gently sighs the breeze.
Sounds of the sea.	Weber's last waltz.
Trombone-Gri'd M ch.	Now can I [illegible] them.
Wandering Jew W'ltz.	Where are the wild waves.
L' Estas Waltz.	Angel Alle.
Fete de Gondoliers.	To every Mein.

[illegible] capital arrangements of popular airs, not difficult, and well suited to learners.

Harmonies de Soir. Morceau elegant. *S. Smith.* 75
Guy Smith continues to immortalize the cast of ways, and finds in a succession of dreamy sounds, well timed together.
Scout Polka. *A. Fleisberg.* 30
Our Favorite Polka. *C. E. Pfeifer.* 35
Two spirited polkas.
Pretty Little Sarah. Schottisch. *Wellman.* 35
Little Sarah skipt from seemingly here, and the air tends better adapted to a Ready Scene.
Fun volage. (Wildfire) Galop. *Faselesch.* 40
Vive L' Union. March caprice. 50
Both are very spirited, the latter some powerful than the former but both well worth learning.

Books.

GARCIA'S NEW TREATISE ON THE ART OF SINGING. A compendious method of instruction with examples and exercises for the Cultivation of the Voice.
By Manuel Garcia. $3.00
This revised edition of the work of a renowned teacher becoming the best still here, and has an extensive extended description of the method of producing the various tones and qualities of tone.

MUSIC BY MAIL.—Music is sent by mail, the expense being [illegible] over the cost of the music for transmission. Persons [illegible] distance will find the conveyance a saving of time and expense in obtaining supplies. Books can also be sent at double these rates.

Dwight's Journal of Music.

WHOLE No. 692. BOSTON, SATURDAY, OCT. 12, 1867. VOL. XXVII. No. 15.

Recent German Operas.—Reinecke's "King Manfred."*

(Translated from the German for this Journal.)

(Concluded from page 106).

The second act proves to them how Manfred's thoughts still turn on getting possession of Chismonda. He is in his palace and sends out a page to discover the abode of the beloved. In vain does Eckart remind him of the dangers which threaten his crown on the part of the Romans and French alike; in vain he asks Helena to exhort him to reform; he bathes the anxiety of her and Eckart about throne and empire, and, weary of the wife puts her away. Meanwhile the Cardinal with the banished noblemen have learned of Manfred's purpose of abducting Chismonda, and the latter is left to wait for the king, who comes with Eckart and a few attendants into the cloister garden; but Eckart kills one of the ringleaders and puts the rest to flight. Manfred frees Chismonda and brings her to his Love Court.

In the third act the returning party are awaited in Manfred's palace, where already many devoted country people, besides a gang of ill-disposed sailors, have gathered to see the festivities in preparation. Helena, to avoid this painful meeting, betakes herself before Manfred's return to the castle at Benevento. The Love Court marches in, the king in the midst thereof disguised as Bacchus, and in his train a troop of Saracenic maidens, which are to be explained by the circumstance that the Saracens, still to be found about that time in lower Italy, were in alliance with Manfred. Now come jubilation, dance and feasting. Then the Cardinal appears and pronounces the sentence of excommunication against the King. Part of the company desert Manfred, the rest stay by him.

The fourth act brings us nearer to the catastrophe. Chismonda is no longer willing to be merely the King's [illegible]; she will be Queen herself. But Manfred, to whom the serious side of life has powerfully presented itself, rejects her claims; he has gone back to the true love, the love of his wedded wife. But while he is marching forth to fight his enemies, Chismonda broods over a scheme to poison the Queen. Without the battle therefore, again for once, through the aid of the Saracens, decided in Manfred's favor. Could he only control himself or stay with the army as Eckart advises him, the victory might be followed up; but a dark rising song drives the King back to Benevento. There (in the fifth act) sits the Queen, her heart full of anxiety and yearning in the lonely hall. Chismonda glides in to her in the disguise of a pilgrim and is about to offer her the poison, under the pretext of preparing a love potion for her. Manfred steps between them and prevents the crime. The King is reconciled anew to his wife. But in the meantime his enemies, through treachery have got possession of the most important places, and are pressing nigh the royal palace. Deserted by the Italians, Manfred can rely only on the Saracens. He fights and falls. Chismonda, in a swoon, is borne back by the victors to the cloister. The Queen shrieks of the cup of poison over the corpse of her dead husband. Charles of Anjou is proclaimed King.

It will be seen that the libretto avoids all mention of Manfred's children. The figure of Chismonda is only created to show the influence of the King, and represents the tragical guilt thereof. The King's end, apostrophizing the dear dead at the last with words of lofty eulogy, puts himself to death, whereas history tells us that she languished through long years of imprisonment. It cannot be denied that the book on the whole is happily invented and musically effective. Every lung is [illegible] shows a sufficient motive. Episodes are as far as possible avoided. Nowhere is there any weight [illegible] to move as to make, where there is [illegible] of constantly so full and out as [illegible] for action. The language, although not wholly free from reminiscences, [illegible] easily apprehended euphonious, musical, and, without suffering from extravagance and redundance, is yet for the most part in a lofty vein.

In regard to the musical treatment, the composer has, in the first place, disregarded all the received models. He has composed his text all through making almost no use of recitative secco, but making for the most part singing recitative. But he has brought the special lyrical elements of the poem into a free musical form corresponding to their musical requirements. In this he has of course had to employ repetition of the text, but on the whole he has done it discreetly and perhaps too sparingly. Ensembles and postludes he has introduced only at the beginning or the close of single scenes, and these are mostly independent in their contents.

From all this it will be seen, that the composer was perfectly clear in his own mind in entering the road he took, and that he has followed it consistently and—we do not hesitate to add—successfully. The earnest way in which the composer has treated his task both in respect of melody and harmony is coupled with so much grace and [illegible] that one's enjoyment is never for an instant disturbed. The rhythm, without being striking is appropriate. The vocal writing shows the all-practised master, and so has the instrumentation. Perhaps it has occurred only [illegible]—also, in the interest of the composer as well as for our own [illegible] we are looking out for any weak moment—that he may have too anxiously avoided all that could have looked like an intentional culmination of effects.

As we go over Reinecke's opera in our memory, it is with joyful satisfaction, we confess, that we have met with no dramatic work for a long time which had such a succession of beautiful and interesting parts as this as "King Manfred." The two larger instrumental pieces which occur in the opera are each admirably effective in its way, and the public gave unanimous acknowledgment by summoning the solid and yet very brilliant Overture made up of motives from the opera, with long continued applause, and by requiring the prelude to the fifth act to be played *da capo*. Conspicuous in solos and effect are: In the first act *Chismonda's Aria*, the entrée of Manfred and the Duet following between Manfred and Chismonda. In the second act the Duet between Manfred and Helena, particularly at the close, where Helena [illegible] the chorus of maidens: "*[illegible] in der Halle*," the Romance of Manfred: "*Was weilst du in der Lenzesnacht*," the Duet between Manfred and Chismonda. In the third act, the Ballad and the concluding chorus. In the fourth act, the aria of Chismonda, and that of Manfred "*O Siegesruf*," with its tranquil melting close, the Duet between Eckhart and Manfred. In the fifth act the Ballad of the Pages, the Cavatina of Helena; the closing scene with Helena's touching departure.

"What?" I hear it said "An opera in the Italian repertoire has scarcely ever more than six or seven numbers that are musically tolerable and effective in the great public, and here in this German opera you talk of eighteen or twenty?" Yes—so it is! and for this reason we desire and hope that "King Manfred" may keep its place in the repertoire as long as the incomparably weaker work of some favorite Italian or Frenchman, though Reinecke be "only" a German!

For Dwight's Journal of Music.

The Fugue as an Art Work.

BY W. F. A. [illegible]

I.

1. The specific problem of this paper is to answer this question, as far as we may, namely:—What is the true rank of the Fugue as a musical work of art? Let it be understood that throughout this paper we understand by the term *fugue* the Fugue in its highest development, which is reached only at the hand of Bach; for the fugues of this Master are, we think, more individual and more free than others, and approach more nearly to the ideal of the fugue.

In this discussion we must build up our reasoning on axioms, intuitions, and postulates, about which opinions do not differ: for we have no authoritative treatise on musical taste.

2. The first question which meets us is: What kind of impressions or ideas may we get from music? To this question generally stated, John Ruskin has answered:—

"All sources of pleasure, or any other good, to be derived from works of art, may be referred to five distinct heads.

"I. Ideas of Power.—The perception or conception of the mental or bodily powers by which the work has been produced.

"II. Ideas of Imitation.—The perception that the thing produced resembles something else.

"III. Ideas of Truth.—A perception of faithfulness in a statement of facts by the thing produced.

"IV. Ideas of Beauty.—The perception of

Digitized by Google

vanity, either in the thing produced, or in what it suggests or resembles.

"V. Ideas of Relation.—The perception of intellectual relations in the thing produced, or in what it suggests or resembles."

In musical application the significance of these terms is thus taken;—When we perceive a musical work to have employed great technical or artistic powers in its production, we receive "ideas of power." Likewise from a virtuoso performance we receive "ideas of power"—namely, of great mental and bodily powers employed in the performance or in its preparation. This kind of impression is in itself noble. We are so constituted as to take pleasure in any exhibition of power either bodily or mental, and the more worthily the power is exerted, the more worthy is our delight.

Secondly. When we perceive a musical passage to imitate something,—as, *e.g.* a bird-song, or one voice to imitate another—we receive "ideas of imitation." Haydn's "Creation" abounds in passages designed to imitate or suggest sounds in nature. The ideas of this class are regarded as less noble than any others for reasons that we have not now space to consider.

Thirdly. A musical work depicts or suggests certain emotional states. In proportion as any particular emotional state is distinctly suggested or impressed upon us, do we receive "ideas of truth."

Fourth. In what Ideas of Beauty consist we have not now room to show in full. Reference is made to the paper on "Upon Music" in No. 640 of this Journal, or still better to the second volume of Ruskin's "MODERN PAINTERS," which volume alone to any student in Æsthetics is worth more than the price of the entire set. It must suffice here to say that in the contemplation of good music we experience very great pleasure, "not dependent on any direct and definite exertion of the intellect." This pleasure results from a perception of the beautiful, which may be merely of the blending or contrasting of tones of different timbre, and in the happy forms of melody and harmony, or may consist in an unconscious perception of spiritual types suggested by the music. Among the traits of typical beauty are these:—Infinity, Unity, Repose, Symmetry, Purity and Moderation. These elements are typical of traits in the Divine. It is perhaps unnecessary to say that beauty of the kind first mentioned (blending of tones, etc.) is of physical relation only. The latter is a higher kind—a beauty perceived by the moral nature.

Fifth. Entirely distinct from the pleasures already enumerated is the perception of the relations of design, significance, and fitness, between the different parts of the work. All the satisfaction we experience in tracing the manner of modulations, the happy resources (considered as a device of counterpoint), the various resources of counterpoint, and the relation of successive melodic periods to each other,—the satisfaction derived from all these and many like sources, draws from "ideas of relation."

3. Again, with reference to the words "subjectively" as some would say, all the impressions just enumerated may be classed into three divisions:—

I. Sensuous Perceptions.—The music sounds well, or it does not. To this class belong all questions of consonance or dissonance, tone-color, rhythm—all questions of hearing.

II. Intellectual Perceptions.—These are "ideas of relation," and "ideas of power," perhaps also "ideas of imitation," as enumerated and defined in the preceding chapter.

III. Emotional Impressions.—We perceive the work to depict certain emotional states and our own feelings are elevated or depressed in consonance therewith. To this class belong the "ideas of truth" and "of beauty," according to the former enumeration.

4. It is now proper that we inquire which of these kinds of ideas is most noble, if, indeed, there be degrees of rank among them.

Now with reference to the classes of ideas enumerated in the second chapter it will be said, that the three last named are regarded as most noble, and of these all are in some degree essential to any true work of art. Truth is of course essential to any real nobility, but is hardly a fit subject of comparison with other elements. On the other hand, I cannot resist the conclusion that ideas of beauty are more ethereal, more angelic, more divine, than the simple perception of the intellectual relations of parts, however complicated or masterly those relations may be. And as this system will hardly be controverted by any person of artistic soul, we may consider it as accepted.

With reference to the enumeration in the third chapter it remains to say that the two latter sources of pleasure (the Intellectual and the Emotional) must be regarded as superior, or of a higher order than the first. For by the common consent of enlightened mankind, those enjoyments which appertain exclusively to the *physique* are considered to be of a lower order than those which belong to the intellectual or emotional nature. The body perishes with the using. The soul is immortal.

5. We are now prepared to approach more closely to our main question, which we daily ask: How, in general, shall we determine the rank of a work of art? Ruskin has given a general formula of answer to this, in "MODERN PAINTERS" Vol. I. p. 12. (First American Ed.) "The art is greatest, which conveys to the mind of the spectator, by any means whatever, the greatest number of the greatest ideas; and I call an idea great in proportion as it is received by a higher faculty of the mind, and as it more fully occupies, and in occupying, exercises and exalts the faculty by which it is received." If this be so, and if the conclusions arrived at in the preceding chapter be just, it follows that those compositions are greatest which most abound in Ideas of Beauty, of Relation, and of Truth.

Thus far we seem to have come safely on our journey, but only now have we reached our main question.

II.

We have endeavored to show on what principles the rank of art works is to be determined. The general result at which we have arrived is that musical works are greater in proportion to the ideas of beauty and truth they communicate, rather than in proportion to any impression of masterly skill in counterpoint they may give us. In the discussion of the same question therefore, (namely as to the rank of the fugue) it becomes necessary in the first place to enquire What are the traits of the fugue? And then from a comparison of these traits with the general principles already deduced we shall be able to solve our problem, to our own satisfaction at least.

E. The grand question is: What is the true position of the fugue in the world of musical art? Now this question is not one already determined (as some might hastily assume), as is evident from the fact that different composers—acknowledged Masters, too—have placed very different estimates upon the Fugue. Some have ignored it entirely. Others have cultivated it—Mendelssohn, for instance—only as a severe exercise in composition. Others, again, have employed it more largely than any other style of composition, as, for instance, Bach.

2. And here I pause to remark that in my use of the term the Fugue is not a distinct musical *form*. For I use the word "form" to signify "any plan in accordance with which several successive periods of melody are connected so as to form one whole." The *form* is the plan of period-relation of the work. The Song-form, Rondo, Sonata and Fantasia are distinguishable musical *forms*. Fugue is a system of counterpoint; and a Fugue is a composition in which the counterpoint is managed in accordance with the laws of that system. It is not the plan in accordance with which the melodic periods follow one another that distinguishes the Fugue from other compositions, but the *manner of the counterpoint* and that alone. Any work in which the voices bear strict fugal relations to each other is a Fugue. Yet it is possible that a work be a Fugue and still be, as to its period-relations, a veritable Sonata. Bach's organ fugue in E flat (the so-called *St. Ann's*, I believe) is almost a Sonatina.

3. And this leads us to a closer survey of the noteworthy traits of the fugue. The one great feature of the fugue is the counterpoint. It is this, as we have seen, that names the work. It is indeed the culmination of counterpoint. Cherubini says:—

"Fugue should be written to the present time. Fugue is the perfection of counterpoint. It should comprise not only all the resources supplied by the different kinds of counterpoint, but many other devices peculiar to itself."

"All that a good composer ought to know may be introduced into fugue; it is the type of all pieces of music; that is to say whenever the piece is composed, so that it be well conceived, regular and conducted with good attention—it should without bearing precisely the character and form of a fugue, at least possess its spirit."

The fugues of Bach do have well marked individualities of emotional tone. But they do none of them suggest distinct emotional states, or impress us, and elevate or depress the emotional condition of the listener to consonance with themselves, so decidedly as do many other works—certain of Beethoven's Sonatas, for instance.

Fugues are grand. Even the easy ones make an impression of power. They are restless, and when they cease it is not from an apparent finish of necessary conclusion reached, but rather of arbitrary pause. For a fugue which "played, is not played out." You are conscious of no reason why it might not go on indefinitely—or at least, as long as the counterpoint "holds out." It has a determined purpose, which is, to worthily magnify a given subject. In its extent and in the determination of its period relations and paragraphs, it is strictly a *fantasy*.

Digitized by Google

4. Agnes. That last expression of Cherubini ("pioneer in spirit") calls us back to the delightful Editorial fantasy "About Fugues" in No. 186.

Certain compositions do possess much of the fugue spirit, yet are not strictly fugues. For example, the Finale of Beethoven's A flat Sonata, Op. 26, has much of this spirit. Now what impression does this Finale make upon us, as compared with other movements of the same work? The first movement, the Andante with variations, is full of soul. The Scherzo is purposely of small spiritual weight, in order to release the mind from a last procedure, and preparatory to what follows. The third movement is the solemn Funeral March—a composition which with perhaps two or three others stands first of its kind. Now steps in the lively Finale, quick, impetuous, even mirthful. Two of the previous movements are full of spiritual meaning. While counterpoint has had a fair share of attention, it has been employed only in strict subordination to the "inner light." Impressions of Beauty and Truth have been foremost in the composer's intention. But now it is time to relieve the attention so severely tasked in the devotion, and the resources of counterpoint are employed with a liberal hand to awaken impressions of delight more of the Intellect than of the Emotions. The melodic contents are significant, it is true, but they become infinitely more so in the manner of elaboration. This movement is needed to restore the spiritual equilibrium. From the whole Sonata, the soul awakes as from an *elysian* dream.

4. To conclude. From good Fugues we receive great pleasure. But it is a sea to me that between the Fugue and Sonata there is a fundamental and radical difference, other than of form or counterpoint. A Sonata is a grand metaphysic tone. A Fugue is a grand *piece of work*. It may be a soul picture, too. But it is of a soul that is restless, striving after infinite development—a worthy work, yet *stiff* after all, a *Becoming*, never *Is*. To hear a good Sonata, rests me; a fugue invigorates, clears the head, but does not seem to me to afford *rest*. The grand task of the sonata is, to convey "ideas of beauty"; of the fugue, "ideas of power and relations." It follows, therefore, as the former paper said, that the fugue is in a way "less noble than other forms of musical art, in so far as it so premises less" of soul "than they."

That the Fugue does express less of emotion but more of intellectual contrivance than some other varieties of music, is a matter of concurrence among the majority of thoughtful musicians. In any nation the number of those who do not coincide with this doctrine, may almost be counted on one's fingers. Now we can receive great pleasure in contemplating a neat problem in mathematics; but who ever would seek in it one of the wonderful amount of emotional expression and spirituality that is latent therein, we are reminded of the just remark of the poet, that

"Options sharp would take Tomes,
It's not a thing that can't be done."

That such options are possessed by any, is to the "oft very obstinate ones on the party" a matter of profound admiration!

London "Music Halls."

(From "The Broadway.")

No institution has ever proved more thoroughly false to its early promise than has the "Music Hall." We were told when the idea came first into fashion, that its encouragement would exert a beneficial influence over the progress of music amongst the lower classes; that many people who then spend the hours of the night in dissolute indulgence at the public-house, would, in time, be allured from their vile orgies, and that the souls of many a fellow creature would in general become ennobled through the agency of art! In fact we were told all sorts of things which, perhaps, we did not believe; and which being at all events, have proved by time to be not less fallacious than the great majority of good visions.

When the Canterbury Music Hall came prominently before the public and set an example which has now been followed all over London—you may say all over England—the principal attraction which was put forward to catch the multitude was a musical selection from some well known operatic work. The performance, we are bound to confess, was somewhat coarse, but it was not wanting in a certain brilliancy and dash, and as there were one or two singers of passable merit engaged for these selections, we have no doubt but that with care and judgment the character of the entertainments might have been raised and the taste of the public, as a natural consequence, improved.

Destiny has, however, willed it otherwise, and the Music Hall as it at present exists, is mischievous as the one which it pretends to uphold. Operatic selections, it is true, are still to be heard, but they are, as a rule, so badly sung and vulgarly accompanied, that it were better for the cause of art that they should be omitted, and in many cases, they appear to have died away—unheeded and unregretted—from the programme.

Nothing is listened to now-a-days but the so-called "comic songs," and in sober earnestness, we must express our astonishment that human beings endowed with the ordinary gift of reason, should be found to go night after night in order to witness such humiliating exhibitions. It is quite impossible to name anything equal to the stupidity of these comic songs unless, indeed, it be their vulgarity. A man appears on the platform dressed in outlandish fashion, and ornamented with whiskers of luxurious length and hideous hat, and proceeds to sing seven other verses of pointless twaddle, interspersed with a blatant "chorus," in which the audience is requested to join. The audience obligingly concurs and each one bears his contribution to the general harmony as some of the verse he happens to know best. It subsequently occurs that one of these heroes of song is received with perfect silence, and under such circumstances it might not unreasonably be supposed that the actor would refrain from making his reappearance before an audience who do not appear to have afforded unqualified satisfaction. We are all, however, liable to be deceived, and no matter how slender the amount of the success achieved, the gentleman who occupies the chair will announce, in sententious accents, that "Mr. So-and-So will oblige again"—which he accordingly proceeds to do. In a blatant manner, some alarming and, if possible, more hideous than on the previous occasion. This process of musical treadmill is continued until the exhausted singer has sung four songs, when (if he merely refuse to sing any more) he is set free and allowed to carry, over other Music Halls, the depressing influence of his talent.

It might be fancied that in 'hearing' a song from one of these hapless ones of which we must have reached the lowest pitch of jocular destitution. In this it is not so; for however deep the pain we endure from the male comedians, the suffering which we experience at the hands of the "serio-comic lady" is even harder to bear. Her very title is sufficiently a misnomer, for there is no glint of seriousness in her performance, while as for comedy—Heaven save the mark!—she knows not the meaning of the word. She appears on the platform and, with many leerings and shrill voice, howls forth songs about "'tis in the Clouds," or some "swell in Pall Mall," or, perhaps, she will tell you a domestic occurrence in which omnibus conductors or policemen, or costermongers form the important features. Wanting alike in point, grace, or humour, these songs can have no purpose save to indulge the degraded taste of the majority of those who nightly fill the Music Halls; except such of the audience as have been crammed to the lips that they would hear a rational performance, there can be but one feeling—pity.

We would gladly refrain from attacking women, but in this case, we cannot be silent, for we are satisfied that these songs are not only very stupid but extremely mischievous in their results, and those who sing them must not claim to hold any consideration on account of their sex, which they have outraged by such unseemly and unwomanly performances. Generally a woman likes hope to the last; might linger when all else is gone; but it is to "serio-comic ladies" have no vestige of feminine influence that we condemn them so unseemly and unwomanly.

Whilst on this subject we are reminded, perhaps by contrast, of Mlle. Thérèse, the diva of the Alcazar in Paris and, so far as regards painful comparisons we are bound in truth to say that our remarks have no reference to her; her presence, which, in a different walk of art might have enabled her to obtain a high position as an artist. As it is she is only a Music Hall singer—but such a one! No more can set her in the same rank, but not according to the mere amount of talent evinced by her. That her sphere of art is a low one—perhaps the lowest—no one will deny; but her pre-eminence in that sphere is unmistakable, and, at the risk of shocking some of our readers, we venture to think that many queens of song, now before the public, whose careers are cherished by lovers of the opera, will feel themselves matched and outdone before Mlle. Thérèse meets her equal.

But let us leave the heroine of the *Alcazar*. In England there are numerous representatives of her *genre*, but we will seek in vain for anyone who can afford the least idea of her merits. We had a twofold object in referring to the Parisian *Café Chantant*, and although the French Music Hall is liable to reproach in certain matters we think that some things might with advantage be transplanted to England. In Paris you will find in most cases a little orchestra of efficient performers who enable nearly through one to two overtures, a waltz, or a march, and so forth, and who, if need be, are fit to play a better class of music in this style. There are generally singers of some pretension who are equal to the proper performance of romances and operatic airs, and, in short, the class of entertainment is such as respectable folk may take pleasure in hearing. We wish that as much could be said for our Music Halls! Until, however, the entire organization of these places of amusement is remodelled, and until decent music and fair skill replace the ground which is now occupied by buffoonery and vulgarity, no good result may be hoped for.

We have spoken somewhat plainly in this matter, and there are one and possibly more of these Music Halls which may not justly come under the strictures which we have passed upon the institutions in general. Of the exceptions which strike us, the Alhambra, with its well-mounted ballets and capital scenery, may be cited as one, whilst the music rooms known as Evans's in Covent Garden constitute the other. In the latter case, the audience consists of men alone and the entertainment is made up of songs, glees and part-songs, executed by a well-trained choir in which will be found boys with fresh and lusty voices, which it does one's heart good to hear. There was, it is true, a funereal comedian there, whose name, we fancy, was Mr. Harry Sidney, but if we are right, he has taken his solemn character, and so at Evans's the visitor will now chance to hear good music well executed. The establishment is admirably conducted, and as for the 'beaming proprietor,' may his shadow never be less, and may his hospitable board never be empty!

It still happens that we have not touched upon the same absent question of the evil influence exercised by the majority of Music Halls as they are now conducted, and we have purposely refrained from doing so. If the morality of a Nation is to be attacked, the best course is to make, in the first place, its appeal to its common sense. We have endeavoured to point out the utter stupidity and worthlessness of the entertainments which are to be heard at these places all over London, and it remains for the public to contribute in quota towards a general reformation, so that, in time, the Music Hall may really furnish a home for music instead of being, as at present, an insult to the art from which it has filched the name.

The Allgemeine Deutsche Musikverein.

(Correspondence of the London Musical World.)

The meeting of the General German Musical Society held at Meiningen during last August proved one of unusual interest, as tending in some measure to show what is being effected in Germany by musicians of the present day. The society, which is under the immediate patronage of the Grand Duke of Saxe-Weimar, owes its existence mainly to the efforts of the Abbé Liszt, was founded at Weimar in 1861 for the furtherance of musical art by the establishment of musical festivals, the revival of the less familiar works of undeserved neglect by great masters and the production of new works by living composers. Unlike our English festivals which are thereby projected in aid of some charity, in our encouraging

Digitized by Google

societies which can only be counted as trade concerns, and in which, consequently, as a rule, only such familiar works as are sure to attract the greatest numbers are repeated from year to year, this society, relying mainly upon [illegible] for support, is independent of the general public, and therefore in a position to produce such works as, it is thought, may prove most interesting to themselves, without calculating for a moment the wishes of the [illegible]. Under these circumstances the majority of the works produced at [illegible] concerts have been unfamiliar to the [illegible] of the [illegible]. [illegible] of the four concerts two were devoted to orchestral works and [illegible], one [illegible] vocal and [illegible] chamber-music. The orchestra, which was made of the [illegible] bands of the Courts of Weimar and Meiningen [illegible], some of [illegible], under the able leadership of Herr Dr. Damrosch of Breslau, [illegible] all requirements. [illegible], the accomplished [illegible], whose [illegible] every one with whom he comes in [illegible] general look at rehearsals and performances [illegible] conductor and performers in the [illegible] of [illegible] as an [illegible]. [illegible] before he had [illegible] and [illegible] having the [illegible] work [illegible] of all the performances, I may be [illegible] which I have heard [illegible] much of what has been new and strange. [illegible] the most important of the orchestral works were [illegible] overture, [illegible] Dr. Damrosch's [illegible] concerto, Liszt's symphonic [illegible] and the [illegible] from Berlioz's [illegible]. [illegible] a work of art [illegible] completely [illegible] In [illegible] effects [illegible] It is [illegible] more of which [illegible] in combination, [illegible] almost every bar, [illegible]. Interesting as a musical study as the score [illegible] of a most [illegible] In the absence [illegible] melody, [illegible] unsatisfactory. Dr. Damrosch's concerto [illegible] played by [illegible] composed [illegible] effect, and free from [illegible]. The slow movement especially was full of [illegible] and [illegible] finished, [illegible] happens [illegible] an effective [illegible]. [illegible] Liszt's [illegible] known in Germany [illegible] Symphony [illegible] of Victor Hugo's poem [illegible] The poet hears two voices, the one [illegible] the other [illegible] and [illegible] "Humanity." These [illegible] by a [illegible] and [illegible] The [illegible] and the resources of the modern orchestra, including harps, bass clarinet, [illegible] and double [illegible] which are employed in a manner [illegible] original and [illegible] Though one [illegible] melody [illegible] of a fragmentary character [illegible] by satisfactory general effect, provided one is prepared to be content with the [illegible] of the composer [illegible] symphonic form. The [illegible] which followed the [illegible] performance of [illegible] was [illegible] and [illegible] a [illegible] form, true to life and [illegible] of the [illegible] and [illegible] one which [illegible] Mr. Manns for performance at the Crystal Palace [illegible] work heard at this festival. Of the [illegible] new orchestral works [illegible] E. Büchner and H. von [illegible] symphony by [illegible] and E. Lassen and a piano concerto by [illegible] it may be [illegible] that for the most part these were [illegible] the works of [illegible] who show [illegible] towards a new school, and are to be commended rather for their [illegible] ability and knowledge of [illegible] than for the originality of their ideas. The only other orchestral work which [illegible] for mention was Beethoven's triple concerto, which [illegible] played by MM. Lassen, [illegible] and [illegible] conductor, never pleased me better. At a concert of sacred music held in the church, several interesting specimens of old works by Palestrina, [illegible], David Perez, J. Seb. Bach, as well as Liszt's setting of the 23rd Psalm and of the "[illegible]," the two latter [illegible] were beautifully executed by the [illegible] choir. The chamber-music concert principally consisted of vocal duets by Schumann ([illegible]) and M. [illegible], all charming and exquisitely sung, as well as of songs by [illegible] and Lassen, [illegible]. The [illegible] of new works to [illegible] Liszt's "Zwei Legenden" for the pianoforte entitled St. Francis of Assisi preaching to the [illegible] and St. Francis of Paula walking on the waves [illegible] for two piano forte by A. [illegible] and [illegible] pianoforte trio by Ferd. [illegible] of Leipzig, whose only peculiarity was the lofty [illegible] of its being in one movement. At [illegible] Herr Remenyi's performance of [illegible] on the violin. Herr [illegible] (best for the first time) [illegible] Herr [illegible] playing of Leclair's sonata "Le tombeau," [illegible] will not easily be forgotten. On each occasion the theatre, in which these three or four performances were given, was [illegible] and the festival [illegible] seems to have [illegible] satisfaction.

From Meiningen, [illegible] two days' drive on foot, through [illegible] the "Thüringer-Wald," [illegible] which though [illegible] unknown to English [illegible] well worth [illegible] I came to Eisenach in time to be present at a jubilee on the Wartburg, in celebration of [illegible] years [illegible] a [illegible] could be [illegible]. Here, in the [illegible] of Wartburg, the [illegible] of the Landgrave of Thuringia, [illegible] St. Elizabeth of Hungary, [illegible] Professor Kingsley [illegible] English readers by his [illegible] poem "The Saint's Tragedy," have the [illegible] held [illegible] from May [illegible] to March 1856. The [illegible] of [illegible] (the 24th) [illegible] with the celebration of divine service in the little chapel of the Wartburg, after which [illegible] the [illegible] A [illegible] and in the [illegible] a performance of Liszt's oratorio, St. Elizabeth, by command of the Grand Duke of Weimar, who seems to take a special interest in [illegible] a [illegible] in this [illegible] the [illegible] in Liszt's [illegible] for the performance of [illegible] as [illegible] could possibly be [illegible]. The space being limited in the [illegible] where the performance [illegible] by the [illegible] there has been a [illegible] of [illegible] at least [illegible] few [illegible] other was [illegible] and [illegible] which second performance, though I was the fortunate [illegible] of an [illegible] from the Grand Duke [illegible]. A [illegible] of St. Elizabeth [illegible] every respect a noble work [illegible] The subject [illegible] is admirably adapted [illegible]. The work is [illegible] In the first, Elizabeth is welcomed to the Wartburg as the bride of Ludwig, son of the Landgrave, by a wedding chorus of [illegible] In the second [illegible] Landgrave Ludwig [illegible] her husband [illegible] her [illegible] and for [illegible] from home, [illegible] Afraid [illegible] on an errand of mercy carrying bread and wine to the poor, she is at first at a loss for an answer, but on Ludwig [illegible] to know the contents of her apron, replies "Roses." [illegible] her a [illegible] bread [illegible] which [illegible] the bread and wine having been [illegible] roses [illegible] The two thereupon [illegible] thanks to God for His mercies. Of the [illegible] the [illegible] a [illegible] The character of the music [illegible] in scene [illegible] which occurs a [illegible] march and chorus of Crusaders, with whom [illegible] departs [illegible] the Holy Land. Subsequently [illegible] of his death [illegible] brought, whereupon his mother [illegible] Elizabeth [illegible] the [illegible] Elizabeth [illegible] the poor at length [illegible]. Thus an opportunity is provided for the introduction of a prayer, a chorus of beggars, and [illegible] a chorus of angels. The work concludes with the [illegible] in the celebration of which the orchestral music introduced has the most telling effect, and brings the whole to a satisfactory conclusion. Contrary to expectation, though an ecclesiastical as well as a Hungarian colouring is faithfully maintained throughout the work, there is no lack of beautiful and simple melody. When treating sacred subjects, Liszt has fully proved in this and other late works not only his willingness to abjure his former eccentricity, but also his ability to appear in a simple and natural light. The possession of such qualities as melody, simplicity, and general effect [illegible] St. Elizabeth [illegible] work which, I am inclined to think, will some day be accepted as the best and most original of its kind that [illegible] for this note has appeared since Mendelssohn's Elijah.

Eisenach, Aug. 29. [illegible]

Musical Correspondence

Philadelphia, Sept. 30. Early in October there is to be opened in Philadelphia a school of music upon the plan of the European Conservatoriums. "The American Conservatory of Music" the institution is called and from the [illegible] upon which all the arrangements for a thorough course of study seem to be made, we may safely anticipate the achievement of much good.

A very wise course of study is to be pursued, no student being allowed to pass from the lower to the higher grades of classes without first undergoing a thorough examination. Much benefit can be derived by the study of the various branches in classes, and the school will also afford the best opportunities for private instruction.

The departments of Violin Instrumentation and Direction of Orchestra, and the German school of singing are under the charge of Mr. Carl Gaertner, the well-known violinist and composer. The Professor for Vocal music, of the Italian school, is Signor [illegible], late of Rome, who comes to us from New York with a high reputation.

Mr. James Pearce, graduate of Oxford College, England and now organist of St. Mark's church of this city will teach Organ, Theory of Music, Harmony, &c. Piano lessons will be given by one first professor in classes and private, and advanced pupils are also to have the opportunity of studying classical works with [illegible] and orchestral accompaniments under the direction of Mr. Gaertner.

Connected with the school is to be a library of musical works free to the use of pupils and to those [illegible] by the President and Trustees. There will be lectures delivered upon interesting musical subjects, and modern Languages and Elocution will likewise be taught.

Our musical public as well as the students of the Conservatory will enjoy the fine classical concerts to be held at the Hall of the Institution. The "Philadelphia Classical Quartette Club" purpose giving twenty matinées directed by Mr. Carl Gaertner, commencing Saturday, November 1, and there will be also four grand soirées. Both matinées and grand concerts are given for the purpose of instructing and [illegible] the taste of the students, the Conservatory tickets being entitled to free admission.

A [illegible] we both [illegible] as one calculated to effect much in a good cause. The earnest student has greatly needed such opportunities for study and [illegible] what he is [illegible] ambition. Your readers shall be duly informed of all matters of interest concerning the Conservatory, its concerts, lectures, &c. that come under the notice of the faithful recorder. Umpire.

New Haven, Conn. Oct. 4.—The "Heavenly maid," whose abode here in the city of Elms during the summer has been deep and distressing, has once more [illegible] her own.—This late act [illegible] occasion of a concert by the Mendelssohn Quintette Club, whose name and fame may not be entirely unknown to the Bostonians.

Here are the selections which they offered us on the evening of the 3d last.:

[illegible]

It will be seen that the programme is somewhat meagre, including but four good compositions; and even this list was curtailed by Mr. Fries, who very coolly informed the audience that the Beethoven Andante as old not be given, it having been put upon the programme "by mistake."

But but masterly playing of this Quartet is well known and it hardly need be said that, despite the above mentioned occurrence, the concert proved a very enjoyable one.

We cannot praise too highly the manner in which Schubert's "Tema" was played, the only apparent imperfection being a certain roughness in [illegible] some of the finer passages; nor do we speak coldly and casually of this darkly beautiful "song of death" whose wonderful strains seem to [illegible], again and again —

"—The saddest story that [illegible],
[illegible] Virgil [illegible] grove,
Watching the lovers that through [illegible]"

Why is not Schubert better known as a composer of instrumental music?—and why are not Schumann's always understood?

Mr. Eichberg's rendering of [illegible] fine concerto was thoroughly artistic and deserved the tumultuous success which it received.

With regard to Mr. Schultze's violin solo, we would observe that wherever prominence is taken by the performance of such classic trash as "The bird on the tree," certainly it [illegible] of his reputation as an artist; and furthermore we would, in all kindness, suggest that when a player is encored there exists—in some minds—an alleged prejudice against his responding with a selection the length of which very much exceeds that of the one first performed.

In Bridgeport, on the 11th ult., Mr. C. F. Daniels began a series of Pianoforte Recitations, or "Matinées," and the following programme, which will commend itself to all observers:

[illegible]

Mr. Daniels was assisted on this occasion by Miss [illegible], a [illegible] of rare ability.

Of the next matinée—which will be given on the [illegible] inst.—this is the programme:

[illegible]

MATHEMATICS.

P. S.—The Andante of Beethoven's was finally played by the Quintette Club. It was tacked on at the end of the programme, and, as I left the Hall immediately at the close of Schubert's Quartet I was unaware of it when I wrote.

Music Abroad.

Paris.

The Théâtre Italien appears to absorb all the interest connected with music in the capital at the present time. And the attraction is almost entirely due to Mlle. Adelina Patti, if we are to credit the Parisian journals, who are unanimous in declaring the fair singer to be a greater favorite than ever, and to have proved herself entirely worthy of the [illegible] of favoritism. In addition to Amina, in La Sonnambula, Mlle. Patti has appeared as Norina in Don Pasquale, and Rosina in the Barbiere. In the latter opera the young prima donna had for her coadjutors, Signor Gardoni as Count Almaviva, Signor [illegible] as Figaro, Signor Scalese as Doctor Bartolo, and Signor [illegible] as Don Basilio. The Figaro is [illegible] and [illegible] the new Basilio, notwithstanding his fine voice, had not depth or gravity enough for the role. On this account the great air "La Calunnia," was the weakest thing in the performance. Mlle. Patti sang exquisitely, and made the old furore. She introduced in the Lesson scene the Laughing Song from Auber's Manon Lescaut, and being encored gave the romance of Mme. de [illegible] "[illegible]." Mlle. Patti has also played Violetta in the Traviata. [illegible] It is said she is rehearsed for her part [illegible] Elisir d'Amore is announced in that [illegible] is [illegible] the popular diva has no [illegible] opera buffa of [illegible] Don Desiderio will be revived for her with Signori Gardoni, Scalese, and Mercuriali and Mlle. Rosello in the other principal parts. M. Bagier had intended to produce Tancredi with Mlle. Grossi as the hero, Mme. Laura Harris as Amenaide, Signor Gardoni as Argirio and Signor Scalese as Orbassano. Rossini, however, it is said, objected so strongly to the revival of his early operas—especially alluding to [illegible] Tancredi—that the intention is dropped, and the manager will have to look for a [illegible] Il Trovatore will be produced for the debut of Signor Morghini [illegible] and Mlle. Patti will sustain the part of Leonora for the first time. Mlle. Dreano [illegible] of the Conservatoire, made her début recently on the stage of the Opéra Comique as Isabelle in Le Pré aux Clercs. She somewhat disappointed her friends, but she was terribly nervous, and by no means did herself justice. Her appearance, however, pleased [illegible] and her voice is described as of fine quality and well trained.—Mme. Miolan Carvalho, it is said, is about to leave the stage. This intelligence requires confirmation. The popular Parisian cantatrice appeared, for the last time before her month's congé, at the Théâtre Lyrique as Juliette, in M. Gounod's Roméo et Juliette. She goes to repose herself after the fatigue of the season and will no doubt return for the winter season. There is no reason whatever why Mme. Miolan-Carvalho should quit the scene of her triumphs. Mlle. Christine Nilsson will belong to the Grand Opéra by the time she returns.

M. Bagier [illegible] Cenerentola and La Duchessa di Lara [illegible] forced to [illegible] where [illegible] by any amount of [illegible] in the performance. La [illegible], a [illegible] would be [illegible] and [illegible] was [illegible] a [illegible] of the opera, a [illegible] of the most delightful of [illegible].—M. Berlioz [illegible] Grand Duchess Helena of Russia on the occasion of [illegible] at Paris to pass the [illegible] at St. Petersburg to undertake the direction of the concerts of the Conservatoire. The eminent critic and composer has accepted [illegible] leave Paris for the [illegible] November [illegible] in December.

The [illegible] cantatrice, Mlle. [illegible], has [illegible] She was born in 1795, and [illegible] in the great [illegible] of Italy [illegible] in Paris with Malibran, Pasta, Sontag and Lablache.

London.

On Saturday the Winter Concerts at the Crystal Palace were resumed under the direction of Mr. Manns. These concerts have long been [illegible] a [illegible] high place among [illegible] for public favor, and the [illegible] and [illegible] manifested in their arrangement is found greatly to the honor of Mr. Grove and the Directors who [illegible] Mr. [illegible] as the forerunner of the programmes Mr. Manns chose a strong partiality for Schumann; and [illegible] has done so to introduce Schumann to the public by whom this master is little known, the selected some of the works best likely to exhaust the German composer's [illegible], the weakness is but little [illegible] to one who has so powerful a regard for his composition and whose efforts to familiarize them to a British public are always [illegible] if occasionally unsuccessful. True to his musical creed, he opened the winter season with a movement from the beautiful ballet music which Schubert wrote for "Rosamunde." In this a lovely andante in G major, in which the air is given to the wood instruments on a pedal bass, is specially fine; and this, together with the succeeding ballet air in the same key, received excellent interpretation at the hands of the executants. But those who seek a meaning in music, and demand that a work, rounded and complete in itself, should express a certain conception, prefer to its [illegible]—ballet-music [illegible] a piece finished even to the frame and glazing—must be utterly puzzled by these excerpts from a large work. Here is the entr'acte without a hero in the key to it—where is the drama [illegible] which is the only key? If Schubert's music is to be considered illustrative and [illegible] we must know the subject of that illustration—the plot of the drama, otherwise we cannot say whether the composer has succeeded in his purpose or not. Mere fragments, without indication of their purpose and purport, are to be taken only for what they are—broken pieces. Besides this ballet music we had the Scotch Symphony played exceedingly well and the overture to "Der Freischütz" equally satisfactorily performed. The vocal part of the programme was given to Miss Edith Wynne, Mme. Patey-Whytock and Mr. Cummings. The second lady did remarkable justice to the cavatina sung from Benedict's "St. Cecilia," "Father whose blessing" and was even better in a charming song from Mr. Sullivan's "Sapphire Necklace," an unpublished opera. This air was encored. Miss Edith Wynne also sang one of Sullivan's compositions and Mozart's "Voi che sapete." The Palace has benefited during the vacation by improvements made in the orchestra and auditorium, and the band has been augmented. This Saturday we shall have Beethoven's B flat symphony, Mendelssohn's "Meeresstille" overture, and an selections from Gounod's "Colombe."—Orchestra, Sept. 28.

Professor Sterndale Bennett's new cantata, "The Woman of Samaria," was finished with extraordinary haste, a portion of it being left incomplete until the last moment. Before sending it to press the composer has wisely resolved to revise a large portion of the work, and to rewrite some numbers.

VIENNA.—At the Carl Theater, Dittersdorf's opera, Doctor und Apotheker, first produced in 1786, has been revived with incontestable success. The music though somewhat old-fashioned, and redolent of the periwig period is exceedingly fresh and pleasing, more especially the charming duet "Verliebte brauchen keine Zeugen," the finale of [illegible] "Formaliter," and the septet of operatical finale. But there can be no doubt that the admirable manner in which the opera was put upon the stage, sung, and acted contributed a great deal to the triumph it achieved.

ITALY.—The following are the titles of the new operas which will probably be produced in Italy during the approaching autumn and winter. At Milan—Gianni de Nisida, Petrella; [illegible] Cagnoni; Il Bello del Villaggio (buffo) Dell' Argine; La Tombola, the Sig. Cagnoni; La Coppa d'Oro (buffo), Lauro Rossi. Naples—Gli Avventurieri, Braga; Il Violinaro, [illegible]; Diana Anzalone, Benvenuto; L'Esperienza mensurata (buffo), Filippi; Mefistofele (grand fairy opera), Boito. Whether any of these works will ever be performed in any other place than that in which they will be produced may, judging from what Italian opera composers have written of late years, fairly be doubted.

DRESDEN.—The management purpose producing during the coming season Gluck's Armide, Alceste, and Iphigenia in Tauris with new mise-en-scène for each. In the way of absolute novelties we are to have Der Zögernde Brief, by A. Lanner, and Mignon, by Ambroise Thomas, with Mlle. Lorm, as the principal female part. Nothing is yet concluded, I believe, as to the production of M. Gounod's last work, Roméo et Juliette. In connection with the Royal Opera-house I may mention that Herr Wachtel, on his return from a long course of absence, has received, in recognition of his services at the Court Theatre last winter, a very handsome present from the King.

The Victoria Theatre is to open early next month for an Italian opera season. The manager Signor Pollini has already arrived. The principal artists engaged are Signora Baruchi; Signora Rosa Poli of

Digitized by Google

from the Academy of Music, New York; Signora Morensi, Signora Ruspali, Signor Armandi, from Naples; Signor Bernasi; Signor Adriano Pasolinno, from Palermo; and Signor Corsini, from Milan. Signor Marchesi, also, will be a member of the company. The season will open with Verdi's *Ballo in Maschera*. This will be followed by Cimarosa's *Il Matrimonio*, by Ricci; *Amore*, by Mercadante, and an opera by Petrella, all three novelties for a Berlin audience.

The members of the Berlin Berliner Sangerbund, an association including Erk's Gesangverein; the Melodia; the Cäcilia; and the Akademische Liedertafel, recently gave their annual summer-festival in the gardens of the Schützenhaus. Besides a variety of songs the programme included Mozart's *Hirtenkantate*, and a comic scene by E. S. Engelsberg.

Dwight's Journal of Music.

BOSTON, OCT. 12, 1867.

Bach's "Magnificat," described by Robert Franz.

IV.

9. The following number, an Alto Solo, in E major (4 measures again) is a strong contrast. Two flutes, the Continuo and the organ falling in occasionally accompany the melody to the words "*Esurientes implevit bonis et divites dimisit inanes*" (He hath filled the hungry with good things, and the rich he hath sent away empty). The Aria has that expression of mildness and repose which wins our ear so beautifully without wearying by monotony. The flutes move mostly in sixths and thirds, holding fast to an extremely peculiar rhythm, and only now and then are offset against each other in ingenious play. The words "implevit bonis," and then again "dimisit inanes" are expressed in a masterly manner; the hungry ones ("*esurientes*") have as it were a cornucopia of blessings poured upon them, while the rich ("*divites*") come out empty with a barren figure. The course of the whole aria completes itself so naturally and quietly, the direct intervention of the Highest in the fate of mortals has so many heart-winning traits, that one is almost forced to complain that the beautiful number should glide past so swiftly.

10. The charm of the last piece is one that moves upon you immediately. Bach follows it up with a conception full of deep significance, which transports you into remote times, into another world: a movement which may well be regarded as forming the very central point and kernel of the whole. The primeval melody of the *Magnificat*, which the Church used also for the *Benedictus*,—its origin dates back into the 7th century—appears now in the oboes as *cantus firmus*, with three female voices (two soprani and an alto) mysteriously playing about it, to the words "*Suscepit Israel puerum suum, recordatus misericordiae*" (He hath holpen his servant Israel in remembrance of his mercy). It gently strikes the clavicembalo marks the fundamental harmonies, rather hinting than actual sounding them. The *cantus firmus* floats mildly glimmering, like a star over the voice parts, luring them on by a soft attraction to itself. The vocal writing, on its part, hovers and fluctuates towards it in lovely imitations, the several voices taking up the thread and passing it on to one another in artful involutions. All seems to draw life and motion from the primeval sounds. For the two lines of the Choral the master uses two portions of accompanying matter: that is, to the first line the voices sing the "*suscepit Israel puerum suum*," and to the second line the "*recordatus misericordiae*." [illegible] of the text, again, find their peculiar musical treatment. The motive to "*suscepit Israel puerum suum*" is employed directly and in the inverted form, a mode of representation which answers characteristically enough to the helping hand of the Lord; the "*recordatus misericordiae*," on the contrary, develops itself without the use of such artistic means, and so all the more effectually glorifies the eternal mercy and compassion.

Although the voice parts in their circling movements sometimes cut across each other, yet these momentary hardnesses are always mitigated by the independent individual movement of each part, and rather serve to lend to the whole piece a certain extraordinary and mystical stamp. And this may have been precisely Bach's intention. The sense of just these words which describe the unfailing mercy of the Lord towards his servant Israel, with the venerable tones of the old *Magnificat* or (in the sense of the Church) the still more significant *Benedictus* is surely not an accidental one and points to such a conception.

If now we direct attention to the contrast of this number to the Chorus "*Omnes generationes*" of the same part, how in the two Christianity is first presented in its world-disturbing and then in its world-redeeming aspect, we thereby gain a view point of vision which shows Bach's immeasurable greatness in the clearest light.

The form and substance of the piece just analyzed have reminded us repeatedly of those imperishable words of Luther, which have such convincing efficacy because they proceeded from the deepest insight. He says:

"Where the natural Musica is sharpened and polished by Art, there we first see and recognize with wonder the great and perfect wisdom of God in His wondrous work of the called Music, in which this above all is strange and wonderful: that one voice sings the tenor simply along with which three, four or five other parts are sung, which as it were with jubilation playing, and springing around the said mere melody in all sorts of ways and sound, do marvellously embellish and adorn the same, and lead off as it were a heavenly dance, meeting each other friendlily and fondly hugging and embracing."

Powerfully confirming what precedes, there now sets in a Chorus, in D major, *alla breve*, to the words: "*Sicut locutus est ad patres nostros, Abraham et semini ejus in secula*" (As he spake to our fathers, to Abraham and to his seed forever). Suitably to its contents, this text is used for a vocal fugue, energetically supported by the *Basso Continuo* and the Organ. That Bach is the unrivalled master in the fugue form is universally agreed. And so here too he solves his problem with a playful ease and perfect skill. To the marrowy main theme "*sicut locutus est ad patres nostros*" are one by one added various secondary motives, the first with the words "*Abraham et semini ejus*," the second with "*sicut locutus est*," and the third with "*in secula*," which all come together at the last entrance but one of the theme in the bass. The significant harmony of word and tone needs scarcely to be mentioned.

Bach's fugues are commonly written as a Counterpoint of as many kinds as there are voice parts employed. By an apt use of these the master with the simplest means often reaches the greatest effects. In general he works out his main theme in three, four or five parts, and gives to each single part a character as independent and as individual as possible; this material, almost exclusively, is discussed throughout the further course of the movement. Accordingly one might believe that here, after all, the mechanical prevailed rather than the organic. Up to a certain point this may be admitted; but then we must not overlook the way in which Bach knows how to invent his themes; he breathes into them such an elastic energy that in all positions and relations they appear always fresh and new.

Towards the end the fugue moulds itself somewhat freely, and thus admirably prepares the character of the concluding number.

Leopold de Meyer.

A REMINISCENCE.

Twenty-two years! Much is changed on that time. Especially in the Art enthusiasms of a young people only beginning to become artistic. It seems in a curious (in one sense sad, but in a better sense encouraging) to compare the present lukewarm interest in brilliant virtuosos, with the excitement which our first season of Italian Opera and two years before the (this became so very common. Ole Bull, for instance, and Leopold de Meyer—what a romantic Boanerges each was in his way! Later on how much too much for us earlier. The latter has suddenly re-appeared in New York, has been playing in several concerts, and the newspaper critics find him as rare a player and of as strong a magnetism as ever. Perhaps! But it is that whole kind of thing that fades out such much more fatally. Who cares now for the showy Fantasias, the "*Marche Marocaine*," &c., however wonderful as executions, when he can listen even here in little Boston to the finest and the rarest that there is in the classics of piano-forte power, with half-a-dozen capital pianists for interpreters?

There certainly was something remarkable in the playing of De Meyer; and we are tempted to look back 22 years and recall part of our record of a memorable evening. It was long before Thalberg or Jaell or Hatton or any of the famous ones had come; and it was when the modern virtuoso compositions, the Thalberg Fantasias, &c., were comparatively new to us with hands to leave them run.

The wonderful pianist had no sooner established himself in commodious and elegant quarters in Boston than the musical crowd were bidden to his rooms to have a preliminary taste of his quality. Some forty gentlemen were assembled, musical professors, amateurs, dilettanti, editors, in short the various [illegible] of [illegible] and [illegible] little musical world. With what feelings we went may be judged from the views we have lately expressed respecting the whole modern tendency of music. The [illegible] was [illegible] of the order which makes triumphal processions through the world. Its true Holy Land has quietly [illegible] from these thronged public routes, its miracles are far less dazzling, its celebration provided [illegible] reserved. Bach and Beethoven never had the success of these cosmopolitans; [illegible] were too deeply engaged. We were prepared to be astonished and delighted to hear something which might compare with Liszt and Thalberg in point of execution, though not perhaps in deeper qualities. We were not disappointed.

The genial, hearty manners of the man established at once a most free and familiar relation between him and his guests. Hospitality and comfort did away with all stiffness, and created that happy harmony of circumstances in which every mind finds itself into its own easiest natural attitude, so that there is no glow and nothing to [illegible]. So every one must cease to be a [illegible] and forget that he has any character to stand upon, and listen like a careless all-accepting child,

[illegible]

—"That one in November last; but now?—Will he be "Look here upon this picture and on this?"

Concerts.

[illegible]

Lobe's *Catechism of Music.* Translated by Fanny Raymond Ritter. New York: Schuberth & Co.)

Lobe, as a writer on musical composition and aesthetics, is widely known and admired, but he deserves especial commendation for the clear and concise manner in which he has performed the difficult task of arranging the subject matter of this "Catechism." We do not know of any work, which in so equally small space, supplies the elements of music in the manner so comprehensive and satisfactory a manner as this. Of the merits of the translation we need not speak. Madame Ritter's name is a sufficient guaranty that her task has been performed with conscientiousness, good taste, and musical understanding. We regret that the little work has not been more correctly printed; [illegible] on the title-page we find "Bend" [illegible] for "Breadway." A more carefully revised edition should be issued by the publisher.

LOWELL, MASS.—The *Citizen* has the following item:

VOCAL MUSIC IN THE PUBLIC SCHOOLS.—The committee on music presented a communication [illegible] their past [illegible] of the success attending the introduction of music in the public schools, and the committee in order which was adopted providing that they be [illegible] as [illegible] for each each of the [illegible] schools.

NEW YORK. *Ernani, Lucia, Othello* and the *Ebreo* are the operas for the week. MARETZEK'S first novelty for the season will be *Don Bucefalo* by Cagnoni, and is to be produced soon.

The first public rehearsal of the Philharmonic Society will be given at the New York Academy on October 26th. The Society has just elected its officers for the year: President, Professor and Doctor R. Ogden Doremus. Vice President, U. C. Hill. Conductor, Carl Bergmann.

The Philharmonic Society of Brooklyn announce a first rehearsal for Wednesday, October 23d. The first concert will take place on November 16th. The pieces to be performed are Beethoven's 5th symphony, op. 67, in C minor, Berlioz's overture "Carnaval Romain," [illegible] Austrian National Hymn" [illegible] orchestra, Haydn, and Mendelssohn's "Trumpet Overture." M. Theodore Thomas is engaged as conductor for the season.

The St. Louis Philharmonic Society is reorganized for the winter season, under a new leader, Mr. Egmont Froehlich. The first concert was announced for Thursday.

The French Opera has taken a firm hold on the affections of the New Yorkers, and is doing a much better business than Maretzek's Italian company. Offenbach's opera, *La Grande Duchesse de Gerolstein*, [illegible] at each performance, by the [illegible] of the [illegible] singing and [illegible].

La Grange [illegible] appeared at the Academy of Music in [illegible] on Wednesday and Thursday, in the Operas of "The Barber of Seville" and "Don Pasquale." The remaining members of the troupe are Susini, Mancusi and Sarti.

A complimentary benefit was tendered on Tuesday evening to Miss Caroline Richings at the National Theatre, Washington, where she has been acting [illegible] her new [illegible] engagement. Benedict's Opera, "The Lily of Killarney," was produced on Wednesday by the company for the first time in this country.

BEETHOVEN. The following brief description of our old friend and fellow worker's good works, found in the *Church Choirmaster and Organist* (London) will gratify our readers.

Chronologisches Verzeichniss der Werke Ludwig van Beethovens. Von ALEXANDER W. THAYER. Berlin: Ferd. and Schneider.

Ludwig van Beethovens Leben. Von ALEXANDER WHEELOCK THAYER. Nach dem Original Manuscript Deutsch bearbeitet. Erster Band. Berlin: 1866. Ferdinand Schneider.

Mr. Thayer's interesting and valuable chronological catalogue of the works of Beethoven, so frequently of late [illegible] under our attention by the authors of the analytical programmes of the "Monday Popular" and Crystal Palace Concerts, has at length been followed by the [illegible] of the first instalment of his long-promised Life of Beethoven. As has seldom happened in the case of a new work, this has appeared in the form of a German translation of the original English manuscript. The impossibility of procuring a publisher for the publication of his work in English and [illegible] suggested the unusual course to the author, [illegible] the alternative must have been the relinquishment of the post he holds as American Consul at Trieste. Disappointing as this course must be to many English admirers, the work when it appears in English will doubtless be all the more perfect for the fact of its having been preceded by the German edition; the publication of which, Mr. Thayer expresses the hope, will, by leading criticism, not only enable him to substantiate the truth of doubtful points but provide him with additional particulars. From the[illegible] circumstances, which, as is well known to those who are most interested in the matter, the accomplished American amateur has for the last sixteen or seventeen years devoted himself to collecting materials for a biography of the great German composer, it is easy to believe that his book [illegible] nothing as, in fact, the truth of which [illegible] to verify. Having to the [illegible] and the unreliable character of all the existing biographies of Beethoven, just such a work as Mr. Thayer's gave ... to be a long-completed want needed. Its early completion and its appearance in English, are therefore much to be wished for. Only a small portion of Beethoven's [illegible] is [illegible] in the first volume; as far as it goes, this is vividly depicted with due [illegible] exactness, in a plain, straightforward and most interesting manner.

ENGLISH AND FRENCH MUSICAL TASTE.—In nothing is the obvious difference between the French and the English character more striking than in their musical tastes. The music of [illegible] [illegible] which have produced [illegible] [illegible] with us, and we ourselves exhibit no special preference for the works of our native composers. At the same time, the musical taste of [illegible] very decidedly in the scale of Germany rather than to that of Italy. The *Sedanah's* world [illegible] the heart of the nation is with the German: from Handel to Mendelssohn and Schubert, and in every concert at which the taste of the more intelligent classes of English society are consulted the predominance of Germany is almost universal. In France, everything is different. The programme of the music performed at the Paris Exhibition building on the 13th of July was such as would be simply impossible in England. With the exception of [illegible] from *Judas Maccabeus*, every one of the eleven pieces to be performed [illegible] the composition of a French man, [illegible] German or Italian who wrote for the French stage, or who has made Paris his permanent home. Gluck and Meyerbeer represent the former, and Sacchini the latter class; while the rest of the pieces are the work of the [illegible] French writers—Boildieu, Auber, Gounod, David, Adolph Adam, and [illegible]. Of the specimens [illegible] a operatic exercise [illegible] *Iphigenie en Aulide* was [illegible] known to represent the orchestral [illegible] of his day; the short selection from *Armide* is [illegible] that could be used for performance by a monster band and chorus being light and [illegible], and [illegible] of grace, [illegible] grace. For the performance of such a thundering piece as the chorus of [illegible] we [illegible] [illegible] contrast between these two specimens of [illegible] and of the smiling, heart-beating [illegible] in *Les Danaides*, [illegible] the selection from *Roi de Lahore* has only one [illegible]. But to make the music of one of the greatest of [illegible] composers sound poor [illegible] and formal [illegible] is easy enough, and [illegible] the aid of a blare of brass instruments and beating of drums and cymbals, and French composers [illegible] to be respects than those of any nation. But to play these compositions, crashes in contrast with the pure and simplicity of Gluck's orchestration is as serious [illegible] as was ever made at an English concert at the Eng [illegible] provincial festival. And not less than that can scarcely be said.—*Pall Mall Gazette.*

Since the death of the Prince Consort, the Queen has played only sacred music, and that chiefly on the harmonium. The [illegible] musician who taught her this instrument is now engaged in arranging for [illegible] for Her Majesty's use all the modern oratorios by Costa, Schachner, &c. The arrangements are also [illegible] to be published.—*Athenaeum.*

The London *Orchestra* says: "The Americans are to have a great musical festival next year in Boston. Several of our concerts [illegible]—among them Mrs. Sherrington—have been applied to by the promoters, and it is anticipated that the old country will be worthily represented among the principal artists taking part in the scheme."

Special Notices.

DESCRIPTIVE LIST OF THE

LATEST MUSIC,

Published by Oliver Ditson & Co.

Vocal with Piano Accompaniment.

Vocal Selections of "La Grande Duchesse de Gerolstein."

Say to him. (Dites lui.) Aria.	35
Could I be a soldier go. (J'aime les militaires.) Song.	40
Baby, I the [illegible] of my father. (Couplets du Sabre.)	50
Ah! 'tis a famous regiment. (Ah! c'est un fameux regiment.)	40
Come ye pretty maids. (Waltz song.)	30
I wear upon my heart. (J'ai [illegible] mon coeur.)	30
Good night. Song and Chorus.	35
Alas, [illegible] the maiden heavy. (Nous amenons la jeune femme.) Chorus.	40
The Prince to marry is inclined. (Pour épouser une princesse.) Song.	35
And is it so? (Faut-il que je sois bête.)	30

La Grande Duchesse is the new sensation [illegible] of opera. It is by Offenbach, and though not [illegible] [illegible] is one of the most pleasing of comic operas, and is securing a great popularity. It [illegible] chain of pretty [illegible] includes from end to end. Of the above, "Dites lui" is strangely beautiful, and the [illegible] song [illegible] [illegible] "Could I be a soldier go" is very easy and [illegible], and the Waltz song [illegible] [illegible] "The Prince to marry" [illegible] [illegible] in the "[illegible] de [illegible]," and "Good night" is a very sweet serenade. "The [illegible] regiment" is a bright, rattling military air, and the one [illegible] little piquant piece of [illegible].

Proud Fontainbleau. (Fontainbleau [illegible]) Song.	"Don Carlos."	30
I still can happy be. (Faites [illegible])	"	30
And she has loved me not. (Elle [illegible])		30
Come, love come. (Viens, ah viens.) Song.	"Leonora."	30
Thou recall'st not. (Non [illegible]) Duet.	"	35
In the [illegible]. ([illegible]) Song.	"Romeo and Juliet."	75

From Schubert, Gook [illegible], Mendelssohn and Gounod's several works.

I wish I'd a string to my bow. C'g.	H. S. Briggs.	30
Annie dear. Song.	M. Keller.	30
Gravelle, gravelle, gravel. Song.	H. S. Lowe.	30

"Songs for the people."

Instrumental.

Galop. "La Grande Duchesse de Gerolstein."	Offenbach.	40
Polka Mazurka.	" " " "	30
Trésor Polka.	" " " "	40
Quadrille.	" " " "	40

Gems from the new opera. Very bright.

Romeo and Juliet. Souvenir de Salon.	Kettere.	60
" " " Waltz.	Leonie Tonel.	30

Two brilliant pieces, well worth playing, brilliant both, but in different ways and of medium difficulty.

Valse the Caprice. "Holly."	C. J. Hopkins.	1.30

Good and effective. Somewhat difficult.

L'Orage. (Storm at sea.)	S. Smith.	1.30

Has a distant resemblance to other storm pieces, but is very original in its arrangement, and not very difficult.

Hawthorne Waltz.	Van Oeckelen.	35
La Brillante. Polka de Concert.	H. F. Hofer.	40

Fine pieces, by good composers.

MUSIC BY MAIL.—Music is sent by mail, the expense being [illegible] cents for every four ounces, or fraction thereof. Persons at a distance will find the conveyance a saving of time and expense in obtaining supplies. Books can also be sent at double these rates.

Digitized by Google

Dwight's Journal of Music.

Whole No. 693. BOSTON, SATURDAY, OCT. 26, 1867. Vol. XXVII. No. 16.

The "Jupiter" Symphony of Mozart.

BY A. OULIBICHEFF.

(Translated from the German for this Journal.)

We come now to Mozart's last and most perfect creations in the Symphony kind: the works in G minor and in C. They are almost twin sisters, for they were produced only a month apart. Although these sisters are incomparably beautiful, they differ none the less in features and in character. A dilettante of the eighteenth century would have compared the younger to Minerva, accompanied by Apollo and the Muses, and the elder to Venus weeping over the death of Adonis; and he would have recognized in the one all the attributes of the heart, in the other all the gifts of the mind.

* * * * *

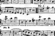
The sum of all kinds, all expressions, all contrasts, has bequeathed in one last work, in which instead of the elegiac ode (Symphony in G minor) with its most sorrowful outpourings, we find the Dithyramb raised to the highest pitch of splendor, of enthusiasm, of sublime Pindaric intoxication and bewilderment. The Symphony in C shows on what glorious inspirations lifted Mozart's soul from the things of to-day to a better morrow, in the midst of the sorrows which he has just related to us (in the G minor), sorrows inseparable from a doomed and already wavering life, from which each one of his masterworks took away with it a part, and of which already he began to feel the end so near.

One ought believe that the Symphony in C had been designed to glorify some extraordinary event in the annals of the world, some exceedingly happy and ever to be remembered victory! The kind singing pomp of the orchestra, which makes itself remarked from the much bee in all its might, decidedly denotes the joyfulness of victory as the general character of the work; but the Theme, which precedes this outbreak of victorious joy, is double. It consists of a sort of proclamation or fanfare, upon which follows a little questioning phrase in tied notes. That is the main thought, the fruitful theme, which by its developments engrosses upon the great jubilation of the Allegro a quite peculiar stamp of spirituality and conveyes itself to the soul as a presentiment of something after I know not what intellectual height which the poet hereon to reach, but which he only reaches toward the end of the Ode. There is nothing more majestic and more splendid than the expansions, transformations and analyses of the two fragments of this theme. The one resounds like the cascade of a forest brook, which the echoes in multiplied tones repeat to the mountains; the other figure, ever passing under different forms, the goal for which it strives, now flows under in the bass, now floats aloft upon the melody, and now gathered up in a powerful unison it mounts and descends by major harmony through the bits which are firmly held by the extreme voices of the orchestra and supported by the long-drawn tones of the trumpets. An incomparable, sublime effect. The middle portion one of the most beautiful examples of worked music, is for the greater part made out of an accessory thought. This is the previous, not to be forgotten song of the violins, with an accompaniment in pizzicato which, first heard in the Dominant, now transposed into E-flat major and treated as a subject, here foreruns the contrapuntal matter. Toward the close the song reappears in the Tonic as melody with new charms.

Andante, F major, 3-4 time. Whether the slow tempo follows a piece of energetic or of sad expression or comes in after the outburst of a jubilant enthusiasm, like the first Allegro of our Symphony, it always indicates that moment of repose of rest, of recreation or of intermission, which succeeds a spell of strong emotional activity. Here the suspension of the Ode, the Andante, gives us the image of a tranquil blissfulness, the pure height of enchantment. The theme, full of the most ravishing expression and as singable as a piece written for the voice, composes less tone than Mozart commonly allows to the actual thought with its modulations, in the putting together of the parts and the comes from the superabundance of accessory thoughts, the number and the peculiar euphony of the concurring motives. This succession of dim and odd details, mingled with long passages of dissonant syncopations and remotes, these phrases still sculptured in all their repetitions and sentences, spread over the piece a sort of twilight, while the ear hears itself with rapture, as the eye does as a thicket which the sunbeams penetrate perpendicularly, illuminating, sub-effing and peopling it with a thousand luminous forms. From time to time, though, some great opaque clouds obscure the blue of heaven. The soul feels the sting of a sudden pain, painful syncopations trouble the harmony; the Minor steps into the foreground and reigns through a succession of short-breathed and affrighted phrases; but these vapors without water, these unsubstantial shapes of terror, the humors of a moody mind, vanish as swiftly as they came. The sun prevails over all these impotent half-wills of the fleet weather; his radiant face reappears with the theme, and the heart soon sinks all of the beams of an unspeakable bliss. Mozart must have been satisfied with his Andante; we too are satisfied and very much so; though candidly we must confess that we prefer that in the G-minor Symphony.

After the composer has rested in this sentimental modulation, full of charm but very lyrical spirits unhealed since, and breaks forth with impetuous, truly buoyant in the *Menuet, Allegretto*, 3-4, which they commonly take *Allegro*. It is made after the technical pattern of the older one in G minor; apart from the difference of the ideas, which is very great. The same nimble, bony motives fill the two parts of the piece; but in the first they are presented in a simple melody, and in the second, which is much longer and more interesting, the composer has submitted them to the difficult test of wonderful contrapuntal play, after which comes a *Coda* of the wind instruments, not less wonderful than that in the other Menuet. The Trio is a graceful profile, and short galité by some energetic phrases in the Menuet, in which the obstinate tone, the E, blown in the octave by the trumpets, produces the finest effect.

Who could count the abominations which the learned ones of that day might have found in the Finale to the Symphony in C? How the fearful fugue with four subjects must have hunted their poor brains! This was neither BACH nor HANDEL, it was none of their acquaintance; it was MOZART. Where could they have found a measure for him, who had shattered their square and compass? Some of these criticisms have come down to us as monuments of their confinement fragments which we have noted elsewhere will suffice to give an idea of the difference between the old fugue (strict and regular) and the free fugue of Mozart, which does not subject itself to the methodical periods of the close and adorns nature of style. When we spoke of unity with variety as essential conditions of the fugue, we recognized that variety involved two principles: canonical imitation and contrast of melodies. Bach had exhausted the first means; Mozart understood how to turn to advantage from the second, which constituted more than aught else to lend the fugue a new organization. Mozart, who was not a less thorough-ephred canonist than Bach, but who was far more inventive [?] and incomparably bolder, wove into the contrapuntal web melodies so different from one another that one hardly conceives possible that they could legitimately stand side by side; and when the ear has finally concerned itself, can still take whether it can satisfy the ear. A general doubt, which the assertion soon turns to authorization. This Finale consists of four themes, which really do not look as if they were made to dwell together. Let the reader convince himself:



At the end of the piece the composer brings them all four forward, and the answer to no one of them is wanting. The union of imitation and contrast certainly could go no further.

With such modulation, full of boldness and of genius, with such freedom of style and incredible power of combination, with themes so opposite in character and outlines, with an orchestral accompaniment, in fine, consisting of [illegible]

them to twenty [?] ... instruments after Mozart's manner the Fugue must naturally have expanded its effects and rendered itself applicable far beyond the almost limits ever dreamed of by the contrapuntists old and new. The fugue is no longer the mere abstract expression of mere art of counterpoint; it can become picture, translate itself into scene, paint a battle or anything that is positive, without any danger of falling into that kind of music which requires a programme.

To keep to one example, what then is the finale in the Symphony in C, which dazzles him who read and studies the hearer dizzy? It seems to me, that the *Allegro* is the sequel to the *Grave* (representing the emerging of *Order* out of Chaos) with which "The Creation" of Haydn begins. Light has illumined the abyss; the laws of creation are in full force; suddenly the elements, indignant at the new yoke, attempt a gigantic revolution to win back the old anarchy. Fire, Air, Earth and Water one by one desert their appointed places and commingle in the vortex, in which the germinating Order seems to sink forever; a sublime spectacle to contemplate, like every great rebellion of matter against mind, its ruler. But the propensity to relapse into chaos has been frozen; it serves, like order itself, the final ends of the eternal wisdom. The elemental forces may melt into one inextricable mass (the fugued portions of the piece), but they hear a voice which calls to them "Thus far and no farther" and in a moment all is disentangled, and the young universe comes forth victorious and beautiful from the midst of this frightful confusion (the portions composed in the melodic style upon the same motives.)

Here we see the fugued style come out from the psychologically included in and abstract expression, within which it had so far confined itself; and by its union with the simple style produce splendid analogies, to which neither the one nor the other could have attained singly. *In this way* Mozart seems to us the last word of the Flemish school, the greatest tendency of musical Art. Bach, who perfected the *Fugue* so far as it was possible within the strict limits and the partly conventional forms, which the contrapuntists of the seventeenth century had prescribed to him, lifted the style to a very lofty height of grandeur and of science. Our hero enhanced this grandeur and this science by the wonders of his orchestral accompaniment and by the expansion which he gave to the principles of contrast. He understood how to make the fugue on the highest degree melodious and expressive while he made it free. The old scholastic would have in pieces in his hands, and out of its ruins sprang his last and richest treasure, the queen of fugues, the work of works, the overture to *Zauberflöte*.

* * * We have recognized a material analogy in this Finale, with the ways which Haydn has adopted in the *Introduction* to the *Creation*. But all musical resemblances of this sort necessarily have their roots in a psychological analogy, inasmuch as the phenomena of the soul always find their correspondences in the phenomena of the outward world; accordingly in the *Finale* we may find the triumph of Order in the final supremacy of a thought, but wavers for a time amid the many and the formidable images hanging [?] at once. From lyrical enthusiasm the poet has passed into the state of ecstasy and clairvoyance; what he at first related, he now sees; his power of will, at first active and full of thought, becomes passive and mechanical; he seems to obey an influence from without, which subjugates, transports him, carries it him with vast illusions and whispers in his words, of which he is the mere echo. The human event, which he has been glorifying transforms itself into the *second sight* of the poet with the whole series of causes that have induced it, with the whole chain of consequences that must spring out of it; the past, the present and the future appear to him united yet clearly distinguishable, in the indivisible point in which they come in mutual contact, to reproduce each other and thus die. The mind yields itself to contemplation of the divine origin and foreordination of events, of the motive springs and directions, of *forces and counter-forces*, of the cooperation and the conflict of sympathetic and hostile influences, of the whole wonderful mechanism, in which at first it is aware of nothing but a vast, inexplicable confusion resolving into the form, according to one first analogy of moral order.

We see that nothing yields itself to interpretation more than the ideal meaning of pure music, and especially the meaning of a *Fugue*. Every one can explain it to himself in his own way, according to the chance the image which the hearing may chance to awaken in him. But whatever interpretation one may give to the Finale of our Symphony all will agree in one thing, that it will dazzle those who see it (*in notes*) and that it must make dizzy those who hear it; a dizziness of wonder and enchantment. One must needs hear the music to believe it possible; it seems not to be, if studied with the eyes.

An impartial but timid criticism might perhaps ask, whether Mozart has not exceeded his genius in this singular composition, in order as he may to be gigantic and sublime; whether we do not find in it an excess of boldness and transporting power; an excess of combinations and figures, of learned harmony and canon, a monstrous largeness in the laying out of the plan and details of the piece, a feeling of attention even to weariness, an overloading for the ear, and now and then an obvious and culpable contempt of the rules which still stand in force? The reader may be one who would refuse, with the whole force of his conviction and his musical sympathies, to join in such a judgment. Does not this music give one all that he can properly demand of it? Is it not in fact on one tenor of the sacred, which moves almost like delirium, denoting a degree of intellectual clairvoyance foreign to the normal state of man? Is it not that tremendous and eccentric power of thought, that shatters all his own forms of speech to remember them in new words, new constructions, like the things themselves which the poet has to say to us? Is it not in a word, the Dithyramb raised by music to its highest efficacy? In our view the Fugue in C is the masterwork of Mozart in the Symphonic kind and the highest expression of the kind itself, *the highest standpoint*. It is also the last effort of our hero in this branch of Art. Since Mozart could no further go, he composed no more Symphonies, and left to his followers the glory of lifting this kind even to the Drama, and of characterizing these productions by descriptive titles which the heavens never could have thought of.

[The author here proceeds to draw the often rising proclamation of Beethoven, in which we will not follow him. It is quite as remarkable as his appreciation of Mozart, and quite as blind as that is (to borrow his own word) "clairvoyant."—Ed.]

The Welsh Eisteddfod.

The origin of the Eisteddfod, or Congress of Bards, cannot be estimated with any degree of certainty. The general voice of the learned, however, places it in the time of Gruffydd ab Cynan, who was famous for encouraging poetry and music. About the year 1100, this Prince, seized a number of the most accomplished musicians from Ireland to assist him in forming a code of laws for reforming, he managed and correcting the art and practice of the Welsh bards who happened for a long time had indulged in the worst licentiousness always. Prince Gruffydd was Irish by birth, and had a natural leaning towards the music of his country; but in none of the annals of Welsh society can be satisfactorily traced at so early a date than his reign, and to the 24 measures of instrumental music conformable to the laws of harmony were proposed and settled at a congress at which he presided more than all some show of reason. It is for this the merit of having increased the most ancient and beautiful of the tunes attributed to Cambria, and of having thus introduced the art of written music in contradistinction to that of simple improvisation. A further coloring is given to this presumption by the strong resemblance in style between the oldest Welsh and Irish tunes, and by the frequent employment of the minor mode in both. The question now is impossible to decide, nor has it any direct influence on the real statement of the Eisteddfod, which was a triennial assembly of the bards for regulating and amending the laws of poetry and music; conferring degrees on their professors, and resolving on the rules of chief bard, the successful candidate for which occupied the chair of the Eisteddfod, a seat more worthy and skilful one himself should be found to displace him. These meetings, so early 1100, were held at Aberffraw, the Royal seat of the Princes of North Wales, at Dinevawr, the castle of the Princes of South Wales, and at Mathravel, the residence of the Princes of Powys. Notice of the Eisteddfod was publicly announced a year and a day in advance. Twelve umpires were selected by the candidates. These umpires were all ... in the Welsh ... in poetry, music and heraldry. It was their office to propose a subject for the bards to sing upon in any of the 24 metres, satire, personal abuse, and amorous effusions being forbidden. The bards were allowed a certain time to compose their poem, in place of some ... they recited or executed ... before the umpires. The unsuccessful candidates were obliged to acknowledge their defeat in writing and to pay homage and fees to the victor, who was installed forthwith in the chair of the Eisteddfod as supreme head of his art. The personal attendance of the Prince at the meetings and the liberal conditions imposed upon the candidates rendered the bardic honor a great distinction. Before the musical bard could claim to be drawn, the highest and ..., he was compelled to study three years as a neophyte, three as a graduate, and three as a bachelor; at the end of which period he was styled *Dysgybl Dysgyblaidd* or Master of Music. The fourth and last degree, that of Doctor (*Pencerdd Athraw*) was obtained after three years further application. A bard thus distinguished was expected to know 40 colons, 4 cadences 20 *cyfeirdd*, a *cwlwm* 24 measures and a *gosteg*, to understand all the subtleties and modulations of harmony, especially the 24 measures; and to explain them as they were written in the *Llyfr Dosparth* or book of musical divisions, to compose canons which practised bards should be unable to criticise; and to describe all the properties, dormant and sub-dormant notes, diatonic notes, data, or 4 changes, and every change of movement through the various keys. The *cwlwm* was a symmetrical piece of music with words; the *colon*, a fundamental subject or theme; the *cyfeirdd* a composition in harmony (or parts); the *cadenza* "masterly" piece of music (a somewhat vague definition); the *caniad* a song or tune; the *gosteg*, a prelude or overture. Thus every doctor, to be worthy of his diploma, was forced to exert himself in the composition of a tune, or rather to labor and ingenuity which now-a-days would puzzle the Eisteddfod men of any acquirements.

If the doctor was a harper he was supposed to know the three "famous" measures and the three "sea" measures, and to be able to play them in such a faultless manner that the established doctors should unanimously pronounce him competent as a performer, a composer, and a teacher. The *caniad* appear to have been the most elaborate and perfect pieces of

music. The term "Eisteddfod" sometimes applied were equal to the term referred to [illegible] subjects; the three term applied were equal to the four [illegible] "one only" pieces. What originally [illegible] their powers, or what kind of pieces they were, it is impossible to make out; the memory of the bardic blessings have left them enveloped in obscurity. As there appears to have been a prescribed number of such, so many suppose them to be as *formulae*, resorted to the distinguishing of the bards were [illegible] to adapt as the basis of their own compositions; and hence we may say that the Welsh, and all their boasted *genius* for music, like the Scotch and Irish, trusted to a long succession of [illegible], but the art generally where they found it. They produced a great many tunes of [illegible], and the names of their authors and the dates of their compositions may only be guessed at through the [illegible] of the [illegible]. It is probably those ones are for the most part would accommodate them to would please an antiquity [illegible]. Amidst a [illegible] originality of style the [illegible] of attempting any national [illegible], the majority of them is a powerful argument against those who [illegible] that the early bards were [illegible] of counterpoint and harmony. All that the most assiduous exploration has been enabled to make out of the subject of the past [illegible] to establish the shadow of a shade the other way. If the Welsh knew harmony at all, it must be a harmony of the rudest kind. It is not too confidently [illegible] that they were considered skill in choruses in [illegible] but with the difference, we have seen no ancient specimens of their earlier music which seem to agree with the opinion. The Llyfr Ddysgeidiaeth, which contained all the acknowledged principles of the art, is what the Welsh [illegible] as a [illegible] for music flourishing period might have afforded such; these musicians [illegible] by the [illegible].

From what we have adduced, which at first sight would appear a great deal, it may be gathered that it rises to the highest musical doctrines recorded on the part of the aspiring bards, it is more sufficient to be known by heart a certain number of *formulae* [illegible] *formulae*, and always sufficient to be able to pronounce in the compass [illegible] of one sound, or, in fact, or if an instrument, to play these formulae upon the harp, the only instrument hardly esteemed by the bards, and considered the pipe, the most [illegible] three-stringed harp, and the tabor which [illegible] played, with a somewhat [illegible] influence. It is history of both of music we [illegible] and Church, the [illegible] and they are so as well as cheap, [illegible] and [illegible] [illegible] the [illegible] are regarded as a corruption of the ancient [illegible], but if we are to reverse Giraldus Cambrensis, secretary to Henry II, who wrote a Welsh [illegible] in the century [illegible] to one [illegible] [illegible] or at least they having begun and ended in the key. Giraldus [illegible] the [illegible] did not sing in unison like the musicians of other countries, but in parts. We [illegible] that [illegible] however, [illegible] are merely the necessity of Giraldus as the capability of judging. His own account leaves no [illegible] of [illegible]. He says (according to Edward Jones, author of the *Musical and Poetical Relicks of the Welsh Bards*, as an [illegible] of [illegible] of Welsh music), "In a company of singers, as many different parts and voices are heard as there are performers, who all at length unite with organic melody in one consonance and the soft sweetness of B flat." That there should be as many "voices" as performers depended, we presume, on the self-ignorance and ability of the singers to make themselves [illegible], but that there should be so many parts to [illegible] another other. We are aware that Tallis, Bird, or Bull wrote in some in 40 parts, as a feat of skill, but we never heard of any body of singers attempting to [illegible], as any set of [illegible] [illegible] to hear it, as a trial of endurance. To write closely in four parts requires the most profound acquaintance with the laws of counterpoint, and the highest facility in their application—while some, that [illegible] parts renders good harmony impossible and so [illegible] [illegible] and confusion. We very much doubt whether the Welsh bards were a bit more skilled in part-writing than the Greeks, and we are quite sure that the excited Giraldus was perfectly ignorant of the matter. What he could discover "softer and sweeter" in B flat than in any other single note, moreover, we are at a loss to decide. It is a pity he did not attempt to explain his sensations more minutely.

One of the earliest and most famous Eisteddfods was that held by Rhys ab Gruffydd, Prince of South Wales, in 1177 at Cardigan, where, in a friendly contention, the poetical bards of the north, and the minstrel bards of the south, were the victorious. At this assembly the most extensive privileges and franchises were conferred upon the bards. Music seems to have attained the highest perfection, according to Welsh authors, in the course of the 12th century and by means of the Eisteddfod was preserved from degeneration until the death of the last Llewelyn, and the imputed massacre of the bards by Edward I. in 1284—an event commemorated by the poet Gray in one of his most celebrated pieces. From that period until the year 1400 no record of the Eisteddfod was there. The bards appear to have devoted themselves particularly to inciting every rich and powerful chieftain [illegible] of [illegible] its [illegible] the [illegible] to be presumed the same family of the Welsh in tracing their descent to the remotest antiquity. The warlike deeds of the famous Owain Glyndwr gave a momentary revival to the spirit of the bards, and some poetry dedicated to that mystic hero, whose name [illegible] been made familiar in the mouths of men by Shakespeare, the bard of all countries, is still extant. But it was Henry VII, a Tudor, and a liberal patron of the bards, who revived the Eisteddfod, after a lengthened period of [illegible], and on the 26th of July 1523, Henry VIII. [illegible] the proclamation of poetry and music, [illegible] Eisteddfod held at Caerwys, in the county of Flint, "according to the old statute [illegible] [illegible] Gruffydd ab Cynan, Prince of Aberffraw." Again, after a long interval, Queen Elizabeth appointed commissioners to assemble an Eisteddfod, at the same place, in 1568, when Symwnt Vychan was created the chief bard. The same commissioners summoned another in 1581. At these meetings the skilled bards were [illegible] to their rights, and to [illegible] [illegible] the "not worthy" were commanded, on pain of being "apprehended and punished as vagabonds," to betake themselves to "some honest labor and [illegible] [illegible]." How wo [illegible] a statute be received in these days, when a [illegible] of [illegible] [illegible] and every degree [illegible] [illegible] their competency, or incompetency, without some [illegible]. It is probable that one or two further Eisteddfods were held in Elizabeth's reign, but the last Welsh harper of any celebrity, whose name we find recorded, was [illegible], of Glamorgan, who died at Keston in 1587. In the reign of George II., we read of one Powel, a Welsh harper, with whom the great composer Handel was so [illegible] that he wrote [illegible] for him, and [illegible] [illegible] harps [illegible], although, in some of his oratorios, he [illegible] use of the [illegible]. Can this Powel be the same as the Powell of whom we once had occasion to speak in a history of the Festivals of the Three Choirs of Worcester, Hereford, and Gloucester? The [illegible] of [illegible] for the Eisteddfod was [illegible] by Elizabeth in 1581 from which period until 1789 the Congress of Bards was discontinued. In that year, however, some influential gentlemen of Wales, with considerable exertions, succeeded in making the [illegible] celebration of an Eisteddfod as held at Caerwys, and premiums were offered to the most skilful competitors. Since then the institution has been maintained with few interruptions in the chief towns of the Principality by its votaries. About 30 years ago Mr Parry (Bardd Alaw) made the experiment at Denbigh of uniting some of the modern attractions of music with the ancient ceremony of the Eisteddfod. He was violently opposed by the mediæval Welsh party and of course by the Welsh musicians, who preferred keeping the matter in their own hands. He effected his purpose, however, after some pains. Italian and also English were among the singers, and a selection of sacred and secular music was performed, in which these celebrated vocalists were [illegible] by an ample orchestra and chorus. The innovation was rewarded by complete success, and the only wonder is that Mr Parry's example has not sooner led to good results.—*London Musical World*.

Cheap Music.

(From the London Orchestra.)

Among the many instances of cheap production within the last forty years, there is hardly any more conspicuous than that of printed music. It is, likewise, moreover, this peculiar feature, that whereas in most articles which have been greatly reduced in price, cheapness and inferiority are combined, in the supply of musical works the best and most classical are procured at the least cost. A Vocal Score of the "*Messiah*," which originally cost two guineas, can now be procured for a shilling; while the half-crown ballad of old is nearly marked at less than three or four shillings and is actually sold to the public at half that price. The trading production in vogue is fashionable; [illegible] [illegible] the [illegible] cheapened, but the true lover of the art may indulge his taste at less than a tenth of the expenditure formerly necessary.

There are still, we believe, one or two old publishing houses who rejoice in a limited clientele who pay the full marked price for the music they purchase; and the accounts of some few antiquated Societies are swelled by the music supplied to their [illegible] being charged at the rate [illegible] on them [illegible] paper; but, as a rule, no one now thinks of paying more than the "half-price" at which music used formerly to be supplied to professors alone. The commencement of this reduction dates from about the reign of our Sailor King, when those who wished to economise were accustomed to purchase "new music at half-price" of a publisher named Wheeler in Soho-square. [illegible] publications were mostly non-copyright, were incorrectly engraved, and badly printed; but he drove a thriving trade for some time. [illegible] success brought another publisher into the field—a Mr Walker—in the same locality. Mr Walker was an educated man, and a man of taste; he was also an author, and the romance of "The Three Spaniards," at existing as the most sensational novel of the present day, was a marvellous favorite in the old circulating libraries. Walker produced a much better article than Wheeler; more correctly engraved, and with better paper and printing. His chief success lay in books of airs from Italian operas, easily and effectively arranged by Diabelli and others. These would be looked upon as contemptible in the present day, but they suited the powers and tastes of the bulk of pianoforte players of the time, and were the chief means—in the dearth of operatic barrel organs and music halls—by which Italian opera airs became known to the public.

In Sacred Music Mr Vincent Novello, whose influence in that department was [illegible] [illegible] to [illegible] and [illegible], [illegible] on abandoning the "half-price" system, and reduced the marked rate on the title-pages very considerably; the step was unpopular for a time with the profession, who feared their profits reduced, while the increased sale amply compensated the publisher for what was practically but a very slight reduction to him. The public, however, were great gainers, though the [illegible] were [illegible] [illegible] by indications of the "Reduced Price," a practice still in some cases continued by the present firm.

In a totally different direction, a movement was progressing which has had the greatest influence in rendering cheap music available for the masses. Moveable types had been in use in England and Holland for music printing from the early part of the [illegible] century, but they were exceedingly ugly and only available for the simplest kinds of vocal music. This method had been greatly improved [illegible] in Germany, and one or two of the German founts had been brought to England. The result is the early numbers of the celebrated "*Harmonicon*" was printed from one of these founts, which was subsequently entirely remodelled by Mr Clowes and rendered more available for general use. Three important serial works printed from this fount were published at one time, the "*Musical*," intended to inaugurate a complete edition of Handel's works, by Messrs Jones & Co. of Finsbury Pavement; "Sacred Minstrelsy," by Parker; and "The Musical Library" by Charles Knight. Both the last-named were under the supervision of Mr Ayrton, and contained excellent selections of music free of a somewhat too fragmentary character. At that time, however, the class to whom these works appealed were by no means inclined for large doses of classical music; and it was perhaps [illegible] to the weakness of the attempts that Beethoven, Spohr, Mendelssohn, Haendel and others were tolerated at all.

None of these three works achieved any permanent success. Handel's works reached only "*The Messiah*" and "*Acis and Galatea*," and some years afterwards, when Mr Surman [illegible] "*Judas Maccabæus*," and commenced "*Samson*" and "*Jephtha*," neither of which, however, got beyond the first number. The "Sacred Minstrelsy" reached only two volumes, and Mr Knight's work came to an end after eight volumes—four instrumental and four vocal—had been published.

Shortly after this period, Mr Davidson of Whitefriars paid much at a very low rate sheet music printed from moveable types, with great success. Pains were taken to fit the public taste, and though not being confined to any particular school, and among merely as profitable that [illegible] well the sale [illegible] was successful, and to this day his publications have a constant sale.

The circulation of these several works made known, however, the great advantage of using types instead of pewter plates where large numbers were required, and from that time the use of the former method has been continually increasing, enabling the production of standard compositions at a price ludicrously low as compared with that of the same works printed from engraved plates.

We have no space to chronicle the cheap publications of following years, and we therefore pass on to the present time. The large publishing houses have been always reluctant to cultivate cheapness but Messrs Boosey took a leap in the dark in the [illegible]

Digitized by Google

[illegible] of their "Musical Cabinet," and have no doubt been rewarded at the happy result. It generally needs but a leader to take all the music publishers in the same direction, yet only Messrs. Chappell followed the example for a long time. Though Chappell's "Musical Magazine" has hardly been as successful as the other contemporary, there can be no doubt that generally it has been a success. Such publications make quantity and bulk their chief ground of appeal to the public, a dangerous plan where occasional failure is possible; for in many cases the last issue [illegible] of their issue [illegible] of others. The quantity of paper and printing in some of these works is enormous for the shilling which buys it. It has been quite needless, also, except for the purpose of [illegible] competition. Another large publishing house, however, has now taken the field in the same cause, and Cramer and Co. having laid the public under heavy obligations by reducing the price of [illegible] [illegible] [illegible] [illegible] supply of cheap [illegible]. Availing themselves of the type and printing with which they have printed [illegible] edition of Cramer's "Pianoforte Tutor" at a tenth of its original cost, making it the first number of a [illegible] "Educational Course," which [illegible] [illegible] [illegible] one of the [illegible] works of modern times. The [illegible] to be provided for at a half the price of Boosey and Chappell's works they have already produced their "Vocal Gems," of which more may be learned in our advertising columns. And much more is promised in the same direction.

Of cheap Psalm and Hymn Books the same [illegible] and some hesitation [illegible] the chance offered and succeeded at the impossibility of finding a really good one. The one which now [illegible] the largest run are "Merrow" and "Hymns Ancient and Modern," [illegible] would be difficult to find a worse Hymn book than the one, or a worse Tune book than the other. We fear there is no speedy hope of the want of a really good book being supplied.

There is a sub-heading on our subject to which we have not even alluded, [illegible] to the excellent collections published under Mr. Hullah's auspices, and to much scattered part music spread and sent in [illegible] cheap form. The cheap publications of the Tonic Sol-fa schools [illegible] [illegible]. We hope to return to the consideration of these and other matters on a future occasion. In the interim we may congratulate the general public—and the public [illegible] [illegible] on at the amount of healthy and available material which modern times—unlike the cheapy City clerks—quite independent of any projected Cheap Reading Company and which promises to increase in quality in proportion as its [illegible] is increased.

Dr. Louis Veron.

The world of celebrities and literature has lost a [illegible] of art in its widest and most various forms—[illegible] were the attributes of Dr. Louis Veron, the Frenchman who has just closed a long and eventful career, that he might [illegible] the story of adventure as a [illegible] [illegible] that had not [illegible] [illegible] [illegible]. And there he was a Frenchman and a Parisian [illegible] [illegible] [illegible]. In order to tell Veron's eventful career [illegible] A physician, a quack, a [illegible] manager, a [illegible] [illegible] the keen favourer of the success of Napoleon's schemes, the supporter of the coup d'état, the zealous champion of the Emperor, a [illegible] and a protector, and the promoter of Meyerbeer in the French public [illegible] [illegible] [illegible] [illegible] more [illegible] [illegible] [illegible]? What many were, a Frenchman, and a young Frenchman too from a [illegible] [illegible] thirty years to be [illegible] of [illegible], opera houses, [illegible] and [illegible] keep [illegible] [illegible] and retire with a modest fortune of £200,000! But Veron did this, and [illegible] [illegible] expected and—[illegible] [illegible] [illegible] height of [illegible] in the [illegible]. His start was made by marrying the widow of a [illegible] [illegible]—the pâte Regnault—he then being a [illegible] [illegible]. He had gone nothing [illegible] [illegible], beyond which [illegible] [illegible] [illegible] [illegible] his marriage with the [illegible] widow gave him the first start. On the [illegible] he invested those [illegible] [illegible] which afterwards secured [illegible] [illegible] [illegible] he pulled out [illegible] the pâte with [illegible] [illegible] and today by [illegible] [illegible]. So much would have contented most [illegible] men, not Veron. He forsook medicine and went in for journalism, accepted an editorship and became a pal-

Moure. He founded the Revue de Paris; joined the Constitutionnel; introduced Halévy to the world by giving his works first light in the columns of the Revue. What bold and brilliant service he did in this arena can scarcely be measured; what warfare carried into the camp of the critics, what royal [illegible] [illegible] against [illegible] journalism, what breakings of ice and fierce against England, cannot be accurately determined, for much of Veron's writing was ephemeral—aided the stream of its power. But Fortune gave him a large [illegible] for bringing out Italian [illegible] [illegible] the [illegible] [illegible] introducing to the world Meyerbeer and Taglioni. Successful as he had been a medicine and [illegible], he [illegible] equally well in the career of [illegible] management. It is a [illegible] [illegible] [illegible] a special career in the records of [illegible] art. In 1831 he became manager of the French Opera and the [illegible] [illegible] [illegible] [illegible] through the [illegible] [illegible] to Nassau [illegible] [illegible] brought out Halévy's "Juive" [illegible] "Huguenots" and "Robert le Diable"—[illegible] La Sylphide [illegible] [illegible] [illegible] Nourrit and [illegible] [illegible]. Few years of these [illegible] labors, and he retired of opera management, not not before he [illegible] [illegible] [illegible] a fortune or [illegible]. Then living [illegible] [illegible] [illegible] In Assembly and [illegible] [illegible] [illegible] M. Thiers, in the Constitutionnel, [illegible] fought for the Opposition; but after [illegible] [illegible] [illegible] [illegible] [illegible] he turned the other [illegible]—the [illegible] Emperor [illegible] [illegible] M. Thiers overboard and [illegible] [illegible] [illegible] the approaching Empire. After [illegible] Napoleon was [illegible] Veron's services remained unrewarded, and in despair he abandoned politics and threw himself [illegible] [illegible] a Frenchman's and a [illegible] [illegible] [illegible] [illegible] patronage. He became a [illegible] [illegible] [illegible] so he had once [illegible] [illegible] [illegible] [illegible] [illegible] of the [illegible] of a [illegible] of the [illegible] of France. [illegible] [illegible] [illegible] [illegible] he expended from [illegible] [illegible] [illegible] [illegible] [illegible]. [illegible] [illegible] [illegible] [illegible] [illegible] and anecdotes were countless. In this peaceful manner he passed all Saturday last, when surrounded by friends and [illegible] [illegible] [illegible] [illegible] he received the last [illegible] of the Church and calmly died. His career was [illegible] that of a Frenchman—[illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] wherever he undertook. His [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] brought him [illegible] brought him money, the money brought him opportunity in the [illegible] of a [illegible], [illegible] [illegible] [illegible] [illegible] in [illegible] [illegible] a few years [illegible] [illegible] [illegible]. Each step was a rung in the ladder which led to enviable notoriety [illegible] to fame [illegible] [illegible] and if we measure Veron's life by the service he performed to the musical art, we shall find that it achieved results which can never be [illegible].—Orchestra.

(From Once a Week.)

Charles Gounod.

Whilst the growing favourable of "Romeo and Juliette" is still fresh in the public mind, [illegible] may we come a sketch of the life of [illegible] [illegible]—a man [illegible] [illegible] [illegible] [illegible] been achieved in the face of many [illegible] [illegible], and [illegible], in the treatment of the [illegible] [illegible] of Shakespeare has been very [illegible] [illegible] [illegible] [illegible] the masterpiece of Goethe. Charles François Gounod was born in Paris, June 17, [illegible]. He studied counterpoint at the Conservatoire under Halévy, the [illegible] and [illegible] of "La Juive," and received [illegible] in [illegible] composition first from Lesueur, and afterwards from Paër. In 1839 he carried off a second prize at the [illegible], and in 1839 obtained the [illegible] [illegible] for his cantata "Fernand." Being chosen in consequence of his [illegible] [illegible] [illegible] he proceeded to Rome and devoted himself to a careful study of ecclesiastical music. In 1843 Gounod [illegible] Vienna, and had performed, in the Church of St. Paul, a mass in the style of Palestrina, for voices only. Returning to Paris, he was appointed maître de chapelle to the church of the [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] and until 1851 remained in comparative obscurity, it having been announced that he had taken holy orders. [illegible] [illegible] [illegible] [illegible] in the Athenaeum [illegible] [illegible] [illegible] [illegible] [illegible] to M. Viardot, the author of [illegible] [illegible] works on art subjects, [illegible] [illegible] a concert given at St. Martin's Hall [illegible] [illegible] [illegible] of [illegible] compositions by an obscure [illegible] [illegible] Gounod. The writer stated that the [illegible] [illegible] [illegible] of no other composer, ancient or modern, either by its form, its melody or

its harmony; that it was not new, if by such a term was meant [illegible] or [illegible], and yet old in the sense of dry and stiff; but that it was the work of an accomplished artist, and the poetry of a new poet. He then proceeded to remark that an evident and real impression had been produced upon the audience, but that it was from the music itself, and not from the reception accorded to it, that he felt justified in predicting for its author a far from common career. The paper from which the above is quoted was inserted in the Gazette Musicale de Paris, January [illegible] [illegible], and aroused the more curiosity [illegible] [illegible]

"Sappho," his first attempt at a [illegible] composition, was then [illegible] and [illegible] to be produced at the Opera. On April [illegible] of the same year it was performed for the first time, but its success was not equal to that anticipated for it by the composer's friends alone, in [illegible] [illegible] [illegible] [illegible], it [illegible] [illegible] [illegible] of [illegible] [illegible] [illegible] [illegible], a [illegible] [illegible] of conventional forms, an [illegible] of stage effect, and a want of [illegible] of [illegible] in the [illegible]. In plain language, "Sappho" was a failure, but [illegible] [illegible] [illegible] [illegible] the entire work, and in latest [illegible] [illegible] a brilliant [illegible], convinced [illegible] critics that M. Gounod might safely [illegible] [illegible] [illegible] [illegible]. In 1852 some [illegible] [illegible] for "Ulysse," a tragedy by M. Ponsard, were performed at the Théâtre Français. They were also performed in London about a [illegible] [illegible] for the benefit of the University College Hospital. The composer [illegible] [illegible] [illegible] [illegible] [illegible], either by [illegible] of the [illegible] or by [illegible] [illegible]. [illegible] [illegible] [illegible] [illegible] was [illegible] and the chorus "[illegible] [illegible]" was the only one by which any [illegible] impression was made in London or Paris.

In "La Nonne Sanglante," a grand opera produced for the first time on 18th October, 1854, it was [illegible] [illegible] that M. Gounod had made [illegible] [illegible] as a dramatic composer, especially in respect to arrangement of [illegible] and instrumental [illegible]. On the [illegible] it was [illegible] and in parts decidedly weak. The features of [illegible] comprised a [illegible] in the last [illegible] [illegible] the whole of the second act, and an air and duet in the third act. "La Nonne Sanglante" was performed [illegible] [illegible] and was succeeded by [illegible] [illegible] [illegible] [illegible] a setting of Molière's "Le Médecin malgré lui," produced at the Théâtre Lyrique in [illegible] and [illegible] [illegible] the [illegible]. The score [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] the [illegible] of the first act, an [illegible] chorus of wood-cutters [illegible] [illegible] and [illegible] [illegible] [illegible] song for the [illegible] [illegible] [illegible] [illegible] [illegible] passages, and a [illegible] [illegible] satisfactory overture. The instrumentation is charming throughout, but [illegible] [illegible] [illegible] constructed, and an affectation of antiquated forms [illegible] the flow of graceful and expressive melody. More than once [illegible] we meet a [illegible] [illegible] of the [illegible] [illegible] "Faust," and were the comedy more accessible to operatic treatment "Le Médecin malgré lui" [illegible] [illegible] [illegible] and "The Mock Doctor" [illegible] achieved a greater measure of success than it enjoyed.

On the 19th March, 1859, "Faust" was produced at the Théâtre Lyrique in Paris, but by [illegible] [illegible] with the success to which its merits entitled it. The French public seems slow to appreciate [illegible] [illegible] [illegible] phases, and the verdict of Germany was required before Gounod's masterpiece could be accorded a genuine welcome.

"Philémon et Baucis," a three-act opera, performed for the first time at the Théâtre Lyrique on the [illegible] February 1860, [illegible] a [illegible] [illegible] chorus of Bacchantes, frequently performed at the late Mr. Alfred Mellon's promenade concerts and a few other agreeable morceaux [illegible] [illegible] known; but the subject of the drama is [illegible] and real inspiration is less apparent in this work than in most others from the same pen.

"La Reine de Saba," a grand opera with a [illegible] [illegible] has never succeeded anywhere. It contains many [illegible] features of [illegible] and as regards [illegible] [illegible] [illegible], [illegible] [illegible] [illegible] superior to "Faust." It has occasionally been performed in a [illegible] form at the Crystal Palace [illegible] [illegible] [illegible] [illegible], and [illegible] [illegible] "Irene." It includes a magnificent march and [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] ballet music, and one [illegible] [illegible] choruses. As a whole, however, it is deficient in variety, a fault chiefly referable to the character of the [illegible].

In 1864 "Mirella," an Italian version of the French "Mireille," [illegible] by M. Michel Carré from the pastoral "Mirèio," was produced with partial success at Her Majesty's Theatre. The [illegible] [illegible] of [illegible] by the author never became popular, and the [illegible] [illegible] [illegible] [illegible] [illegible], and some of [illegible] [illegible] [illegible] proved [illegible] brilliant

In Paris "Mireille" was afterwards compressed, and brought out with some success in a three-act form; but it has been a stranger to London since the season of its first performance.

M. Gounod, as we have already stated, originally gave his attention to church music, a style of composition that he has turned to account largely in [illegible] and "Faust," and more sparingly in "Mireille." He is the author of masses, psalms, and motets for a single or double chorus, for voices alone, or combined with the orchestra. The grand mass of St. Cecilia has established its claims as a favorite both in London and the provinces, [illegible] with organ and harp accompaniment being given periodically at one of the fashionable west-end churches. "Tobie," a "sacred drama," a setting of the psalm "By the waters of Babylon," and some minor pieces, were performed for the first time in England a little less than a year ago, but without creating any favourable impression.

In his dramatic compositions the author of "Faust" exhibits considerable variety, rich and luminous orchestral colouring, [illegible] powerful choral effects and a remarkable spirit of poetry. His recitative is usually expressive, but he fails as regards breadth of form, and dramatic [illegible]. His melody is [illegible], but seldom strikingly original; conventional forms are to a certain extent disregarded, and there is an evident distaste for the elaborate finales affected by writers of the Rossinian school. In "Roméo et Juliette" appears the adoption of a theory indicated in "Faust" and "La Reine de Saba," and exhibited with so very pleasing results in the "Lohengrin" and "Tristan and Isolde" of Richard Wagner. The [illegible] of the future is the subordination of sound and the other arts to poetry, a doctrine [illegible] illustrated in the second and fifth acts of M. Gounod's latest opera.

It may be added, in conclusion, that the subject of our sketch married one of the daughters of the late M. Zimmermann. In 1852 he became manager of the "Orphéon," a choral [illegible] of the Communal Musical Schools in Paris, but he has [illegible] resigned his post [illegible] to composition. A new comic opera, [illegible] by him a year or two ago, has not yet been completed; and it is a matter [illegible] to learn that M. Gounod should now be [illegible] his energies on a musical drama [illegible] "Francesca di Rimini."

ARTHUR [illegible]

A Musical Wanderer.*

Every one who has travelled during the last forty years through the beautiful country of Thuringia must certainly have met with an old man who belonged, so to speak, to the characteristic figures of the landscape. Many persons may not so much as have heard his name, but merely have carried away with them the recollection of an individual somewhat deranged in mind; others, however, may have made themselves acquainted with the history of "the old Capellmeister," as he was always familiarly called. One thing is very certain: the old man led a restless wandering life, and was everywhere to be found and everywhere at home throughout the length and breadth of Thuringia. In figure he was thin, of medium height, and bent a little forward. Thinly and poorly clad, he went about carrying under his arm a paper parcel, which contained music for sale. His high, broad forehead, and noble features, however, stamped him as no ordinary man, and a closer examination discovered that [illegible] expression of the eye [illegible] a sure sign of previous or present mental derangement, and [illegible] as [illegible]. [illegible] would naturally [illegible] anything of the sort, and if [illegible] he was reminded of it, his blue eyes flashed in a truly [illegible] manner. For forty years the old man wandered [illegible] about Thuringia, besides taking long and [illegible] journeys elsewhere. [illegible] in the course of [illegible] of such a striking personage [illegible] were an indispensable part of the landscape. Any one fortunate enough to hear the strange old man, who had [illegible] perhaps, not long before, a piece of bread for a few [illegible]—sitting down [illegible] the organ, could not help feeling that [illegible] genius [illegible]. Such indeed was the case. In his younger years, [illegible] in the full strength of youth, Louis Böhner, for he it was who [illegible] the old Capellmeister, [illegible] among the most remarkable professors of the musical art, and was the object of great [illegible].

Thuringia, in the duchy of Gotha, where he was born on the [illegible] January 1787, was the principal [illegible] during the forty years of his restless wanderings in Thuringia. His first musical studies were pursued under his father, an organist and parish [illegible], and [illegible] in composition [illegible] himself. His attention was directed mostly to the scores of Bach, Fasch, [illegible], [illegible] Haydn and Mozart [illegible] and [illegible] theatrical orchestra. It was not, however, till he went to Erfurt, in his [illegible] year, to attend the Gymnasium there, that he followed any regular plan in his musical studies. Soon after he [illegible] the [illegible] for his [illegible] revealed. The [illegible] of Thuringia was at that time [illegible] in Gotha, [illegible] in order to [illegible] under Spohr's direction. Spohr took a great liking to him, soon perceiving [illegible] of appearing as [illegible] at the Court of Gotha, and very soon the young man had [illegible] music-master. In the year 1808 [illegible] Jena, where he remained two years. [illegible] with [illegible] music and [illegible] the [illegible] the spring of [illegible] his pilgrimage. His great concerts [illegible] towns. At [illegible] more than usually [illegible] to proceed to Vienna, but his place [illegible] his passport and not been [illegible] by the Austrian Ambassador at Dresden, [illegible] at Linz, he returned to Nuremberg. [illegible] with open arms by the friends [illegible] and [illegible] quite at home. He remained in this town [illegible] during which he resided, free from care [illegible] of a friend [illegible] composing and playing in public very [illegible] continued to [illegible] west and more. His works met with the most decided [illegible] and were [illegible] by the leading publishers, such as Breitkopf and Härtel, Hofmeister, etc.

Whether it was that the death of his grandmother and grandmother of his father and mother, and of several of his brothers and sisters, [illegible] in rapid succession, proved too [illegible] a shock for him, or whether [illegible] experience and [illegible] other [illegible] obscured the [illegible] of [illegible] one thing is certain: his [illegible] began more than [illegible] proofs of [illegible] derangement. The [illegible] highly [illegible] by every one [illegible] manner, [illegible] when [illegible] I must [illegible] that, under such [illegible] he was found to be impossible to remain longer by his friend's hospitable hearth, but fled from out into the wide world. Henceforth he never more found repose. At that period [illegible] the Fury of War [illegible] and [illegible] a profession [illegible]. We see [illegible] in his flight, without stopping long anywhere, through Wurtemberg, [illegible] Switzerland, [illegible] and [illegible] larger towns. [illegible] through Wurtemberg and Bavaria, he again reached Leipsic, where he made a long stay. His concerts at the Gewandhaus [illegible] and Gottfried Weber [illegible] the [illegible] Böhner gained [illegible] great honors and considerable sums of money [illegible] to Weimar and Gotha, performing at the Courts of both places. In spite of all the [illegible] his [illegible] and so the overlooking [illegible] with which the [illegible] the [illegible] at Leipsic, [illegible] to remain in Leipsic, [illegible] and [illegible] go forth to seek an [illegible] future.

He proceeded in [illegible] by the way of Frankfort to the Rhine and [illegible] the bold [illegible] beyond the boundaries of Germany. It seemed as though [illegible] were [illegible] for him the [illegible] and [illegible] of Life, but [illegible] would [illegible] it. Böhner first [illegible] his steps to Hamburg. [illegible] Bremen and Oldenburg, whither he made some few trips, he met with [illegible] the [illegible] his great [illegible] and his [illegible] performances. The [illegible] he [illegible] in Hamburg [illegible] him [illegible] and [illegible] his reputation, [illegible] a brilliant welcome [illegible] year in Copenhagen. He [illegible] in the [illegible] and lectures. He [illegible] at Court, and was the King's guest. [illegible] of his [illegible] that we [illegible] the fact of his throwing [illegible] and of [illegible] house [illegible] the most refined [illegible]. All Copenhagen, particularly the female world, had paid him the homage of [illegible] besides [illegible] he [illegible] on that without bag or baggage, and [illegible] long time wandered about on the high roads or in the forests. At length he [illegible] at Copenhagen, and embarked for Rostock. Thence he walked to Schwerin and from Schwerin to Hamburgh. Never until he had [illegible] he did not even then [illegible] a house, but every day walked almost [illegible] Without stopping anywhere he pursued his romantic way through Hanover, [illegible] and Northeim to Gotha, and the reader may conceive [illegible] he [illegible] his luggage, and it included several valuable manuscripts [illegible] him, though [illegible] he had sent it off by the post from Copenhagen. How terrible his journey must have been may be inferred from the fact that once in the neighborhood of Hamburgh he was nearly swallowed up in a swamp, having [illegible] lost his way in a wood, at dead with the [illegible].

From this time he settled in his native town of Tonndorf, if indeed, "settled" is the correct term for it was now that his restless [illegible] up and down Thuringia began [illegible] which lasted almost without interruption from the year 1820 to the year 1860, the year of his death, and [illegible] to be known to both old and young as "the old Capellmeister." There are numerous episodes and anecdotes [illegible] of him during that period. It is [illegible] from many of them [illegible] he suffered more or less from delusions, but in spite of them these spoke the highly gifted artist, who in [illegible] and [illegible] could not entirely forget himself and all around [illegible] the sense of [illegible]. "Full of [illegible]" says his [illegible] friend, [illegible] von der [illegible], "were his [illegible] of [illegible] when [illegible] he frequently could [illegible] for days and nights [illegible] which [illegible] uninterrupted [illegible] Had he not worn the [illegible] of a beggar he might have been [illegible] the most experienced [illegible].

For forty years, that is up to 1860, did he wander thus restlessly about. At the beginning of 1860 (on the 28th of March) he died rather suddenly in Gotha, in consequence of a severe cold caught on one of his peregrinations which he had been induced by [illegible]. His friend, L. Storch, [illegible] in the Gartenlaube. Böhner felt deeply offended because the occasional fits of mental derangement to which he was subject had been too plainly hinted at by his friend. He determined to go to Leipsic for the purpose of persuading the editor of the periodical to [illegible] biography. All the arguments of his friends at Gotha were unavailing to [illegible] from his project. He started, but got no further than Erfurt, whence he was obliged to return to Gotha. After [illegible] his bed for a short time, he expired, [illegible] that report which he did [illegible] in life.

His compositions are numerous. They [illegible] the [illegible] light spirit [illegible] great model, Mozart. [illegible], [illegible] productions, which he sold in manuscript during his wanderings. At any rate, many of his small songs have been [illegible] by [illegible] in Thuringia, [illegible] many [illegible] a Thuringian folk's-song [illegible] him. We will [illegible] only of the [illegible] "[illegible]" etc. [illegible] perhaps, [illegible] what foundation there is for the report that C. M. von Weber borrowed some of the finest melodies in Der Freischütz [illegible] "Bridal Chorus" for instance, from Thuringian folk's-songs [illegible] from Böhner. Though the [illegible] Weber did not reap in [illegible] that does not say that [illegible] of [illegible] might [illegible] retained a [illegible] of his [illegible] reproduced in his own [illegible] have been reproduced at the proper time. Böhner himself [illegible] to have expressed [illegible] on this subject. Many of his orchestral compositions deserve to be rescued from oblivion, [illegible] very [illegible] superior to the mediocre productions with which the managers of our [illegible] Garden Concerts are accustomed to [illegible] us.

Carl Sentz is giving [illegible] orchestral concerts in Philadelphia. The orchestra is large [illegible] and [illegible]. The performance [illegible] of symphonies by Beethoven, Mozart and Haydn, though Wagner sometimes finds a place.

Mendelssohn's Reformation symphony is to be produced in London.

* From the Neue Berliner Musik-Zeitung.

Dwight's Journal of Music.

BOSTON, [illegible] 1867.

Bach's "Magnificat," described by Robert Franz.

(Concluded.)

V.

11. With the "Sicut locutus est" Mary's song of praise is properly ended. But for a more definite rounding off of the *Magnificat*, the verse: "*Gloria Patri, gloria Filio, gloria Spiritui Sancto! Sicut erat in principio, et nunc, et semper, et in secula seculorum. Amen*," is added, each verse summing up the whole in a grand broad feeling.

This concluding piece is divided in its outward structure into two main parts, the first taking the words "*Gloria Patri*," &c., and the second the "*Sicut erat in principio*, (As it was in the beginning) &c. The five chorus parts, accompanied by the orchestra with the exception of the trumpets and drums, which only come in at the "*gloria Spiritui Sancto*" and the organ, break out at first in a short, energetic exclamation: "*Gloria!*" Thereupon the Organ, tasto solo, holds out the deep A as organ-point upon which now an unprecedented tone-picture builds itself up. The Bass followed by the other voice parts at intervals of half a measure, unfolds a short further accompaniment a strongly soaring triplet figure, which, after traversing three bars, plunges into the "gloria Patri" flashing on with super-earthly splendor when the orchestra again falls in with all its might, resuming that loud exclamation. These sweeping events are repeated on the organ-point D again reversing the order in which the voices enter, in the "*gloria Filio*" and then again upon the organ-point B, but with a new motive in the "*gloria Spiritui sancto*."—The voices in the eager rush of their ascent so storm where God seems to tumble over one another until the need of consonancy again unites them upon far-resounding *forte* chords; they seem to wish to take heaven by storm, but to sink upon their knees, not crushed but jubilant, before this eternal splendor. And here right clearly Music claims the power proud to itself alone, of representing highest transcendental moods as a reality; the expressive faculty of other arts is very far from reaching in that direction.

After this introduction follows the second half of the above, with the words: "*Sicut erat in principio, et nunc, et semper et in secula seculorum. Amen.*" Bach here turns back to the opening number of the work letting its leading motive float before us once more in a condensed form. The satisfactory rounding off thus given to the whole work is worthy, in keeping with the preceding scene of perfect beauty.

Having thus subjected each single number of the *Magnificat* to a special consideration with an attempt to show its high worth, it now remains to us to consider the work as a whole. The fuller the discussion has been thus far, the shorter we can afford to make it now.

Each one of Bach's works shows the most consistent and decided mood, one thought, one tone of feeling running through the whole. To our time, pre-occupied so greatly by particulars, it is almost incomprehensible how the old masters, with all their love of detail, knew how to keep the eye always clear and free, so as never to neglect for that the general fundamental relations and their harmonious connection. Those artists' feeling was altogether unitary—a pure, transparent atmosphere spreads itself unclouded over their works; a uniform light, the refraction of the artist's own calm soul, pervades the world, with all its images, of their creation. Nowhere do you perceive aught that is accidental or superfluous; on the contrary each one thing so necessarily conditions every other, that all seems to have sprung as from a common central point. Our *Magnificat* confirms this observation. In all the variety that it affords in single parts, in the most violent contrasts that appear each other in spite of the ever growing climax, there still reigns in the whole a childlike naiveté, which solves all difficulties in its play and in complete unconsciousness dares to attempt the highest and achieves it. Bach was really a whole man, whose sense I [illegible] contradictions; in the detail of his work he loved to bring it together as a [illegible] and crystalline, rejecting everything extraneous so stubbornly with him the largest relations unite in one whole, which suffers nothing inharmonious to bear part in it.

Before such true greatness all criticism ceases; it can only yield itself a tender listener and observer to the wonderful achievements of the Master. If I can answer to negative attributes, be sparingly on such works it may interest to add it all the more positively for that. In this sense we permit ourselves a few passing remarks.

In form the *Magnificat* is distinguished from many other church works of Bach by the particularly concise short form both of the choruses and solo songs. The latter especially show a great precision of contour: if the ground form of the Aria, the true *da capo*, is perceptible, still it appears in few [illegible] than actually worked out. This was partly conditioned by the text, which in the single verses offers but little of occasion; partly by the general course of the work, which in its very nature moves on steadily and depends thereby.—In the same way the choruses, perhaps with the exception of the first, are kept more condensed and compact, and give most valid proof of what self-limitation Bach was capable upon occasion.

The treatment of the vocal parts must be called in general very happy and successful. Nowhere is the singer obliged to make use of the unusual registers of his organ; he can preserve its strength and freshness to the end. The melodies are for the most part easy to take up, always impressive, and thus facilitate an expressive rendering.

The orchestra, likewise, offers no especial difficulties, with the exception of the trumpets, of which to be sure things are expected which our modern technique can no more accomplish, all is convenient of execution.

Accordingly, so far as the work itself is concerned the way is made smooth for bringing it fitly before the world; and we trust that it has only needed these hints to help secure it this its good right. It is certainly high time to work against the whole repertoire by of taste by the revival of these and similar creations of the olden Art. The performance of the Matthew Passion through Mendelssohn was an epoch-making act, which woke to new life the darling child of the Bach Muse lying in the stiff sleep of death: may such deeds soon be done, and in great number, with regard to similar works of the Master! A work of Art first gains its true significance when it can actually exercise before all the world the power which the artist has lent to it. He has done his duty, now let those, who call themselves his followers, do theirs! The public can only be the gainer by such efforts. * * *

Symphony Concerts.

The feasts of great orchestral music now come round again. The Concerts of the Harvard Musical Association, which have won so good a name by keeping up to their mark so truly for two or three years past, began again on Thursday afternoon, Nov. 7, with a larger subscription than before already secured and with prospect of a very interesting season. The programme of the opening Concert, partly by design and partly as a short way out of unexpected difficulties in making up a programme, on account of disappointments in the hope of solo artists, will be an experiment. For once it is proposed to give a regular Sorba programme, after the model of the Symphony Soirées of the Royal Orchestra, which for many years have invariably consisted of two Symphonies and two Overtures,—nothing else. In this case, however, the strain of constant listening to full orchestra (imaginary to a great extent) will be relieved by a choice vocal solo between each Overture and Symphony. Whether such a selection can prove enjoyable to a whole audience depends entirely upon what Symphonies and Overtures are played. They must not be too long, nor "heavy" (in respect of poetry meaning heavy) and they must be well contrasted. These conditions, we think, are answered in the selection of this programme.

PART I.

Overture, "Die Weihe des Hauses," Op. 124	Beethoven.
Tenor Aria from the "Seraglio,"	Mozart.
Symphony in C, ("Jupiter")	"

PART II.

Overture: "In the Highlands,"	Gade.
Songs,	Schubert.
"Scotch" Symphony	Mendelssohn.

Here the course of the first part is of the older classical period in its highest bloom; while that of the second is modern and romantic, in its way also of the best. Both Symphonies have long been popular and always taking with a Boston audience; each is full of life, variety and sparkle in itself; for a good Symphony is not merely one long piece, it is a well contrasted variety of pieces which relieve one another by contrast of rhythm, mood of feeling, colour and whole character;—so much so that a Symphony is in itself the best type of a true programme. It is mere fancy, therefore, when people talk of the monotony of listening to a good Symphony! Besides, a Concerto is in form and length and genius (where it has any) a Symphony; and it is yet in place of the usual piano or violin Concerto that we now put the second Symphony: the only difference being that there is not the extramusical, personal interest about one artist brought virtuoso-like into the foreground.

All of the four pieces are new to these Concerts, and the two Overtures are wholly new to a Boston audience. That by Beethoven, written for the opening of a theatre in Vienna, is exceedingly grand, broad, solemn, almost churchlike

in the beginning with prolonged passages for the first horns, the bassoons, the 'cellos, &c., tasking the full powers of the orchestra, which work themselves up by degrees into an accumulating ... another one, that finds vent in a rapid finale with a vigorous, quaint Handelian sort of theme, that is wrought up contrapuntally together with a second theme. It cannot fail to arouse and please. And it may be interesting to compare this ending of the Beethoven Overture with the Jupiter fugue Finale with four subjects to the Mozart Symphony which follows.

The Gade Overture: "Im Hochland" is a short, delicious, perfectly characteristic and piquant tone-picture,—one of his most genial and happy works; no better prelude could there be, we fancy, to the Scotch Symphony of Mendelssohn. —As for the vocal pieces, the "Cavatina" aria from the "Entführung aus dem Serail," is both as song and orchestral accompaniment about the loveliest and richest of all Mozart's tenor songs, and we believe the person has been found to sing it as it should be sung.

Should the experiment of the two Symphonies take well with the audience, it will afford a capital resource whenever a new plan of programme is urged, once and over again mentioned, by ... the world allow us to hear as many more good Symphonies in the course of the winter; especially would it furnish the long desired opportunity of hearing more of the light and cheerful ones of Father Haydn; one of these would always give good appetite for a Beethoven or one of the more modern.

The matter of the rest of the eight concerts is not yet all determined. Of Symphonies we shall probably have (and perhaps in this order, as small unless there should be two given in one concert) the No. 4, in B flat, of Beethoven; one by Haydn; the D minor again of Schumann; the great one in C by Schubert; another one (in B flat) by Gade; the first (in B flat) by Schumann; and finally the Choral Symphony of Beethoven, which next to reach ... and made too deep an impression last year to leave any excuse for letting such an experience lie unimproved.

Among the list of Overtures will be Cherubini's to Medea, and perhaps some others. CARL ROSA is to prepare for Beethoven's Violin Concerto, which he will no doubt render in as exquisite a style of art as he did that of Mendelssohn. Mr. LEONHARD will play Chopin's E-minor Concerto; Mr. LANG the first of the five Beethoven Concertos, the only one that we have not yet heard. Mozart's Concerto for two pianos will be contributed by Messrs. PARKER and LANG; and there is hope that we shall hear again the great E-flat Concerto of Beethoven, that by Schumann, &c., for we have other masterly interpreters who have these concertos and cannot spare them. Mrs. CARY, too, will give us some more of the sincere, deep melody of Bach and others; and other songs will be announced from time to time; for it is proposed this time to keep the piano-playing within more moderate limits, one piece only in a programme, and that of course with orchestra, and to call in the voice more often if the fine voice, when found, gives out too easy.

Mr. ZERRAHN is earnestly schooling his Orchestra, which will soon be larger and stronger than ever before. Certainly the wind department is materially improved, and the strings will be at least as many and as good as before, and are likely to gain in number and quality as the concerts go on. We shall greatly miss the Quintette Club, to be sure; but they will reassure their places are long. Yet, means will be found to make their places good, even if the Association have to "call spirits from the vasty deep."

Meanwhile, large as the subscription has been, there are plenty of good seats left, and every one now taken goes so far toward building up the orchestra into the full strength and proportions which Beethoven and the Music Hall demand.

Concerts.

BOSTON CONSERVATORY. The Teachers of this thriving young Institution gave their pupils and friends a musical treat, on Wednesday afternoon, Oct. 16, in the Tremont Temple. Mr. TILTON opened with the smaller Bach Fugue in G minor on the Organ, which his not sound as if in very good condition,—at least it cuts in ... in the Organ of the Music Hall. Three movements from Schubert's wonderful B-flat Trio (op. 100), were excellently well played by Messrs. EICHBERG & SUCK and LEONHARD, giving us more study for such a pleasure that such a trio could be so large a room. Mendelssohn's "Zuleika" and Schubert's "Fischer" were sung in a sweet, sincere, with good conception, but timidly by Miss FULLER. Next came a sentimental cornet solo, (Salve Maria by Mercadante) skilfully played, with excellent tone, by Mr. ARBUCKLE, well accompanied on the piano by Mr. SHARLAND. Messrs. Eichberg and Leonhard followed with the Adagio Cantabile and Scherzo from Beethoven's Violin and Piano Sonata in C minor, op. 30, No. 2. Mr. KREISSMANN sang the tender Aria "Unis dès la plus tendre enfance" of Pylades in Gluck's Iphigenia in Tauris, and, according to the ... grotesque Organ variations on "Old Hundred." Schumann's impassioned "Du meine Seel," instead of "Sangs" (as set down on the bill) by "Franz." The whole ended with Mr. Eichberg's Ave Maria, for violin, piano, cabinet organ and alto, played by himself, Messrs. Dow, Thayer and Suck. Mr. Kreissmann's song pledge may well have been disappointed by the intermission of these Variations! And indeed all the classic pieces were somewhat ... of unsuited ... suffered by intermingling with such things as that and several solos. That the taste of the crowd, so fresh and innocent to look upon, was very juvenile and unripe, was plain from the fact that the solo encores were awakened by the cornet and the pedal heavy-shows on the Organ. With a little easy modification it would have been a nice concert.

MR. PECK'S "GRAND SACRED CONCERT" last Sunday evening drew a large audience to the Music Hall, which has been so long under his faithful superintendence. There were not a few good things in the Concert, and some that would have been good by any name but "sacred." Sig. FERRANTI'S frank, genuine Buffo that he is, proved up to nothing else, must have had an awkward sacred feeling in a queer position. But it is not so much the fault of the singers as the concert-giver that all the concerts on a Sunday have to make believe sacred. It is the fault of the Law, or rather of the remnant of the law, of the strict Sabbatarianism which a part of a free people insist upon imposing, upon the whole, who may be as religious, as virtuous and as wise as themselves for aught they know or have any right to assume. Certainly it is a tyrannical invasion of the rights of that which, we have life and with all first of all be free; and which, however the many of the Churches, knows how to use without abusing freedom. Is the experience of old Europe, Hus so ... worth in comparison with ours? And dare we pretend that all the genuine prevailing piety of a people is on our side of the Ocean? One somehow people may be more compelling more church-going; but are they better than the Germans, who spend their Sundays cheerfully, the ... children of the Faith? Can there not be also here Heaven, symphonious truth, in a Symphony or Opera, and send home one in ... thought, devotion and sermons? It is at least worth thinking of.

Still, Sig. Ferranti is delightful to hear where there is no pretension of seriousness. As it was he exchanged the Rossini "Don Magnifico" for the Mozart "Non più andrai," as if that were a whit more sacred! He also sang Mozart's "Fisherman." While we are upon the men, we may as well say what a part ... having there is in Mr. HALL's noble bass, and with what power and grace he sang the "Pro peccatis." Mr. MACDONALD, too, was heard in his deep, firm tenor in ... from Elijah; his singing gives good promise, though maturity of style is yet a good way off.

CARL ROSA seemed as popular as ever. He has gained in purity and sweetness of tone since he was here last, and played the "Trille du diable" of Tartini very beautifully, as well as the Andante Variations of the "Kreutzer Sonata" with Mr. Lang; the performance was highly sympathetic on both parts. The "Moto Perpetuo" playing of Professor WALLACE was rather a great curiosity, the tones exquisite.

But the chief feature of the concert was Mrs. BARTON'S singing. Her rich contralto has lost none of its freshness while she has been abroad; but she has ... ... that which ... been a sound ripe noble style. Truly we have not heard "He was despised" sung with such classic melody, beauty and ... yet ... expression, such absence of forced pathos, for a long time: she let the music tell its story in its own way, and showed us the higher kind of art, compared to what is called pathos on the operatic stage. Mrs. BARTON sang "Show me thy ways" by Torrente, and the "Quis est homo" with Mrs. Kempton, with always telling voice and easy manner, though a little coldly. And we were much pleased with Miss BARTON's voice, style and feeling in the English song "Ruth and Naomi."

NEW YORK.—The Philharmonic Society announces the large features of its programmes for the five concerts of the season. The orchestra, we said, will be increased to one hundred active members. Here is the list:

Nov. 16.—Symphony, "Pastorale" by Beethoven; Overture "Manfred," Schumann; Poème Symphonique, "Mazeppa," Liszt.

Dec. 21.—Symphony in C, Schubert; Overture "Othello" (1st time), Rhine Overture; Calm Sea and Happy Voyage, Mendelssohn.

Feb. 1.—Overture "Jessonda," by Spohr; Choral Symphony No. 9, Beethoven.

March 7.—Symphony No. 1, in G major, Mozart; Introduction to "Lohengrin," Wagner; Symphony in A major, Mendelssohn.

April 11.—Symphony No. 1, in B flat, Schumann; Poème Symphonique, "Hamlet Festklänge" (first time), Liszt; Overture, "Euryanthe," Weber.

NEW ORGAN, for the Westminster Presbyterian Church, Elizabeth, N.J. The Messrs. Hook have just completed an instrument for this church, which is so remarkably successful as to be worthy of a more than passing notice. For several days it has exhibited at their factory to admiring visitors by ... leading organists and won the highest praise from both performers and audience. On Tuesday the 15th inst., ... fine and all of which its qualities were ably displayed through a very wide range of music by Messrs. J. K. Paine, J. P. Tuckerman and J. H. Willcox, of Boston.

The organ is enclosed in an elegant and imposing case of black walnut of much originality and beauty of design, displaying richly six delicately decorated front pipes of sixteen feet, and contains the following registers, pipes and appliances.

GREAT MANUAL. — SWELL MANUAL.

[illegible]

SOLO ORGAN.

[illegible]

PEDALE.

[illegible]

MECHANICAL MOVEMENTS.

1 Swell to Great Coupler	5 Swell to Pedal Coupler.
2 Choir to " "	7 Choir to " "
3 [illegible]	8 Tremulant "Swell."
4 Great to Pedal. "	9 Bellows Signal.
5 Great to "Tremolo."	

COMBINATION PEDALS.

1 [illegible]
2 Piano " " [illegible]
3 Great to Pedal Coupler.

Compass of Manuals from CC to A3. 58 notes.
" " Pedals " CCC to D. 27 notes.

SUMMARY.

No. of pipes in Great Manual,	808
" " " Swell "	714
" " " Solo "	498
" " " Pedale "	185
Total No. of pipes,	2204
No. of Speaking Stops,	37
" Mechanical "	9
Whole No. of draw-stops,	46

The pneumatic action is applied to the great manual, by which the touch, even with all the couplers drawn, is made as light and easy as that of a grand piano-forte. With this action the keys, instead of acting directly upon the pallets, are only required to open small bellows (one to each key) which instantly expands and lifts all the valves belonging to the keys pressed down, as it applies to the register action, able to remove the stops required. Over the great manual and within easy reach of the fingers of the player there are three small ivory knobs by which the Swell and Solo manuals can be coupled to the pneumatic action when desired, a contrivance of the greatest utility and convenience. There is also in each instead a blank draw-stop with all its appliances and conveyances (including room on each wind chest for future additions whenever desired. This provision is of great importance as these remains nothing to be added but the pipes which may be chosen.

In the power and grandeur of its diapasons, the sharpness and resonance of its reed and harmonics, and the proper quantity and quality of its reed stops, to give boldness and character, as it believes are tones not to be surpassed by any previous efforts of its talented builders.

The effect of the full organ is particularly satisfying, so clear and brilliant—distinct—in its quality yet withal so well digested and balanced, that no stop has undue prominence, and to listen to it is a continual pleasure. The 16 ft. Open Diapason on the great manual imparts great dignity and the Doppel Flöte and Flute Harmonique great breadth and fullness to its full-organ tone, and the Viol di Gamba gives a peculiar crispness and pungency to the o eye of eight-feet pitch. The very complete Pedale, with its six stops affords a full, abundant support to the grand pyramid of tone, and yet contains stops of rarely beautiful tone, perfectly adapted to the accompaniment of the softest manual stops.

Among so many beautiful and characteristic stops, so various as the Germans appropriately call them, it is hard to select any for particular mention. For some time past, however, the Hooks have been constantly improving in the voicing of string-like, or violin sounding stops, and in this instrument the stops of this class, as the Viol di Gamba in the great manual, the Salicional and Violina in the swell, the Geigen (or violin) Principal in the solo manual, and the Violone in the pedale, are so successful as to leave nothing further to be desired. The last mentioned stop is of remarkable beauty; when skilfully used it is difficult to believe that one does not hear the "bow" of the bass on the strings of a contra-basso. The Flauto Traverso in the swell has a lovely clear travelling tone, and the Flauto d'Amore in the same manual is also very beautiful. Of the reeds it is only necessary to say that they are the work of the Hooks, so renowned in their excellence in this special and difficult department of organ building.

Though the firm has erected many larger instruments, this the latest jewel in the chaplet of their noble works, seems the brightest and most perfect.

May they continue to fill our temples with better and better specimens of their art, and may our people appreciate more and more their long continued endeavors to increase its dignity and to elevate it from its former low estate, until when an organ is to be bought the question shall not be, who will build cheapest? but who will build best?

HIPPARS.

The Welsh Eisteddfod.

These meetings by which the Welsh delight to glorify themselves fancying that thereby they are maintaining "the art" of the Principality "against the world"—the Carmarthen Eisteddfod—is worse. To every one except the speakers at the musical sessions and the readers of dreary papers without value, the main life of all the exhibitions were owing to the musical contributions from Welshmen who had played who have found their art in England—such as Miss Edith Wynne, Miss Edmonds, Mr. John Thomas, and Mr. Brinley Richards. It is true that one gentleman earlier sat [illegible] to boast, known by the charming battle song of "The Roaring Lion" flagged to the occasion; and that an attempt was made by a section of patriots, ignorant of music, to disturb bazar performances, in order to force their way for the independent "native talent," although his exhibition might have been warranted (one concert) [illegible] and past experience condemn it to those English-tutored art to have set at large. What do the signers present, such as "Talhaiarn," make of this local protection by talking of preservation and progress and cementing insulation and dignity of national objects of prodigal Cambrian race, [illegible] of such force? The Times gets the greater glory when recounting the proceedings of the Carmarthen Musical Admiration Society, with those of former meetings at which a Grissen and a Stephens were called in to aid as of less than at Rhuddlan and that prior's Chicken. There was no orchestra this year. The triple harp seems falling into desuetude, only one competitor in the prize having presented himself. The best part-singing as in 1860, was that of the Merthyr choir. A very young lady, Miss Mockling of Swansea, is said to have distinguished herself on the pianoforte. A sensation was excited by a letter from Mr. Edmund Yates, in whom he denounced that of adjudicating the prize for the best song in English had been entrusted. This conveyed the startling fact that the ninety-three specimens submitted for his perusal were, one and all, so devoid of merit, as to be utterly unworthy of any prize. The sybils has put the real blood up, and in the true [illegible] Pedlington style, an able journalist, warns Mr. Yates to tremble and anticipate just retribution seeing that he will bring his tyros vol. Finality's Mosaicam. By way of making a crowning end on the [illegible], I am determined to ignore the unadorned judgment of the invited English arbiter, and to hand over the ninety-three poems to be reconsidered by a Welsh gentleman and lady! Mr. Brinley Richards is said to have announced his determination to take no further part in celebrations so futile and foolish. He is wise.—*London Paper*

Special Notices.

DESCRIPTIVE LIST OF THE

LATEST MUSIC,

Published by Oliver Ditson & Co.

Vocal with Piano Accompaniment.

The military [illegible] Song.	*Carl Karoska.*	30
Poetry by Heine, with translation in a [illegible] adapted		
Hurra for the sports of the field. Q't.	*Warner.*	35
Old farm house on the hill Song.	*H. B. Ford.*	40
Mary Grey and I. "	" "	30
To Kathleen. "	*E. Leonard.*	30
Good-morrow to my love. "	" "	30
Why art thou weeping "	" "	30
What Norah said (Reply to Norah O'Neil)	*Wellman.*	35
We are growing old, my brother S'g.	*Fairbank.*	35
I've had pleasant dreams. "	"	30
I'll think of thee. "	"	35
One path were I once together "	"	30
The shepherd and the [illegible] "	"	44
From over the waves. "	*Gustav Lyle.*	35
If thou wilt remember. Song	*A. L. Trowell.*	44
Little Joe. Ballad.	*C. A. White.*	30
A song but, not in the [illegible] of songs one can only write by chance. There are "songs for the people" by persons who understand what "the people" like.		
Polo Miss. Comic Song	*Vance.*	30
A clever good comic thing.		
Robin Adair. Song for guitar	*Hayden.*	30
Good accompaniment.		
The Lord's prayer (Adaptation).	*Chopin.*	15
An excellent adaptation to the well-known words.		
I have found thee. [Idle] Song	*Gordigiani.*	35
Finely finished Italian song.		
My heart ever faithful. Song	*Bach.*	40
[illegible] Bach's colored a solo, but this its orderly style, shows the strong hand of the master		

Instrumental.

Monthly melodies, in the major and minor keys. *L. Mock.* ea. 30

January March	July Barcarole.
February Waltz.	August Polka.
March Galop	September Variations.
April Waltz.	October Schottische
May Polka.	November Quickstep.
June Rondo.	December Mazurka.

People who should take one [illegible] would find these just the things, but they will be considered good instructive pieces [illegible], but the graded tables will help them [illegible].

Grand Valse Brillante. "Romeo and Juliet"	*J. S. Knight.*	60
Gems in the opera made to flow by Knight, as is in most brilliant highly pleasing.		
Between the mountains. Waltz	*A. Rosenbach.*	30
Love's messenger Polka.	*Aubert.*	30
Tout à vous. Galop	*C. P. Kimball.*	35
La Perle de Nam. Valse brillante	*Aubert.*	40
Fine specimens of dance music. About of easy execution difficulty.		
Crown of Glory For Piano.	*Aubert.*	30
Tasteful and brilliant. Illustrated title.		
Tell me darling Quickstep. For brass band	*Beck.*	1.00
Favorite melody.		
Happy days. Pensée fugitive.	*O. B. Wilson.*	30
Merry bells. Morceau de Salon.	"	30
Pieces of much merit and beauty. Medium difficulty.		

MUSIC BY MAIL.—Music is sent by mail, the expense being two cents for every four ounces, or [illegible]. Persons at a distance will find the conveyance a saving of time and expense in obtaining supplies. Books can also be sent at double these rates.

Dwight's Journal of Music.

Whole No. 694. BOSTON, SATURDAY, NOV. 9, 1867. Vol. XXVII. No. 17.

For Dwight's Journal of Music.

The Castilian Prisoner.

Was this part of Spanish romance [illegible]—Castilian founded on well known facts (for the majority of folk songs, is the original source from which the [illegible] of Germany" upon [illegible]. An opera only lately [illegible] has come to Boston and subsequently appropriated and immortalized by Beethoven.

—— "'Twas in May, the flowery May-time,
When the soft winds softly blow,
When the larks are singing loudly,
Nightingales responding low;
When to serve their noble ladies
Lovers with a light heart go,
That they brought me here a captive,
Here with anger worn with woe.
Long, long have I pined in darkness,
Breathing cold and fetid air,
Sun of sun and out of converse,
Not of night or day aware;
Naught to soothe me, naught to comfort,
Save one little birdling's lay,
Through the long walls of my prison
Sometimes finding airy way,
Waking round me many memories,
With delight and love aglow,
Malison upon the archer
Whose sharp arrow laid her low!"——

"If this were thy will, dread sovereign
Well—for thou art lord and king;
If it were the governor's doing,
He hath done a treacherous thing.

——"Would some other bird could find me,
Lark or thrush or nightingale,
Like a friend to soothe my sorrow,
Like a friend to tell my tale
Bred among most noble ladies,
Versed in gentle ladies' lore,
Who for me would bear a message
To my sweet spouse, Leonore!
She would swiftly send to aid me
Bread and meat and wine [illegible]
Ope the doors and break my fetters,
Gaolers' cruel hearts beguile."——

But the good king heard the story,
And the truth at once descried;
Freed the captive from his fetters,
Oped the dungeon portal wide.

FANNY RAYMOND RITTER.

"The Goose of Cairo."

A POSTHUMOUS OPERA BY MOZART.

In a former number of our paper, says the editor of the *Berlin Echo*, we told our readers that Mozart's unfinished posthumous comic opera, *L'Oca del Cairo* (*the Goose of Cairo*), had been produced at the *Théâtre des Fantaisies Parisiennes*, where it met with a very favorable reception. According to the Paris papers it has been very skilfully reconstructed, that is to say, the plot has been condensed into two acts by M. Victor Wilder, and the omissions in the score have been filled up in the proper spirit of a composition by the composer. M. Wilder, to whom the merit of a successful realization of the performance are due, gives the following details of the history of the opera from its commencement, and of his arrangement of it for the stage.—*The Goose of Cairo* is not, as might be supposed, says M. Wilder, one of Mozart's youthful works; on the contrary, it dates from the most fertile and brilliant period of his career; the period which witnessed the birth of *Figaro's Hochzeit*, *Don Juan*, and *Die Zauberflöte*. Written in the year 1783, the place of the opera is between *Die Entführung aus dem Serail* (1782) and *Figaro's Hochzeit* (1786). Mozart, who unfortunately was doomed to die at the age of thirty-five, was then about twenty-eight. In addition to a large number of symphonies, sonatas, &c., he had already written [illegible] operas, among which were *Idomeneo* and *Die Entführung*. It will no doubt interest the reader to learn under what circumstances Mozart composed *The Goose of Cairo*, and I may, therefore, be allowed to describe them. [illegible] of the score intended to be placed in [illegible] of the scene. After his travelling through a large portion of Europe, Mozart settled in Salzburg. The Archbishop had attached him to his person with a salary of 400 florins. In this small provincial town, where the great artist was exposed to the [illegible] of his master, who treated him worse than the meanest of his servants, Mozart felt his genius was being suffocated. It was, therefore, with child-like joy that he received the command to follow his master to Vienna, which place he reached in March, 1781.

Vienna was then the true home of art. Joseph II., who was passionately fond of music, had collected in his capital an Italian operatic company, which was considered "The wonders of that time, a perfectly unanimous [illegible] par excellence. "Our operatic company," says one of them, "is truly superior to all others in Germany and Italy. By [illegible] his powers through the peninsula the Emperor united all the large theatres, and engaged the most celebrated virtuosos. It is not uncommon to find our second and third singers leaving Vienna to appear as prime donne in Italy." In addition to the opera buffa, Vienna possessed a second theatre. This was devoted to German opera. Unfortunately there was a deficiency of good composers and good singers and, with the exception of a few national works, translations formed the staple entertainment of the establishment. For a short time Mozart revived it, however, by his *Entführung aus dem Serail*. The reader can easily imagine what a powerful attraction such a place as Vienna exercised upon the gifted young composer. He trembled at the mere thought of having to return to Salzburg. But how could he avoid the sad necessity? Leopold Mozart, his father, who had great value to the Archbishop's [illegible] hundred florins, and dreaded his soul being exposed to the vicissitudes of life. He feared, too, that the fact of Wolfgang's breaking with his master might endanger the [illegible] which he himself, Leopold, held at the Court of Salzburg. Under these circumstances, Mozart's permanent stay in Vienna became an exceedingly difficult problem. But the Archbishop's brutality succeeded in solving it. Most profoundly wounded in his feelings as a man and an artist, Mozart listened only to the voice of a just indignation. He bade farewell to the choleric Archbishop, and knocked at the hospitable door of C. Weber, whose daughter he was then [illegible] to marry. He now settled in Vienna. After he had provided for his livelihood by lessons and concert-speculations, he turned his attention seriously to the stage. His first thought of the national theatre. This was a [illegible] as there were no other rivals nor any other serious obstacles in the way. Besides, he could refer to the success of his previous work (*Die Entführung*). It appears from his correspondence that he had in his possession for some time a piece entitled *Rudolph von Habsburg*. He proposed, also, getting some one to translate a comedy of Goldoni's, *Il Servitore di due Padroni*, but the German theatre was in its last gasp, and the Emperor had already condemned it to death. There was, therefore, nothing but the Italian theatre left.

Mozart's most ardent wish was to write an opera buffa. Despite his innermost descent his taste drew him to Italian art, for we must not forget that, though, as the composer of *Die Entführung* and *Die Zauberflöte*, he is the real founder of the German musical drama, we behold in him more especially the important [illegible] and last representative of the great school of men like Pergolese, Paisiello and Cimarosa. Unfortunately, he had many obstacles to overcome in order to attain his end. The great thing to be first done was to overcome the prejudices entertained by Joseph II., who did not think Mozart's dramatic music very highly, and deemed it far too much for *Die Entführung*. The next thing was to conquer the intrigues of Salieri, who was greatly respected in Vienna and enjoyed the especial favor of the Emperor. Finally it was necessary to obtain a book. Being according to the reviewed the matter Mozart wrote, on the 7th May, 1783, a letter to his father, complaining that he had read at least a hundred Italian pieces, without finding a single one of any use. The the musical there was nothing to be done with the Abbé da Ponte, who had promised him a piece, as the Abbé was then busily engaged on a libretto for Salieri. Mozart commissioned his father therefore to come to some arrangement about a book with Varesco. If he and Varesco consented to write one, they might work together during Mozart's stay in Salzburg. In the month of July Mozart really did set out for Salzburg, as he had married a short time previously and wished to present his wife to his father. He found Varesco already at work and carried away with him the first act and the plot of the two others to Vienna.

In his ecstasy at finally obtaining a libretto, Mozart set about his task with feverish eagerness. He thus flowed easily and abundantly and the first act was speedily finished. It was not that he sought now for the first time, the whole plan of the piece, and became aware of the defects adhering to it. On the 6th December, 1783, he wrote to his father to say how "pleased he himself" was with the numbers he had composed and what a pity it would be were it to become useless performed, as might be the case, if Varesco would not consent to various indispensable alterations in the book. This letter gave rise to a long correspondence between father and son. In it Mozart detailed the subject of *The Goose of Cairo*, suggested the necessary alterations, and spoke very sensibly of the value of the book. Unfortunately Varesco was, to judge at least from Mozart's letters, an obstinate man, difficult to manage, and appeared moreover to be firmly convinced of the great merit of his work; in a word he opposed every important alteration. The unhappy composer was in despair both [illegible] him. Da Ponte had [illegible] with Salieri, and was ready to fulfil the promise he had formerly made Mozart; and thus *The Goose of Cairo* was forgotten for *Figaro's Hochzeit* and locked up in a dusty press with other manuscripts condemned to oblivion. If the reader bears in mind the correspondence mentioned above, together with the date 1783, which marks a new period in the development of Mozart's dramatic genius, he will easily believe that the fate to which the fragments were thus subjected was something to be deplored. In truth, if we look away from the *Zauberflöte*, *The Goose of Cairo* may take its place by the side of

the master's best efforts. Happily, it was not lost. While the earthly remains of the poor great man were flung into a pit where they could never be found again, his manuscripts, carefully collected by his widow, passed into the hands of André, who purchased them en bloc for 1000 ducats. His successor, and the present owner of them, Herr André, music publisher at Offenbach, published *The Goose of Cairo* in 1861, and it was then I conceived the notion of producing it on the stage. Starting from the same point as Varesco's piece, with the plot of which I was acquainted through Otto Jahn's work, I constructed a completely new libretto, guiding myself conscientiously by the existing musical numbers, so that, for instance, the endings of the acts corresponded with the analogous situations in the original book. As most of the numbers written by Mozart, especially the concerted ones, were out of proportion for a one-act opera, I thought I could to extend my frame, and make the opera in two acts. It is true that this plan compelled me to interpolate in *The Goose of Cairo* three pieces not in the original work. Mozart wrote neither an overture nor an introduction, but at the very time he was busy on *The Goose of Cairo* he had an idea of setting to music an old opera, *Lo Sposo deluso*. He soon abandoned the project, but the overture and an introductory quartet, possessing, by a remarkable chance, a close resemblance to the first scene of *The Goose of Cairo*, were completed and fully scored.* That overture and that quartet occupied natural[ly] the place of the [illegible] introduction. Isabel[la's] rondo also scored [illegible] one of the master's operas, of which the [illegible] book are lost. The final trio (No. 6) concluded the first act of an opera by Bianchi, *La Villanella rapita*, which was produced in 1783 at Vienna, and for which Mozart, like [illegible] composed that delicious number. After doing this much, I prepared a talented musician well versed in classical music, and [illegible] to the works of genius. Mozart's mode of composing is well known. As he himself relates in one of his letters, when he was travelling, or in bed, or walking, or unable to sleep [illegible] at night, a stream of musical ideas kept flashing through his brain. Such as pleased him [illegible] trained his memory to retain [illegible] He seldom forgot them. He worked, therefore, always mentally at first, and did not take up his pen until his idea was quite matured. He then began his score, wrote the parts and the bass, and reserving for a future period the task of fully scoring his work contented himself with noting certain passages and ritornellos, marking repeats, &c. This is the shape in which *The Goose of Cairo* has come down to us. A talented young musician, M. Charles Constantin, conductor at the Fantaisies Parisiennes, and a pupil of the composer A. Thomas, undertook the delicate task of completing Mozart's instrumentation.

* These fragments were published by M. André simultaneously with *The Goose of Cairo*.

Marvellous Musical Invention.

[From the Tribune, Oct. 5.]

[illegible] Electricity is [illegible] its infancy. Its wonders has not been half fulfilled. Constant experiment is [illegible] the wondrous discoveries of its influence, and has led to the latest and unexpected purpose to which it has just been [illegible] producing music, such as [illegible] can accomplish.

The manner in which the idea of this new invention occurred to the inventor is not devoid of interest. It was first suggested to him by noticing the operation of the telegraph apparatus in the back office of Messrs. Steinway & Sons' warerooms, in Fourteenth street. Mr. Eugene Trastour de Varano, a native of New Orleans, now residing in this city and a gentleman well-known in musical circles as a gifted pianist, as well as the author of a very successful work on the "first course of Music," had a few days previous to last [illegible] and bargained with Mr. William Steinway for a [illegible] piano, on which he was then engaged [illegible] play, on which some system for working a music [illegible] by machinery. A correct [illegible] already obtained, [illegible] was not made [illegible] on account of certain contemplated improvements which the inventor had not perfected.

On the day in question, a clerk was transmitting telegraphic despatches from Steinway's warerooms, in Fourteenth street, to their factory on Fourth Avenue, when the attention of Mr. Trastour was attracted by the process. While looking on, it occurred to him that the up and down movement of the "arm," which holds the pen, was very similar to that of the motion of the human fingers when striking the keys of a piano-forte. This analogy came to him like a flash of light. He saw himself near the apparatus, and was soon lost in the examination of its different parts. He was at last aroused from his deep thinking by Mr. Steinway, who tapped him gently on the shoulder, and remarked: "You look as if you had found an improvement on this instrument." Mr. Trastour was startled by the remark, yet it is to be supposed that Mr. Steinway little thought, at the moment, that his apparatus had just given birth to the idea of the Electro Automatic Piano Player, or Pianoautomate, as it is called; which we will now describe to our readers.

The instrument to which this name has been given, is a long wooden box, of the length and width of the keyboard of a piano-forte. It is so constructed that it can be easily and quickly fastened above the keyboard of any piano-forte, by means of clamps. The box is provided with a crank, which sets in motion a magneto-electric apparatus contained within it. By introducing in an aperture, made for that purpose, the paper upon which the musical composition is to be performed, a uniform and [illegible] perforated, a series of small bars protrude from underneath the box and [illegible] striking the keys of the piano-forte, perform correctly the musical composition contained on the paper so introduced. The instrument can range from one bare [illegible] strike the keys [illegible] all kinds of degrees of strength—from the piano assai to the fortissimo, [illegible] gradually [illegible] sound, when necessary, and afterward diminish [illegible] the same proportion. It can cause [illegible] each bar to strike the key once or with [illegible] legato or staccato touch, and can produce diminuendo and crescendo passages with the help of the pedals. Each instrument has a pedal attachment, which can be clamped to the pedals. A wire connecting [illegible] attachment to the box situated above the keyboard enables the instrument to use the loud or soft pedals as often as needed.

The instrument as well as the name of Organautomate has been given to a similar one to the Pianoautomate in its construction, and is governed by the same principle. The only difference being that one is constructed to act upon the single key board of the piano-forte, and the other to perform on the three keyboards of church organs. The pedal attachment of the one is similar to that of the other, only it is longer and has more pedals to act upon.

The principle of the invention covers three different kinds of instruments: one which contains within it a magneto-electric apparatus and which is worked by a small crank; another provided with a galvanic battery and also worked by a crank; and the third requires a self-acting locomotion which performs alone without any winding up, [illegible] any battery or apparatus. In inserting the perforated paper in the aperture of this instrument, it pushes a small lever which, coming in contact, completes the electrical circuit, and sets in motion a small electric machine, and the instrument then plays by itself. When all the music [illegible] has passed through the aperture, the lever, being no longer held up, falls down by its own weight, and the electrical circuit being broken, the instrument stops of its own accord.

The most significant as well as the important part of the invention is the roll of sheet music containing the notes of the musical composition to be performed by the instrument. In fact, this roll of paper is the soul and motor of the instrument. The different operations which can be derived [illegible] can be multiplied [illegible] effects of execution on the piano or the organ which [illegible] world. Each of them is surprising. For example, the [illegible] can be made, in this manner, to run chromatic scales in unisons, thirds or sixths, from the lowest to the highest note of the key board with a velocity which would cause the whole scale to sound like the snap of a whip, although every note should have been heard distinctly and clearly. In the same manner the instrument can be made to produce the same effect as if four, six, eight or more hands were performing. It is difficult to understand therefore that the roll of sheet music for the instrument is the most important feature of the invention, and that its preparation will necessarily create a new branch of industry, a consideration which, commercially speaking, renders the invention one of general public interest.

As most of the classic overtures, operas, dances, and all new compositions will be arranged on rolls of paper prepared for the instrument, the income to be derived from the sale of the music sheet will be large. The process of preparing the paper rolls is so simple, that the perforation of a musical composition will cost less than engraving the notes on paper, as is ordinarily done, and the sheet music, therefore, be supplied at a lower rate than the present publications; and the instrument itself is so simple in its construction, that its price will enable every owner of a piano to purchase it.

The advantages of the invention will be better understood when one thinks of the number of churches throughout the country whose congregations have not the means of securing an organist, and whose organ is consequently silent; of the quantity of piano-fortes in our parlors which are dumb for want of a performer. This invention brings within the reach of the poorest church the facility of securing, for a trifling sum, the services of something more than a skilled organist; and to every parlor the possibility of constantly possessing a most brilliant piano.

The instrument will not be confined to a certain set of airs, like a hand-organ, or to a limited repertoire like a human artist, but will play, "at first sight," the most difficult pieces which may be presented, without any previous study and without hesitation.

To the student it will be a great help, inasmuch as it will perform correctly and in the requisite movement, those musical compositions which they may desire to learn. To the singer it will be indispensable in efficiently accompanying any of their songs.

For balls and parties it may even be preferred to a living artist, on account of its mechanical correctness of time in performing quadrilles, polkas, and dances.

For churches it will prove an economy, as far as the organist is concerned, and a great acquisition on account of its precision [illegible] execution of voluntaries, masses, oratorios, and hymns; also for its unerring sufficiency in sustaining a choir.

To the public it will be a source of general enjoyment, and a means of popularizing the appreciation of fine music, as it will perform any and every musical composition with all its [illegible] all the shades, accents, signs, and movements marked by the composer, and not, as is now the case, according to the whim and fancies of the different performers. It will accustom the public ear to a correct execution of the different musical compositions, and will surely cleanse the standard of musical criticism.

There can be made of the casts [illegible] all ascending passages from one octave to another should be played crescendo; those descending from forte to piano should be played diminuendo; certain notes should be played louder others softer. As the instrument is susceptible of four shades of forte and piano, can play crescendo and diminuendo, can use both pedals, and especially as the most delicate shades can be effectively expressed on the roll of perforated sheet music, it will easily be understood that Trastour's Pianoautomate will not perform like a hand-organ, a music-box, or other mechanical apparatus, but will play with taste and feeling, and effectually imitate [illegible] artist.

The invention will shortly be given to the public, and Mr. Trastour will have the honor of not only causing a revolution in the musical world, but will assuredly be entitled to rank among the ingenious inventors of the age.

Music Fancies.

When Leigh Hunt spoke of the motto of a beggar-pipe as representative of "the agonies of a man not a poet," he said we see and hear not only [illegible] but a [illegible] thing. There is Shelley and a sense [illegible] of music which cannot be, are or violated [illegible] precisely the [illegible] on [illegible] small [illegible] to [illegible] and [illegible] appear [illegible] to wriggle through [illegible] more desperately under [illegible] When a vagabond [illegible] a wreath with his [illegible] you must [illegible] refuse [illegible] quivering [illegible] screech [illegible] and then subdued [illegible] and [illegible] for release; but the fellow shows no mercy in "Come Dance" on the contrary, he pumps but one [illegible] up and down the scale, and seems in saving his soul with a vicious shake at the finish. Why should we not have a Society for the Suppression of Cruelty to Tunes? What base ears are not these poor [illegible] turned out! Did their [illegible] ever hear [illegible] them [illegible] brought [illegible] into the [illegible] of an organ-grinder? Would not a Charity [illegible] once satisfy the wretches! It does not [illegible] the ones we ought [illegible] at the [illegible] and [illegible] without [illegible] the degradation of the ebony [illegible] At the brass bands and their [illegible] they deserve the [illegible] It is bad enough to hear a

were rocked by a single [illegible]; but when a sash, armed with [illegible], cymbals, [illegible], and finally [illegible] it [illegible] becomes a critic of [illegible]. The man, say, is [illegible] and [illegible] about five [illegible]. The [illegible], however, are [illegible] to his tail, and the creature is [illegible], and [illegible] to go farther. Then comes the [illegible], a kick from the [illegible], a [illegible] from the street, and a knock on the head from the drum.

This cruelty is not confined to the streets. [illegible] are committed in the drawing-room, especially under cover of "variations." The victim is frequently [illegible] of [illegible] which [illegible] while the French [illegible] was beheaded. But there are exceptions. For [illegible] where a [illegible] his [illegible] the [illegible] the [illegible] in a [illegible] and [illegible] a [illegible] in a [illegible]. [illegible]

[illegible] the [illegible] of [illegible]. [illegible] joyful and mournful, morning and [illegible]. Poor Chopin! what a story may be [illegible] What [illegible] the blood [illegible] of [illegible]. [illegible] the "Marche Funèbre" which Chopin wrote for his own obsequies.

Goethe called architecture "frozen music." The expression was truer perhaps than he suspected. Dr. [illegible] some years ago [illegible] a theory of harmony and form in which there was a [illegible] and the Parthenon was made out to be really "frozen music," and its proportions discovered to have been regulated by relative proportions of the diatonic scale. The walls of Thebes rose [illegible] to the sound of the [illegible] of Orpheus. Pythagoras declared that the universe was but a [illegible]. "There's music in all things, if men had ears." The poets are never loath [illegible]. They are [illegible] to the description of a woman's face. "The [illegible] the music breathing from her face," wrote Byron of his Zuleika, and he thought it necessary to apologize [illegible]. "I think," the poet [illegible] "I think there are some who will understand [illegible] at least they would [illegible] the [illegible] speaking harmony [illegible] the idea, for this passage [illegible] of [illegible] which [illegible] to the earl [illegible] fragments [illegible] Moore [illegible] the same [illegible] "the melody and music of her face," and old Sir Thomas Browne has it that "there is music even in beauty."

The best [illegible] is [illegible] music. Of course, the man who has no music in his soul [illegible] but we have [illegible] in the words which follow the well known quotation that such a person has no [illegible]. [illegible] great [illegible] their book [illegible] A young [illegible] a flute [illegible] in a bottle. A boy has been known [illegible] working [illegible] hand [illegible] brought it home to play upon in the [illegible]. Dr. Johnson used to [illegible] a bagpipe, and expressed great pleasure [illegible] the sound. [illegible] that he should [illegible] to be the only sensual pleasure without sin. [illegible] of the bagpipe!

Boz. "Pray sir did you ever play on any musical instrument?"

Johnson. "No, sir. I once bought me a flageolet, but I never made out a tune."

The gentleman whose claim to be considered a German scholar rested upon the fact of his brother's acquaintance with the German [illegible], appears to [illegible] of the [illegible] in the lexicographer [illegible]. It would seem to [illegible] "bought him" the flageolet,

he also purchased the airs that were hidden within it. When the "[illegible] of the literary whale" mentioned that he was subject to nervous disturbance on hearing music, and could weep at it, "Sir," said the sage, "I should never hear it if it made me such a fool."

Music, we are told, can cure sickness. Vigneul de Marville relates a story of a gentleman of distinction suddenly seized by violent illness, and beyond [illegible] of physicians. "he [illegible] called a band of musicians, and their band of violins played so well in his bodily that his stomach became perfectly in tune, and in a few hours was harmoniously [illegible]." [illegible] "I [illegible]" could be [illegible] for a pill, [illegible] pergo [illegible] but [illegible] "I [illegible]" [illegible] for a bolus!

Can music speak? We are afraid not, at least, not [illegible]. A clever man, in the *Fortnightly Review*, some time since, maintained that a [illegible] was [illegible] vague. "There are no definitely agreed upon percentages or [illegible] of sounds which necessarily [illegible] a clearly understood ideas to the mind. We cannot [illegible] [illegible] We [illegible] the [illegible] "[illegible]" [illegible] The famous "Songs without Words" [illegible] a [illegible] picture [illegible] as though a spirit desired to take shape and [illegible] to make itself heard. [illegible] a distinct character of [illegible] and produce pieces [illegible] when played but [illegible] they do not [illegible] origin and [illegible] the most popular "Handy, Men" is not [illegible] Catholic part of Italy where it has [illegible] service a High Mass. The tune [illegible] strange [illegible] "Don [illegible]" [illegible] Music, however [illegible] as come of the angel and "[illegible]" occasionally [illegible] with sacred words to certain [illegible] which serve as an [illegible] very different from those [illegible] for [illegible] —*London Review.*

"The Original Source of Gregorian Music.

By [illegible] Esq.

(From the London [illegible].)

It is no new idea to refer the music of [illegible] Christianity to an [illegible] origin, but with [illegible] appears to [illegible] of late [illegible] to [illegible] search of the source of [illegible] Church music.

The option in that [illegible] to lie between the Hebrew and the Greek [illegible].

Now in respect to the [illegible] propagation of Christian doctrine, as gathered from the "Acts of the Apostles," we [illegible] that, while [illegible] of [illegible] in childhood those traditions [illegible] of their original [illegible] Greece or Israel.

But I [illegible] may be fairly concluded that in [illegible] (we are now considering the [illegible] of music,) there [illegible] not [illegible] throughout at liberty to follow one or [illegible] of those [illegible] and [illegible] a matter of national taste.

First, with regard to the Hebrew converts [illegible] three thousand in one day [illegible] converted [illegible] Jerusalem [illegible] "singing hymns to Christ as a god" [illegible] Is it to be supposed that they would [illegible] to the Grecian [illegible] and not [illegible] to the [illegible] ceremonial worship [illegible] Jerusalem and the [illegible] from their fathers? nay more, would they not look to the [illegible] as far as possible, [illegible] Lord and Master did when he and the [illegible] sang the Passover hymn before going out to the Mount of Olives?

I think there cannot be two opinions as to this [illegible] the [illegible] Christians.

Next, with regard to the class [illegible] from [illegible] nations in Greece or Asia [illegible] those of Corinth [illegible] when they came to be formed into public assemblies for worship, and [illegible] of their own (see I Cor. [illegible]) [illegible] "keep themselves from idols" (I John v. 21) and to "abstain from all appearance of evil" (I Thess. [illegible]) [illegible] to [illegible]

they should wound the weak conscience of the brethren (I Cor. [illegible] 12,) surely it is not to be believed that they would have recourse to the ceremonial worship of the Temple of Diana, or to [illegible] for musical airs in which to "sing hymns to Christ as a god."

Having accepted the prophets and psalms of the Jews, to them they would naturally look for aid in all that could render their services delightful or attractive. They could not but be aware of the Hebrew origin of their creed and its primitive members. Before conversion, the religion of Jesus had been to them "foolishness," but after [illegible] that was sufficient to move them in willing [illegible] for its sake, they could have had no school of music ready to hand for use so well adapted to their object as the Hebrew.

I conclude, then that the Grecian converts [illegible] [illegible] with the [illegible] a religious music of [illegible]

With regard to [illegible] Christianity, I seem to be [illegible] that they were obliged to choose between Hebrew and Greek sources for their sacred melodies.

If I [illegible] be shown that they derived the [illegible] through the Greeks, and [illegible] "[illegible]" and [illegible] with [illegible] their music might also have been of a Greek character.

But inasmuch as from the day of Pentecost itself there were believers who were "strangers of Rome," [illegible] the arrival of St. Paul at Appii Forum there were brethren from Rome to meet him, inasmuch also as soon shortly afterwards there were "saints in Cæsar's household"—we are certainly not [illegible] The European Christians then, of Rome, and afterwards of [illegible] evangelized from the Eastern countries, were not [illegible] Greek derivation for "[illegible]" [illegible] to their assemblies or churches—they had no [illegible] between the Hebrew school of music and an indigenous school of their [illegible] whatever this might be.

Having that choice, the same reason would apply to them for rejecting the [illegible] of idolatrous worship, [illegible] the same as that of the Greeks as the Greeks had in [illegible] to whom the Europeans were [illegible] not disciples or successors.

In confirmation of [illegible] reference may safely be made to that [illegible] of [illegible] evidence in religious [illegible] the Roman catacombs, where among the [illegible] signs we find everywhere of [illegible] to the evidence of Hebraic Scripture as "part and parcel of Christianity" and the very root of it, but [illegible] any leaning towards Grecian mythology, or even Grecian historical events or persons.

Roman Christianity was therefore, based upon Hebraic Christianity, and not [illegible] through a Grecian channel; and if Gregorian Chant [illegible] derived from the Roman Church, Gregorian music would have no connection with a Grecian origin.

The same may be said of other European nations, as Spain, Gaul, or Britain, who received the gospel from [illegible] not from Greece.

[illegible] music among the [illegible] of their [illegible] and especially of the character of those hymns for worship, it appears to be [illegible] a light [illegible] character. We may confidently assert that the Gregorian music bears no resemblance whatever to [illegible] it does [illegible] of the [illegible] of Hebrew [illegible] consideration I [illegible] that among the fragments of Rabbinic [illegible] in the middle ages [illegible] in his "*Florilegium Hebraicum*," there is a [illegible] to the effect—

[illegible]
The art of music among the Christians
Indeed I [illegible] called the best of all Hebrews."

[illegible] so has particularly marked a Jewish character [illegible] a phrase from the Bible narrative of Joseph in the Egyptian prison (Gen. xl. 15) [illegible] of [illegible] the cathedral services of the Christians [illegible] upon a learned Jew without reference to religious doctrine [illegible] the correspondency [illegible] and that of the ancient Hebrews.

The above observations have all been made by way of reasoning, without consideration of the technical nature of music.

Mr. [illegible] asserts that the ancient musical system of the Jews, [illegible] the [illegible] of all Eastern people, differed from the Gregorian system in the division of the scale into smaller intervals than semi-tones," but in order to assign a Grecian origin to the Gregorian

Digitized by Google

much it would be necessary to show—first, that the Grecian music was not [illegible] founded upon a system of smaller intervals than semitones; and secondly, that [illegible] music was framed upon the same system in general as that named the Gregorian.

But what proof is there that "the Jewish musical system, like those of all Eastern peoples, differed from the Gregorian in the division of the scale into smaller intervals than semitones?"

In the ancient Jewish music still in use, although the minor mode is common, the intervals are not different from those of any scale.

Perhaps this was just the difference between Hebrew and other Eastern music. At any rate, it is unreasonable to assume without positive proof that the Jews [illegible] [illegible] [illegible] intervals to the [illegible]. They have [illegible] from all other Orientals in their system of [illegible] and have also invented an elaborate system of accents [illegible] [illegible] system of punctuation and of musical phraseology. Why should they not have differed from them in their development of the science of music?

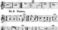
It is a fact that there are extremely ancient Hebrew melodies that have been from time immemorial sung in synagogues, which can be [illegible] [illegible] to [illegible], and can [illegible] for modern [illegible], and I would recommend to the particular attention of M. [illegible] the collection of [illegible] synagogue music edited by De Sola, together with the learned dissertation prefixed to the same.

For genuineness of musical antiquity in a style not commonly known the small volume well deserves attention. Some of the airs there produced we have heard while in the East and found them recognized as those sung by Sephardi Jews of Jerusalem [illegible] [illegible] [illegible] [illegible] synagogue, [illegible].

It will should not be pressed by one selection from among Hebrew [illegible] [illegible] [illegible] hymns and canticles, some of which bespeak a period of high [illegible] in the history of music. I confess that I have no difficulty in believing that the primitive Gregorian chants could have had their origin in Hebrew melodies such as the following:—

No. 1.

No. 2. Shaton.



[The double bars I have here inserted, so as to point out more clearly how easily this melody falls into the form of a double chant.]

The Hebrew synagogue music of the Sephardi section consists of [illegible] or [illegible] that [illegible] preserved in connection with the [illegible] hymns, anthems, and [illegible]. It must be remembered that Jews were settled in Spain before the Christian era, [illegible] the [illegible] of religious worship from the earliest [illegible]. It is very likely that they carried with them, as others had done at Babylon, the melodies used in the First Temple in "the Lord's song," which they would [illegible] in a strange land. It is [illegible] [illegible] [illegible] improbable that they would have allowed a single note to be altered [illegible] [illegible] they would have borrowed from either Greek or Christian. Indeed [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]. It is further to be remembered that Spanish [illegible] [illegible] [illegible] and [illegible] [illegible] in which their ancestors used [illegible] [illegible] there [illegible] ages when [illegible] [illegible] banished thence, and some of them went back to Palestine.

The early Spanish Church music [illegible] the Mozarabic liturgy would probably furnish interesting illustrations of this subject.* It might be compared with the earliest of the Greek Church, and both with the old Hebrew music.

The result may be that all these, the Gregorian included, will be found to be [illegible] fragments of the most venerable [illegible] [illegible] the [illegible] of the Temple of Jerusalem, as ordered by David, or even of the Tabernacle as ordered by the hand of Moses and Aaron.

* [illegible] [illegible] at Toledo, [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]. Possibly some of this Spanish music [illegible] still be brought to light.

Offenbach.

The name which at present is most widely celebrated throughout the theatres and concert rooms of Europe is unquestionably that of Offenbach. Wedding Music and the [illegible] together, after a fashion altogether unprecedented, he has produced a class of music, half opera, half burlesque, which belongs to himself alone. The burlesques of the old school are enlivened by popular airs or selections from the operatic stage, and the music is altogether of a light kind; but Offenbach when most he [illegible] is [illegible] in earnest, and some of his best [illegible] effects are brought about by elaborate concerted pieces, such as none of his predecessors would have dreamed of [illegible] for the purposes of comedy. [illegible]. Although master of melody and harmony, he has made these [illegible] to the spirit of grotesque humor which [illegible] characterizes the present age. We may almost call the middle of the nineteenth century the age of Offenbach.

[illegible] the [illegible] [illegible] his most original genius confined to any class of the several [illegible] [illegible] [illegible] [illegible] [illegible]. No sooner has one of his masterpieces been produced at Paris than it is at once brought out in all the German capitals, to receive the [illegible] and applause of everybody. Each of the works of a large scale which he has brought out of late may be said to be a marked [illegible]. The effect of "[illegible]" is [illegible] not yet. After being performed on every stage of continental Europe, it has furnished quadrilles for the fashionable ballroom, [illegible] for the humble [illegible] [illegible], songs and [illegible] for the [illegible] [illegible]. The people of the old world may truly be said to live and breathe Offenbach.

It is not enough to [illegible] that this [illegible] [illegible] of national [illegible] is still in the prime of life and vigor. Each of his last works has [illegible] [illegible] its predecessor, and the last, "La Grande Duchesse de Gérolstein," brought out at the Théâtre des Variétés, is some of his [illegible] [illegible] [illegible] be the most successful of them all.

Jacques Offenbach was born at Cologne, on the 21st of June 1819, and at the age of fourteen he became a pupil of the French Conservatoire. In 1847 he succeeded M. Barbereau as [illegible] of the orchestra of the Théâtre Français, and [illegible] [illegible] he [illegible] [illegible] [illegible] [illegible] composition [illegible] [illegible] [illegible] the Fables of La Fontaine. These fables are, as a matter of course, [illegible] in memory [illegible] every [illegible] [illegible] in France, [illegible] [illegible] a new charm from the music of Offenbach, they soon made their way through all the best circles of French society. Offenbach had also become celebrated as an artist on the violoncello. [illegible] [illegible] [illegible] was [illegible] only [illegible] beginning, and his [illegible] [illegible] from 1855 when he obtained the right to open his world-renowned Bouffes Parisiens. This theatre, erected in the Champs Elysées, at once became the rage of Paris; and when summer had departed and the brilliant Champs could be no longer the resort of fashion, the Passage Choiseul, [illegible] [illegible] after M. Comte became the winter home. The unsurpassing [illegible] of Offenbach has been fully [illegible] with his [illegible] [illegible] [illegible] [illegible] his productions he [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] his [illegible] to European fame by travelling to England and Germany with his [illegible] company.

The pieces [illegible] [illegible] on the opening of the theatre in the Champs Elysées, in the summer of 1855, were "Les deux Aveugles" and "Une Nuit blanche." Then was begun a [illegible] [illegible] of successes among which we may notice "Bataclan," and "Le Violoneux," produced in the same year; "Tromb-Alcazar," "Le Financier et le Savetier," "Le Rose de Saint Flour," "Le Mariage aux Lanternes," all produced in 1856, and "Croquefer," brought out in 1857. These, which were operettas of the lightest kind, were soon followed by "Les Dames de la Halle," a [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] the famous "Orphée aux Enfers," which drew crowds for three hundred successive nights, and furnished [illegible] for a [illegible] of [illegible] [illegible] [illegible] both in Paris and London. Other popular works are "La Chanson de Fortunio," "Le Pont des Soupirs," "Apothicaire et Perruquier," "Le [illegible] Cœnégar," and "M. et Mme. Denis," the last in 1862.

In the season of 1864–65 Offenbach achieved a triumph in a [illegible] of larger dimensions, the Variétés, [illegible] [illegible] for many years as one of the chief [illegible] [illegible] comic muse. Here he brought out "La Belle Hélène," an exquisitely humorous version of the old Homeric myth.

[illegible] [illegible] [illegible] greatest success is "La Grande Duchesse de Gérolstein," which was recently produced at the Variétés, and is now the grand success of Europe. It charms every ear and [illegible] all souls with laughter.—*N. Y. Weekly Review.*

Music Abroad.

Germany.

LEIPZIG. We translate the following from the *Allgemeine Zeitung* of Oct. 11:

"Yesterday the Gewandhaus reopened its doors, which had been closed since Easter, and summoned the faithful to the first subscription concert of this winter's cycle. On entering, our eyes were agreeably surprised by a renovation of the hall, which has clad the familiar room in a new dress (*Gewand*), without marring its [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]. In the string quartet of the orchestra we were glad to see Concertmeister Dreyschock recovered from long illness. The programme, like a Welcome, gave us first Weber's Overture to *Euryanthe*. Its tones swiftly [illegible] with Faust's magic mantle, bore us away from the [illegible] of [illegible] everyday life into the moonlit realm of the Romantic which Weber [illegible] so [illegible] peculiarly his own domain; and the poetic [illegible] elaborated rendering of the work brought it before our inner sense with all the dreams of majesty and splendor.

"The second part of the programme, on the other hand, led us upon [illegible] classic ground. It consisted of Beethoven's C-minor Symphony, the greatest Symphonic Poem, the richest in ideas, that ever was created. Here too the orchestra followed the bold flights of the master with penetrating understanding and an accuracy hardly to be surpassed. We would only [illegible] [illegible] the trombones, that the *fortissimo* of the Finale, powerfully as Beethoven makes them stand out, still belong always within the frame of a Symphony and therefore must be carefully distinguished from the crash of military [illegible] music.

"Between the orchestral works two 'guests' appeared in solo performances: Fräulein Therese Seehofer from Vienna and Herr Henri Wieniawski from St. Petersburg, both for the first time in the Gewandhaus. The former is a young singer of much promise, with an agreeable soprano voice and already far advanced in her [illegible] [illegible]. She won the applause of the assembly with the second grand aria of the Countess in Figaro's Marriage, in which that Mozartish type of noble womanhood laments the loss of her youth's ideal in tones of such incomparably warm, deep feeling; and still more in the scena 'Ocean, du Ungeheuer' from Weber's Oberon.—Herr Wieniawski, a Pole, who studied in Paris and since 1860 has held the place of first solo violinist to the Emperor of Russia, counts among the renowned violin players of the present day. In Mendelssohn's Concerto he [illegible] the [illegible] of the Parisian school: elegance grace, facility and tenderness of bowing to a [illegible] [illegible] degree; equally obvious were the weak points of the same, the want of nerve and [illegible] [illegible] and [illegible] energy. Wholly contrary to Gewandhaus taste was his [illegible] Fantaisie upon themes from Gounod's Faust; a [illegible] [illegible] so superficial and [illegible] so barren of all higher aspiration, the walls of the Gewandhaus perhaps never heard."

Another critic [illegible] [illegible] says of Wieniawski's Fantasia: "The [illegible] of the tastefully renovated Gewandhaus, [illegible] [illegible] [illegible] [illegible]. His *motto* [illegible] [illegible], should have been covered with a curtain during the performance of that composition."

A concert has been given by Professor Hoffer at Frankfort-on-the-Maine, in aid of the Cathedral Building Fund. The pieces performed were: Overture to "La Chasse du jeune Henri," Méhul; Faure's [illegible] from "Le Nozze," Mozart; and fragment from the 5th act of "L'Africaine," Meyerbeer, sung by Mme. Lucca; duet from "Don Juan," sung by Mme. Lucca and Herr Tiejen; andante [illegible] [illegible] [illegible] [illegible] [illegible], played by Herr F. Penny; and overture to "Le Siège de Corinthe," Rossini. Mme. Lucca was [illegible] [illegible] [illegible], and in recognition of the charity with which she gave her services has been presented with the honorary freedom of the City.

The following works were performed at a concert lately given in the [illegible] at Worms, Germany: Overture to "St. Paul," Mendelssohn; air, "I know that my Redeemer liveth," from "The Messiah," Handel; prelude and fugue for organ, and sacred song, S. Bach; "Ave Maria," Schubert; recitative and final chorus from the first part of "The Creation"; "Ave Verum," Mozart; "Mit Würd' und Hoheit," from "The Creation"; duet and chorus from "Elijah," Mendelssohn; variations for the organ, Hesse; air from "St. Paul," Mendelssohn; and the "Hallelujah Chorus," from "The Messiah," Handel. The vocal solos were sustained by [illegible]. The organ pieces were executed by Herr Lux.

The musical [illegible] of the new journal *Süddeutsche Presse* is [illegible] by Richard Wagner, who has given up the idea of expounding his theories in a special journal of his own.

Foreign journals assert that Wagner's comic opera, "Hans Sachs," which was to have been given at Munich on the anniversary of the wedding-day of the composer's kingly friend, will be withheld, the work being just six hours long.

Herr Sechter, court organist and professor of the Vienna Conservatorium, died recently in that capital, at the age of seventy-nine. He was one of the most learned contrapuntists of this century, and has left a number of compositions. He enjoyed much reputation as a teacher, Thalberg, Vieuxtemps, Pauer and Döhler being numbered among his pupils. Schubert intended to study under Sechter, but his too early death prevented him.

The interest excited by the recent discovery of Schubert's manuscripts [illegible], and the knowledge that a mass of manuscripts yet remains in Vienna, says the London *Athenæum*, have led to the departure of a known writer with a professor for the Austrian capital, expressly for the purpose of research and examination. There has been no such treasure unearthed for some time.

Revivals of Gluck's "Armide," "Alceste," and "Iphigenia in Tauris" are announced as forthcoming during the winter season at Berlin.

The *Saturday Review* thus adverts to Ludwig Nohl's "Life of Beethoven": "The life of Beethoven is a subject of which the world seems never to weary, [illegible] Herr Nohl, known as a high authority on musical matters, and as the biographer of Mozart in particular, is probably as well qualified for the task as any living man, unless it be the American Thayer, whose extraordinary diligence and knowledge of the subject are amply recognized by Nohl himself. The principal claim of the latter would seem to consist in his more elaborate investigation of the history of Beethoven's youth, which he considers to have been comparatively neglected by his predecessors, and which is certainly much less known than the painful history of the composer's later days. He has collected a vast amount of detail, little of which can be regarded as irrelevant [illegible] and appropriate [illegible] on the whole [illegible] Thayer's [illegible] it cannot be doubted that this Life of Beethoven will obtain a large and deserved measure of success. The two volumes now published bring the work down to [illegible]."

To condense our German notes—Herr Joachim has been playing at Hamburg; M. Rubinstein at Leipsic. The [illegible] led by Herr Becker, who [illegible] what is called "the Florentine Quartet," have given performances during the past [illegible] with success. A [illegible] orchestra [illegible] founded by Herr Bilse, who [illegible] an English title, [illegible] "monster concerts," with an orchestra of [illegible] sixty performers. Concerts [illegible] and are being organized in aid of the [illegible] Fund. [illegible] Herren Brahms and Joachim are about to give concerts in company at Vienna [illegible]. A new Philharmonic Society is to be founded [illegible] Berlin. [illegible] one of the most [illegible] French military bands, which of late has been heard at Aix-la-Chapelle, Düsseldorf, Elberfeld, and other towns of the [illegible], to every one's satisfaction, gave a concert, the other evening, in the noble Gürzenich room at Cologne, and was received in the most cordial fashion conceivable. A pianoforte "monster" concert, [illegible] historical, was the other day given in the City of the Three Kings by M. Mortier de Fontaine. The programme consisted of twenty pieces of music, ranging between the days of Dr. John Bull and the Abbé Liszt.—*Athenæum.*

Posthumous Works of Mendelssohn. We translate from the *Signale*: "Mendelssohn's son, the young Dr. Carl Mendelssohn Bartholdy, who [illegible] Heidelberg [illegible] been appointed Professor of History there, has been resting from his autumn labors for some weeks at Baden Baden. He is at present occupied with the publication of a second series of the works left in manuscript by his illustrious father. The first of these, the Trumpet Overture, in C, (composed in 1826) has recently appeared as op. 101; [illegible] The next to be expected is a new book of Songs without Words, composed between 1841 and 1845 [illegible] will come a posthumous Symphony, the so-called 'Reformation Symphony,' which was written for the Festival of the Reformation in 1830 and [illegible] performed in Berlin and London. We have furthermore in expectation [illegible] and a Piano Sonata (composed in [illegible]) besides a Funeral March which [illegible] Mendelssohn wrote in 1836 for the funeral of Norbert Burgmüller. This fine Funeral March, arranged for orchestra, has been performed in Baden Baden, making a [illegible] the friends of music."

An important posthumous work by Schubert has been published by Spina of Vienna—the [illegible] of *Lazarus*. It is [illegible] on the scale of a full Oratorio, but only one part was completed; the composer did not live to get further than the death and the honors of mourning, and the grave. The [illegible] of Jesus—the [illegible] glory of the resurrection is wanting. That which exists, however, shows Schubert [illegible] in originality and beauty, [illegible] Mass in F flat. In "Lazarus" [illegible] elsewhere, [illegible] probably from a want of opportunity to hear his [illegible]. The *Athenæum* says it is possible to perform that wonderful fragment as it stands, but [illegible] half a dozen numbers may be made with ease.

Paris

The San Francisco *Musical Monthly* translates and condenses from the *Paris Guide* the following account of the Orphéon singing schools:

"The Orphéon [illegible] of the Communal schools [illegible] the elements of music, and by making them acquainted with the beauties of [illegible] the ear and teaches them to speak their language with a pure pronunciation. There they acquire the taste [illegible] by singing the airs of all nations. For as the Orphéon [illegible] masters and [illegible] It is also the *Liedertafel* [illegible] that the Orphéon has been modeled.

"The first German *Liedertafel* was founded at Berlin in 1808, by the musician Zelter, assisted by Goethe and [illegible] part, [illegible] Orphéon by proposing B. Wilhem as Singing Master in the schools [illegible] musical instruction, [illegible] October 1819, [illegible] It was [illegible] 1835, however, that the Municipal Council of Paris, ordered the introduction of singing into the Communal schools. Three years later singing was regularly taught in all the [illegible]

"There remained the working men [illegible] of Paris [illegible]. At the suggestion, and under the [illegible] of Wilhem, M. Hubert [illegible] In 1833 [illegible] and the [illegible] of these evening schools was able, at the end of [illegible], to sing a chorus. This [illegible] the opening of [illegible] schools at the Halle aux Draps, the Rue des Billettes, the [illegible] Argenteuil, and elsewhere; and to-day, according to official documents, there are in France, 3,243 choral societies, numbering 147,500 singers.

"The Orphéon has thus, at its disposition, hundreds of tenor and bass voices to reinforce and complete the choruses of our Communal schools.

"The more the public performances were multiplied, the more clearly manifest became the interest felt in the cause of the Orphéon. In 1842, the functions at first discharged by B. Wilhem, and afterwards by M. Hubert, devolved upon the distinguished composer, M. Ch. Gounod. [illegible] divided [illegible] the Orphéon [illegible] two sections; that of the left bank of the Seine under the direction of M. François Bazin, and that of the right, under M. Jules Pasdeloup. M. Hubert was appointed inspector of the Communal schools on the right bank and M. Foulon of those on the left.

"Such is, in brief, the history of the establishment and progress of the Orphéon.

"Every Thursday [illegible] the adult people receive lessons [illegible] every Sunday, [illegible] adults and children [illegible] The children under the charge of M. F. Bazin [illegible] at the Sorbonne, and the [illegible] of the right bank of the Seine [illegible] in the hall of the Grand Orient, Rue Cadet, [illegible]

"Every spring there is an exhibition [illegible] 1,200 singers [illegible] before the Prefect of the Seine and the Superintending Committee the new pieces which they have learned. This repertoire is very rich [illegible] composers take pleasure in adding to it every day. Adolphe Adam, Halévy, M. Ambroise Thomas, Félicien David, Ch. Gounod, Fr. Bazin and other masters have furnished [illegible] special compositions.

"Thanks to [illegible] Orphéonist [illegible] Palestrina and [illegible], Handel and Rameau, Gluck and Mendelssohn, Grétry and Weber, Mozart and Schubert, [illegible] the Communal and the [illegible] school."

A foreign critic writes: "The reprise of 'L'Elisir d'Amore' at the Théâtre Italien has recently drawn [illegible] the principal musical [illegible] in Paris. Of course, Adelina Patti was the Adina, [illegible] And this may be [illegible] in spite of the [illegible] M. Fraschini [illegible]. Nothing [illegible] graceful and refined, more [illegible] has been [illegible] boards. As to the singing, [illegible] the greatest [illegible] Patti, who was well supported by Signor Cardoni in the part of *Nemorino* and by Signor Scalese in *Dulcamara*. Signor Agnesi played *Sergeant Belcore*."

A short opera, "The Bride of Corinth," by M. Duprato, will be shortly produced at the Grand Opéra.

Rome.—A private letter to a gentleman in this city [illegible] the San Francisco *Musical Monthly*) criticises Liszt's new Oratorio, as follows:

"On [illegible] of July last, [illegible] there was given in the Sala [illegible] Liszt's Oratorio "Christus," with the accompaniment of a full Orchestra of 120 artists.

"The merit of the composition and the [illegible] may be [illegible] the following facts: [illegible] rehearsals were found necessary to prepare for the performance [illegible] when it was first performed, the [illegible] showed the greatest [illegible] and the evening ended [illegible]. Many of the [illegible] their [illegible]

"The fault of [illegible] was thrown on the [illegible] and [illegible] of their pay. During the rehearsals [illegible] the performance, quite the contrary.

The fault was not with the [illegible] but with the character of the composition. Liszt would do well [illegible] the pianoforte, on which instrument he cannot be surpassed. [illegible] without hesitation, that he is the only one who possesses the art of playing on the piano; but he ought to abandon the [illegible] of composing for which [illegible] the laugh [illegible] of Europe.

"There are many [illegible] who [illegible] as a pianist, and [illegible] will be [illegible] to confess their [illegible]

Digitized by Google

the Public opinion cannot be suppressed. I will make itself known. Neither is he given to [illegible] to perfection in everything. Liszt may run his fingers over all the keyboard; he possesses the mechanical part of music, but it does not follow that he can compose for artists.

"There are different branches now reached by different paths. Not one of them supposes the other. The real artist, the part of music and especially that which regards the human voice, Liszt has not possessed; and his works prove this to all unprejudiced hearers."

The writer says, elsewhere:

"The Bals [illegible] is a hall here at which are given concerts both vocal and instrumental in order to [illegible], and perform a little more.

[illegible] name inspired by the name of [illegible] in the [illegible] and arranged in my century [illegible] performed and to his a movement is given the name of [illegible]. That you may know what we stand in the matter of [illegible] compositions, it is only necessary to state that [illegible] performed a piece entitled a [illegible] by Liszt!"

Dwight's Journal of Music.

BOSTON, NOV. 9, 1867.

Draping the Flag

Saturday, November 2, 1867.

Oh, Flag! that o'er my quiet home
Has often floated, now I bind
On thee a mournful badge of woe,
As thou dost wave to the wind.

In hours of joy and glowing pride
I oft have hung thee proudly out,
Seeming to fill the calyx [illegible]
The bugle call, the [illegible] shout.

Yet ever 'mid thy stripes and stars,
I saw the hero's life blood stream
As from rebellion's hands we [illegible] came
Those colors in the death-fire's gleam.

Now, purified by blood and tears
From the dark blot of slavery's stain,
I ne'er had thought to gaze once more
Upon thy folds with bitter pain.

Yet once with tears thy banner bowed
Was closely bound by mournful band
When the whole world with a deplored
The Leader, Father of our Land.

Again, and thy folds there floats
The mournful sign of household grief
(Even so slight a token seems
To wounded hearts a fond relief.)

Oh, Flag, thou art unstained by tears
And sanctified by Heroes' fame,
Yet on thy record thou dost wreath
None higher stands than ANDREW's name.

I say, then, 'mid thousand other signs
Which signal through our land to-day
What being has held the State
When in his prime he passed away.

Not passed away! His well earned fame
Shall with his country's honors be
Enrolled, as each true heart the sign
Of Faith and Hope and Liberty.

—*Transcript.*

Music in Boston.

MR. L. F. HARRISON's first concert last Monday evening, brought back to us Madame PAREPA ROSA, and her husband with Signor FERRANTI and for a new and a [illegible] attraction the pianist whom we all thought so wonderful many years ago, LEOPOLD DE MEYER. It was the Parepa troupe somewhat shorn of its old proportions, and without an orchestra, so that there was no particular propriety in styling it a "Grand" Concert. But the Music Hall was remarkably well filled and the favorites of two years past were very cordially welcomed. Mme. Rosa's cheerful generous presence with bouquets the favor which her noble voice and song everbeamed. The voice was as clear, as pure, as all-refining as before, and the delivery as perfect; only at times, in stronger passages, it sounded a little hard, and in the strength we missed something of the old sweetness; not so at all in the [illegible] which was wondrously beautiful and even with all her artistic finesse, [illegible] and ease of execution. We wished the selections had been better; they were mostly of the very ordinary English ballad kind:—"Tripping through the meadows," by Molloy, set down as "new" but surely another specimen of that narrow "I'm o'clock in the morning" school which sells so well and employs so many manufacturers in England;—a French Romance, "*Je [illegible]*," by English (Irish) Balfe; a ballad or two more for encores,—all of course sung with spirit and captivating to the less musical part of an audience. The one good thing was the Duet "*Crudel, perchè finora*" from Mozart's *Figaro*, which she sang with Ferranti.

Equally ordinary and without claim upon really musical ears and feelings were the violin selections of our friend Carl Rosa, whose very presence always wins one's sympathy, and whose playing this year as we intimated before, by its greater [illegible] and smooth[illegible] and the silence [illegible] tone shows the good influence of a more quiet, settled life. But beautiful and searching as were the tones, and fine the execution, one expects from such an artist something quite different from mere Belfast *Souvenirs* and fantasticat Fantasias on themes from the *Trovatore*.

But the object of most curiosity was the pianist virtuoso, our old friend De Meyer. As he hastened upon the stage hat and gloves in hand bowing and smiling, greatly changed by years, we knew him more by the fire of the eyes and by a certain [illegible] air than by anything else. [illegible] of the piano, the old ways and manner, the characteristic touch at certain, and with passages bounding clean and limpid; the eccentric dash and energy; the bold and superfluous force thrown into the accent of a single note; the exciting promise of now and then a marked opening and then the wandering away into indefinite prolixity of ornamental passage work (for all his pieces were of his own composition); but all the time an unfailing, a [illegible] glad sense of a once [illegible] but faded [illegible] [illegible], brought back the man. He is still a remarkable player but not what he was. Yet there is enough individuality about it to make it (for a while at least) interesting. If he would only play good music! But we suppose the nervous tendency, too long indulged, has become at last an unconquerable habit, a sort of nightmare spell paralyzing the very will that would return. He did it be sure on being recalled, play a fine fair thing of Chopin; you of course recognized the features, and yet half doubted them, so little was there of the Chopin soul. For the rest, his own "Départ ou [illegible]" was delicate and tender, although somewhat commonplace, in the first part, and fiery in the second; and his *Second Fantasia*, opening with a really stately transcription of the Druid march, soon began to wander automatically up and down the keys in that conventional bravura, brilliant, but bringing no new thought, only at times startling by a bit of fiery accent. The Steinway piano, extremely sweet in tone when softly or moderately played, jingled as it taxed beyond its power in the strong passages.

The very rollicking rich-voiced Ferranti, put to it for new *buffo* songs could only put us off with third-rate ones. Balfe's "Fooline" has not grown, without which fine it weariness! and that crying scold again from Fioravanti's "*Lafemmita*" rel[illegible] on the quick angry reiteration of the word "*Femmine, femmine!*" for any witty point it has while the fine-looking was [illegible] it attempts for an artistic concert. In short the Concert as a whole, was not artistic, long as the execution was, of course, with such superior artists. In place of Orchestra, there were Organ preludes at beginning and end by Mr. Thayer and rather dry piano-forte accompaniment by Mr. G. W. Colby.

The second of the five Parepa concerts takes place this evening and the third to-morrow (Sunday); when we look for a programme at least worthy of a week day.

SYMPHONY CONCERTS. The habits of a fortnightly paper compelling us to go to press upon the very Thursday of the concert we cannot report yet of the first one. We can only speak from our knowledge of the programme (how rich it is how well contrasted in its two parts, we have shown in our last) and of the rehearsals; and we doubt not we shall be able to say in our next that it did not disappoint the glowing hopes of the unusually large and generous subscription audience. We have pretty well too how fine a surprise the public will have experienced in the beautiful tenor voice and the true musical spirit of the young member of the Harvard Association, the last graduate taken into its ranks, the sweet college singer of a year ago, who now makes his debut as it is an earnest where he proposes to devote himself to the best classical (Symphony Concerts) music Mr. GEORGE L. Osgood.

To the full effect of that Dedication Overture (op. 124) of Beethoven especially, as well as of the "Jupiter" Symphony the Gade "Highlands" "Overture" and Mendelssohn's Scotch Symphony, we do need a greater force of strings in our Orchestra. The musical means are not so great as the musical heart of Boston. But let the heart continue earnest and the means will come. Surely a public which gives nearly *fourteen hundred season subscribers* for eight purely classical Symphony concerts, deserves to have a noble Orchestra! And the large list has cost scarcely any effort. The simple knowledge that the good plan of pure programmes would be persevered in and that the nucleus of thought audience was guaranteed [illegible] in the very character of the Association that provides the concerts, has proved enough, as was anticipated to draw the real music-lovers in such numbers. Verily, we have not too fine a store of good classical violin and 'cello players here, when larger cities, which abound in them, show so much less of the right sort of appetite. We are sure, there is room in Boston for a dozen first rate orchestra musicians in the string department, in-

Digitized by Google

cluding another fine Quartet for Chamber Concerts; and, with a little patience, they would find support here. The higher kind of occupation for such will steadily go on increasing; those who come, if they are competent, can take the first places, not a few of which are just now vacant.

The second concert (Nov. 21) reverts to last year's plan of programme—instead of two Symphonies, one Symphony and a Concerto. Part I. Cherubini's Overture, [illegible]; a Scotch song sung by Mrs. Cary. Mozart's Concerto for two pianos, played by Messrs. Lang and Parker. —Part II. Beethoven's Fourth Symphony (B flat). Songs by Mrs. Cary. Overture to *Oberon*. The Symphony in the third Concert will be by Haydn.

The Handel and Haydn Society are rehearsing Mendelssohn's 42nd Psalm, with selections from "Solomon," &c. for the Saturday evening, and "Samson" for the Sunday evening after Thanksgiving. We are happy to learn that Mr George L. Osgood is engaged for the tenor solos in the "Messiah" at Christmas time.

Shall we be a Musical People?

The following appeared some months since in the leading Methodist journal of this city, *Zion's Herald*. We can confess much sympathy with the ideas it presents; and it is certainly hopeful when Methodists begin to entertain them.

The love of music has become so widespread and so deep among us, that henceforth the Fine Art must be counted among the vital interests of this people. Music must enter largely into the education of freemen. To love freedom and to trust to that as the very soul and principle of all our institutions, the keystone of the arch of all political and social order, and yet to neglect the culture of the ideal arts,—especially that art which is the most ideal, the most free, the most spiritual, and the most sympathetic of the Arts, the Art of Tones,—why a people might as well hope to live and realize true liberty without religion. The instinct of liberty in the individual, the pursuit of one's own pleasure (what he fancies his own life,) will always be more or less in conflict with the restraints of general order; freedom of thought, the free play of the opinions and sensibilities, will affect all [illegible] in question every creed and system; the lyrical element in human nature will ever prove too strong for unmelodic dust. Positive legal enactments, positive forms of religion, moral prohibitions can do much, can at least preserve a certain outward decency and show of order; but they cannot satisfy the great thirst of the soul, which is for a real taste of the harmonious life of heavenly freedom, harmony and beauty even here in this world, amid these poor, "careless" struggles with and through the selfish spirit of the natural man.

For, after all, our creeds, our policies, our social institutions, [illegible] the very genius of the cold and means of [illegible] rule are not more religious in the image of [illegible] forms, or cogency can be said really to unite men, yet the great [illegible] of the devout [illegible] far as any to be made one consciously and [illegible] with the Life that is in God. Now in a republic more than under any system, the free play with all [illegible] in the very act of competition, the whole fight (the harsher and longer one) of individualism, bewildered and miserable for [illegible], and the [illegible] the absence of the old paternal tendency, [illegible] of government in providing for the children's play things, leaves [illegible] amusements and surroundings, gardens of Art parks, etc. makes it particularly [illegible] to the whole social [illegible] [illegible] in any [illegible] every way the culture of the Beautiful. It is not enough that we are taught right moral principles; no mere form or tests for what is good and true and beautiful; a man's entire moral life by a more unintentional, unseen, silent process than even the convictions of his mind or traditions from without, or conscience from within. Let the American people grow up with a sincere taste for harmony and beauty, taste for Art, for Music, in the highest sense; let them learn through Art the meaning of the word *genial*, and in this culture we shall lose the sharp, rude corners of so much that is violent, obtrusive and uncouth, so much that is prosaic, hard, pretentious, egotistic, in our national [illegible]. Scholarship in beautiful freedom is [illegible], but they are exceptional also, they are sublime and all cannot be sublime. But the sense of the beautiful in Art (and that is sure to quicken the sense of beauty in nature and in character) tends naturally to round off the sharp corners of our offensive democratic individuality; to make us forget ourselves, to supply the unseemly lack of reverence which has been charged upon us, to fill us with the instinct of harmony, good order and good manners. The [illegible] [illegible] as the very [illegible] and fibre of one's life, with a sincere taste for what is beautiful, it is less easy to offend.

Our people preoccupied so long with the first cares of laying the foundations of their political and social fabric, were slow to recognize the need of esthetic culture. Religion and a real business—these are the only interests we dared to be in earnest about. But Art, the culture of the love of the Ideal, had to come in to keep these from becoming sordid and uncomfortable. Mere amusement mere play without art or beauty soon sinks to the bestial. We must believe a place before amusement and in joy, as we do in the soul itself; we must believe in the sense that a child bears the senses in order to the soul, and to believe this we must have Art for a mediator; for Art does not, says as the Ideal informs speaking to us, through the senses. Art reconciles the spiritual with the natural. Our people are becoming alive to this thought. There is verily to be seen a great awakening among us to the need. [illegible] the divine influence of Art. A great activity in all the walks of Art is developing in this nation or people. Especially do we most earnest of art with love, is as say, even a strong desire, for that which is at once the most ideal and the most popular of the Arts, Music.

It would be presumptuous to call ourselves as yet a musical people, in the full sense, for instance that the Germans are, or that the Italians were. But there yet [illegible] in a [illegible] upon all musical opportunities, both of enjoying and of learning, a fact becoming a great sign of the times with us, the activity goes on increasing in a compound ratio, that looms most formidably ahead. Certainly it is a social fact of great significance. Its value of course is in proportion to its earnestness, and we do not believe it is a mere passing fashion. There is a deep musical movement in this community, stronger and deeper just where there is the most of general culture and the most of faith and true humanity, strongest in New England, and as much [illegible] central intellectual and moral life in Boston; and more or less all the great cities, but in the other cities we cannot help thinking the [illegible] is more an imported enthusiasm, while here it springs more sincerely from within, a deep felt want of our whole social and religious nature.

Think of the oratorios, the operas, the concerts, in greater numbers and variety than ever and of higher power quality, which our people of all classes have thronged to this winter, spending as if for a necessity and not a luxury which the question was of hearing a great artist or a great work of Beethoven or Handel or Mozart, or Mendelssohn! Think how cheerful the [illegible] taste has grown (of course there is also in a [illegible] time a large mass now of superficial [illegible] and all sorts of [illegible] up—these in every where even in Leipzig and Vienna) how many symphonies we have each season here [illegible] we [illegible] of The Messiah and the "Creation," the two only oratorios known here fifty years ago, and which led the founders of our venerable Oratorio society to couple in the titles two names so remotely related to each other as Handel and Haydn), but also of "Jephtha," "Samson," "Judas Maccabæus," "Israel in Egypt," "St. Paul," "Elijah," "Hymn of Praise,"—all such great works, and only such—for it would be hard now to revive much interest in such a work as Neukomm's "David;" think how steadily the mere sensational, "effect" music, tried here many times, as all new fashions are, has been losing ground in Boston programmes, while the true masters, those who wrought in all sincerity and [illegible]; think how the Chamber Concerts, whose one [illegible] is to rank the rest [illegible] form of Quartets, etc., for strings? Instruments, or the pianoforte Sonatas of Beethoven and Schubert and other classical works of Bach, Mendelssohn, Schumann, Chopin,—works of such rare genius [illegible] almost exclusively in the mind [illegible] of mere show-pieces and [illegible] of mere [illegible] feats of execution—have hardly found concerts enough in a week to give all the artists, each with a faithful classic of their [illegible] a chance. Think how many admirable pianists, skilled interpreters of all the best that has been written for their instrument, whether solo or in concert with other instruments, have found encouragement to settle down here, both as public players and teachers. Think too, what pianos we have manufactured here—here the Chickering or Gounod are the throne of [illegible] in Europe's practice now—and what church organs, how many of them are! how large and perfect of the superbly *great* Organ one of the world's three or four best and largest, that stands [illegible] there [illegible] never so much quiet back ground of many [illegible] in our noble Music Hall, and think of the [illegible] and of our many halls. Then finally look at the great mass schools that have sprung up so rapidly among us;—two of them by the ambitious name of Conservatory, and already boasting three hundred and three [illegible] hundred pupils. And of the eagerness there among our young men and women, and even children to learn all that they possibly can with their means, of music [illegible] and practice. Literally success at all Nos. [illegible] and [illegible] the idea of becoming of [illegible] in [illegible]. And so, naturally, at the same time music is becoming an eminent branch of business, both in the way of trade and manufacture and profession. Verily there is machinery enough at work, and there is motive power enough behind it to work up a great musical culture here. Blindly or wisely a great musical movement is accumulating momentum at a formidable rate. The more important then, that it should understand itself, that it should recognize true landmarks, and be kept in a sound and true direction.

CLEVELAND, OHIO.—The Mendelssohn Quintette Club concerts on the 2nd and 25th were very successful. Case Hall was filled on both nights with lovers of good music and we are safe in saying none were disappointed; for a more ready enjoyable concerts are rarely given in this city. We have no space to give the programmes which comprised selections from Mendelssohn, Beethoven, Haydn and Mozart. The thorough mastery of the Quintette Club and the delivery of [illegible] render their programmes [illegible] very nearly perfect. Miss Addie S. Ryan, who made her first appearance in these concerts, proved herself an excellent artist. She has a voice of rare compass and beauty and seems to feel what she sings. She sang a number of charming English and German ballads, in [illegible] manner.—Herr. *Mus. World.*

MILWAUKEE, WIS.—The 14th regular concert of the old Musical Society (Oct. 17) with an orchestra of nearly fifty had the following programme:

Overture—Magic Flute	Mozart
Song for Soprano	[illegible]
Funeral March—(Orchestra)	Chopin
Chorus and Solo Quartet [illegible]	[illegible]
Scherzo—Midsummer Night's Dream	Mendelssohn
[illegible]—Scene for Soprano Solo, Chorus, etc.	[illegible]
	Mendelssohn

We have [illegible] had seven nights of German Opera: (of course,) *Martha*, *Fille du Regiment*, [illegible] *Der Freischütz*, &c.

Digitized by Google

LECTURE ON THE PIANO-FORTE.—Mr. B. J. Lang, the well known musical teacher, made his debut as a lecturer Saturday afternoon in Chickering's Hall. The lecture was delivered to the pupils of the New England Conservatory of Music, but there was quite a number of listeners outside of that new large circle. Mr. Lang's subject was "The Piano." He gave its history from the earliest period, and traced its course and influence down to the present day. In relation to pianos, Mr. Lang quite disfavours in the "Squares," and hopes they may be displaced by the "Upright," the only kind, by his judgment, which should be tolerated. He thinks there are too many who attempt to learn to play the piano. None should do so who do not in some manner exhibit a talent for it. [illegible] [illegible] [illegible] a piano [illegible] [illegible] behind it. What should Mr. Lang see the best pianos of the world. Among the most expensive was a [illegible], and the worst from Germany. He regards those [illegible] [illegible] as unsurpassed in the world and believes the perfection of piano construction has been about reached. A Boston piano made by [illegible] [illegible] is good enough. Mr. Lang gave much good and [illegible] advice as to learning and teaching the piano. He uttered some pretty severe things against some of the music of the day and regarded miscellaneous concerts as [illegible] and [illegible]. Entertainments in which a whole symphony is given he regards as something worth while to [illegible]. In this connection he commended the concerts of the Harvard Musical Association and Orchestral Union. The music of Beethoven, Mozart, Schumann, and [illegible] composers was [illegible], while the "hodge-podge" school was lashed and [illegible] of such heavy [illegible]. Touching [illegible] [illegible] articles of [illegible] known as piano music, he said they were [illegible] and ought to be [illegible]. The ordinary [illegible] [illegible] back to it, against which an occasional [illegible] could be [illegible] [illegible] worth a [illegible]. Some of the English peculiarities of playing [illegible] [illegible] [illegible], and [illegible] [illegible]. The English have [illegible] [illegible] the [illegible], a piano playing just as they do [illegible] other [illegible], and [illegible] [illegible] good [illegible]. As to the "[illegible]" of playing and the manner, he said he [illegible] [illegible]. It failed language to express [illegible] [illegible] [illegible] [illegible] [illegible]. [illegible] [illegible] [illegible] players and [illegible] [illegible], as they have a power to [illegible] [illegible] [illegible]. Mr. Lang spoke [illegible] [illegible] of an [illegible] [illegible] and rather pleasant manner. The [illegible] of a lecturer [illegible] [illegible] [illegible] [illegible] [illegible] which [illegible] [illegible] from his own experience as a teacher. [illegible] [illegible] [illegible] the start [illegible] he should be crude, and he [illegible] [illegible], but the [illegible] [illegible] [illegible] was more than a [illegible]. Some of his anecdotes were [illegible] [illegible] and not always [illegible], but he gave on the whole satisfaction to his hearers. [illegible] [illegible] [illegible] [illegible]. But it is no injustice to Mr. Lang to say that he plays better than he preaches.—*Post.*

PHILADELPHIA. Mr. Carl [illegible] [illegible] [illegible], Orchestral Matinées in each of which a Symphony by Haydn or Mozart is the principal [illegible]. Last week he gave Mozart's "Jupiter," which is [illegible] [illegible] [illegible] [illegible]. A writer in the *Evening Bulletin* thus describes it for the Philadelphians:

The name of "Jupiter" has been given to this Symphony probably to indicate thereby its [illegible] majestic character. The first movement, Allegro vivace, [illegible] [illegible] [illegible] by a bold, defiant [illegible] [illegible] passage for all the [illegible] [illegible] [illegible] [illegible], which is followed by two measures taken by the string quartet piano. Another [illegible] measure of [illegible] [illegible] from the preceding [illegible] in the harmony of the dominant [illegible]. The following period, [illegible] [illegible] [illegible] rhythm, [illegible] the wind instruments [illegible] [illegible] [illegible] figures of the [illegible] and [illegible] [illegible] is given a [illegible] [illegible] suspension. After a [illegible] on the second of the [illegible], [illegible] a new [illegible] of [illegible], [illegible] [illegible] [illegible] is produced by the [illegible] in the key of [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] by the [illegible] who [illegible] [illegible] [illegible] [illegible] the beautiful [illegible] [illegible] which [illegible] [illegible] gracefully introduced by the [illegible] [illegible] in the key of G. A [illegible] [illegible] [illegible], after a moment's pause for the whole orchestra, [illegible] [illegible] [illegible], however, in the major [illegible] [illegible] of the [illegible] and [illegible] [illegible], leads to the end of the first part [illegible] [illegible] of the movement. The change from the dominant G to E [illegible] [illegible] [illegible] striking [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] and [illegible] [illegible] [illegible] and frequent changes in harmony. [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] Beethoven's works, and they have been regarded as something new, but here, and in other places in this Symphony, we have them in the greatest simplicity and in most imposing grandeur. An eminent German critic, whom we cannot quote at any length, says: "But the inner beauty is not the all-essential; a peculiar noble thought, a solid strength and manly dignity, a brilliant marching on, are, by their daring and freedom, the characteristic attributes of the [illegible]."

The Andante Cantabile is [illegible] [illegible] F-major, and makes such a peculiar [illegible] throughout, that the violins and violas should be [illegible]. It is rich in [illegible] [illegible] [illegible] particularly in the suddenly changing shading of piano and forte, which seem [illegible] [illegible] to interrupt the even, quiet flow of the melody, but in reality [illegible] the more to elevate it. The three principal [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible].

The Menuetto Allegretto [illegible]. The Finale, Allegro Molto, a composition [illegible] the Fugue, which [illegible] [illegible] one of the distinguishing [illegible] of this wonderful composition. Mozart stands in this [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] the Fugue form with such an elegant, free handling [illegible] [illegible] throughout. [illegible] [illegible] [illegible] [illegible] Beethoven, Spohr, Schumann, Gade and others [illegible] [illegible] [illegible] [illegible] [illegible] the Fugue in [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] their strength [illegible] to carry [illegible] [illegible] an [illegible] of thought and [illegible] from beginning to end of [illegible] work. But Mozart has left us another example of this masterly command of never-failing resources of melody and harmony in the wonderful overture, *The Magic Flute*, a work which must stand as well a [illegible] [illegible].

The last four measures of the [illegible] will bring to [illegible] [illegible] the fact that this [illegible] [illegible] already [illegible] [illegible] by Mozart in other works [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]. A [illegible] [illegible], however, of this Fugue movement cannot be given here, [illegible] [illegible] [illegible], and we should be [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] and beautiful melodic landscapes, [illegible] a work which stands among the classics as the mighty Jove among the gods of Mount Olympus. It is a *Jupiter Tonans.*

NEW YORK.—Mr. Theodore Thomas gave his first symphony soirée at Steinway Hall on the [illegible] evening last. The programme was [illegible] attractive, skilfully selected and [illegible] rendered. The opening piece, a [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] by Bach and performed [illegible] [illegible] [illegible] [illegible] a charming piece of melody, pure and simple, and [illegible] [illegible] [illegible] [illegible] [illegible] and grace. Cherubini is introduced in the third act of Medea. It is a composition worthy of the [illegible] [illegible] [illegible] [illegible] [illegible], [illegible], and [illegible] [illegible] [illegible] and vigorously marked out. [illegible] [illegible] [illegible] [illegible] [illegible]. The two movements [illegible] [illegible] [illegible] [illegible] from the unfinished Symphony in B minor, are [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]. The great feature of the evening, however, was the production of Beethoven's [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]. Never [illegible] Mr. Thomas's orchestra [illegible] more [illegible] [illegible] [illegible] in the interpretation of this sublime poem. It was clearly a labor of love with them from beginning to end, [illegible]. Miss Teresa Carreño was the soloist. [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] from Mozart's Figaro. The audience was thoroughly appreciative, and though not so large as it [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] Thomas's [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]. The whole affair was a decided success.—*Sund. Times.*

Special Notices.

DESCRIPTIVE LIST OF THE

LATEST MUSIC,

Published by Oliver Ditson & Co.

Vocal, with Piano Accompaniment.

And is it true? [Mon Dieu! que je suis bête!] "Grand Duchess." 30

I war so cry-heart. [F[illegible] [illegible] [illegible]] " [illegible]

[illegible] legend old. [Legende du Verre.] " 30

Three melodies from the "Grand Duchess," are altogether charming and pretty songs. The [illegible] often encored.

Come then, join me. [Vocal con [illegible].] Trio "Leonore."

Varied and rich.

Angel Millie. Ballad. *H. A. Tuckerman.* 50

Another fine ballad.

Singing why art thou sleeping? Serenade! *J. M. Evans.* 40

It's a pity to be waked out of a sound [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible].

Festival Service of the Prot. Epis. Church.

Complete, 2.00

The pieces are also published separately.

Te Deum, $1.[illegible]. Jubilate, 60. Thanksgiving chant, 40, and Gloria, 30.

Recommended to choirs.

I am a merry maid. (See gloria [illegible].) "Leonore." [illegible]

Upon this heart. (Vieni al [illegible].) 50

Well adapted from the[illegible].

Instrumental.

Overture. La Grande Duchesse de Gerolstein. 50

Souvenir de Wildbore. Quadrille. *Cadora.* 40

[illegible] [illegible] Mazurka. *Wellman.* 30

Las Flora. [The Flowers.] Valse brillante. *A. Dulacker.* 40

[illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] "quadrille" by the [illegible] [illegible] [illegible].

Kinnering Mazurka. *A. Schultz.* 50

Contains many passages of great beauty, [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible].

Nathalie and Amelia Waltzes. For Guitar. *Hayden.* 50

Easy and nicely arranged.

Danse Galop. [Ladies Galop.] *A. Parlow.* 35

A very sprightly piece, [illegible] [illegible] [illegible] [illegible] [illegible].

Young De Balthasar. Polka Militaire. *Fagerhamb.* 30

This composer succeeds in [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]. Not difficult.

Grande Duchesse. Fant[illegible] [illegible] [illegible]. *Ketterer.* 75

A very good resumé of some of the brightest melodies of the opera.

Snowflake Polka. "Chrystal gems." *Kinkel.* 40

Fairy Souvenir Waltz. " "

Very [illegible] [illegible] attractive pieces for learners.

Ballade Barcarolle. *C. Mack.* 50

Charm de Salon. Caprice. *Leybach.* 50

Glorieuses. Morceau. *Oesten.* 50

[illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] of good taste.

Hilda Waltz. For guitar. *Hayden.* 25

Well-known waltz well arranged.

Scales and Chords in all Major and Minor keys. [illegible]

Very convenient for learners.

MUSIC BY MAIL.—Music is sent by mail, the expense being [illegible] a [illegible] cents.

Digitized by Google

Dwight's Journal of Music.

WHOLE No. 695. BOSTON, SATURDAY, NOV 23, 1867. VOL. XXVII. No. 18.

For Dwight's Journal of Music.

Two Words.

[illegible]

My love! my love!

[illegible]

O! my love!

[illegible]

My love! my love!

[illegible]

Oh my love!

[illegible]

My love! my love!

[illegible]

Oh my love!

[illegible]

My love! my love!

August 16th, 1867.

Music in Musicians' Letters.*

(From the London Chronicle.)

Lady Wallace has a real enthusiasm for music, and [illegible]

[illegible]

* Letters of Distinguished Musicians [illegible] Translated from the [illegible] Lady Wallace. (London: Longmans.)

[illegible]

has failed to reveal, however anxious he might have been to say it. And he has failed because the problem is an impossible one. One may note what Mendelssohn studied—how he studied Beethoven's last style, and meditated on the chord of the 13th, and analyzed Bach, and fiddled up Martin Luther's hymn tunes. The technicalities of his art may be gathered from his musical works. But that which chiefly occupied his mind, and which he attempted to explain in his letters—its moral aspect and its aesthetic principles—he has failed to make known to us.

Weber was an art critic as well as a musician. But he too only tells us what he liked and disliked, what seemed ill or well to him. He never attempted to get to the bottom of things with any fundamental principles of his art that were not merely technical. He was a genial rather than a self-conscious artist. His mind was allied to the storm-and-stress school of Schiller's Robbers. Hence he lacked the artistic earnestness of Mendelssohn. It would be difficult to imagine the younger artist ever becoming disaffectionate to a lady whom he had first loved for her artistic powers, after he had discovered that they were only mechanical and that she had no feeling for art. Weber, however, revealed his nature when he found that Caroline Brandt's views of high art did not see beyond the commonplace notion of its procuring money, coat, and skirts, did not allow the discovery to prevent his courting and marrying her. Finally, art was not much more to Weber himself. It was a delight but not a conscience. It was an end, but it was much more a means—a means to fame, popularity and wealth.

These letters, however, though they contribute very little to our musical education, are, in other respects, a pleasant reading. Mendelssohn is always delightful; his playfulness, his affectionateness, his fancy and his polish make him one of the best letter writers of the century. Weber is lively and clever. Haydn is a genial ... but a rival more of his superiority and little to shelf ... of temper. Haydn's letters are all on business. Both he and Haydn furnish short but very interesting autobiographies. Gluck writes like a scholar who knows exactly what he has to say and how to say it. All the writers were men of powerful intelligence, though their minds were devoted to that art which seems the most foreign to the intellect; and the letters deserve a place in libraries, as the records of great men.

Musicians' Letters.

From the London Review.

The growing public interest in music and musicians is in no way more evidenced than by the publication, in recent years, of translations of the memoirs and correspondence of foreign composers, which would have found few if any English readers a quarter of a century back. The letters of Mendelssohn, of Mozart, and of Beethoven, rendered by the present work and published by the same firm, have appeared within the last four years, besides, as the more general Spohr's autobiography and lives of Carl Maria von Weber and Schubert by other translators and publishers. So many publications of the kind within so short a period is sufficient proof of the increased importance attached by our reading and thinking public to an art which has for too many years in this country been considered in the light of a mere popular amusement, rather than as a possible exponent of feeling and sentiment as pure and noble as those which had their utterance in the hitherto more generally recognized forms of poetry and painting. The musician, that is, the creative musician, is now beginning to be recognized among us as holding as high a rank in consideration and exercising as high a mission, as the literary man or the artist; and all who derive any pleasure from the works of a great composer are now interested in such personal details of his career as can be gleaned from his memoirs and correspondence.

The present volume (collected by Dr. Ludwig Nohl) forms a worthy pendant to the previous works of the kind above referred to, and has a special interest as illustrating the lives and careers of five composers whose productions ranged from the middle of the last to the middle of the present century. The book commences with a series of letters by Gluck, the first of which (addressed to the Grand Duke Leopold of Tuscany) consists of his comments on his own opera of "Alceste"—the work in which he first realized that art revolution which was the result of his long and mature reflection on the artificial conventionalism and [illegible] of the dramatic music of the period. The philosophic and reforming power of Gluck's mind is nowhere more admirably shown than in his communication dated Vienna, October 30, 1770, to the Duke of Braganza, to whom he dedicated his opera "Paride ed Elena." In subsequent letters, to Louis XVI., to Marie Antoinette, to Klopstock, to M. de la Harpe, and other celebrities of the day, Gluck's energetic thought and confidence in the truth of his principles and his art are also most characteristically shown, including some interesting references to the production of his "Iphigenie in Aulide," specially for the Parisian opera stage, and his well-known feud with the rival composer Piccini, which divided even members of the same family with all the animosity of a political quarrel. Rugged and self-asserting as Gluck was, he must also have been somewhat of the courtier, since in some interesting extracts given from the diary of the unfortunate Princess de Lamballe, we are told that this uncompromising composer, whose self-confidence was almost arrogant, "often told her that he always improved his music according to the impression that it made on the Queen" (Marie Antoinette). Again "he said to the Queen that the air of France had rekindled the powers of his personal genius, and the sight of her Majesty had given such a wonderful impetus to his ideas, that his compositions had become, like herself, sublime." Many such characteristic personal traits, as well as illustrations of his art career, are to be found in the interesting series.

The next portion of the volume consists of a few somewhat meagre traces of Charles Philip Emanuel Bach (born in 1714), son of the great John Sebastian, and himself the immediate pioneer of the modern school of pianoforte music. A slight autobiographic sketch gives the few leading incidents of his most uneventful life, together with a passing indication of the principles which led him to adopt a style of expression rather than of mere [illegible] combination in composition and performance.

A rather copious collection of Haydn's letters forms the next portion of the volume, the first authenticated date being 1780. A large portion of these, addressed to the publishers—Artaria of Vienna, and Breitkopf & Härtel of Leipzig—are occupied with details of his business arrangements and contracts for the price of his compositions—the amounts in most instances standing in absurd contrast to the present estimation of the works. Even after the composer had become eminent we find him agreeing with the publisher Nadermann (October 25, 1784) to supply "three new and very carefully composed symphonies, neatly and correctly written out, for the sum of 150[?] ducats, payable at the end of November." Especially interesting are portions of his diary and the letters relating to Haydn's visit to London, where he was at once received as a composer of world-wide fame. In a letter written from 18 Great Pulteney street, dated January 8, 1791 (only a week after his arrival), he says "Every one seems anxious to know me. I have already dined out six times, and could be invited every day if I chose; but I must in the first place consider my health, and in the next my work. Except the nobility, I admit no visitors till two o'clock in the afternoon, and at four o'clock I dine at home with Salomon." It was Salomon who brought Haydn to London, where the great composer produced his twelve grand symphonies at the then renowned Salomon Concerts. In his diary Haydn records his presence at the Lord Mayor's Banquet (November 5, 1791), where, among much that appeared strange to the simple-minded German musician, he noticed that "the strangest thing of all was that one part of the company went on dancing without hearing a single note of the music; for first at one table, and then at another, songs were shouted, or toasts given, amidst the most crazy uproar and clinking of glasses and hurrahs." The civic festivities of the London of that day were doubtless not a little startling to the foreign visitor.

It is not a little remarkable that none of Haydn's letters refer to Beethoven, notwithstanding that he was, for a period, a pupil of Haydn. The grand and independent originality of the younger composer, however, could scarcely be appreciated by one who, however great, belonged to a school of art in which mere classic form and symmetrical proportion were absolute essentials. This is sufficiently evidenced by the well-known story of Haydn's disapproval of Beethoven's pianoforte trio in C minor (No. 3 of op. 1), by far the finest of the set of three to which it belongs. On the other hand, there are several passages in the letters and diaries of Haydn recording his warm admiration and reverence for the genius of his contemporary Mozart, whose death, in 1791, was lamented by Haydn as a personal affliction as well as an irreparable loss to art. There is but little reference to Haydn's second visit to London (1794), also at the instance of Salomon; and the remainder of the correspondence chiefly relates to his oratorios, "The Creation" (produced in Vienna in 1798), which with the "Seasons" (brought out in the same place in 1801) formed the closing triumphs of the veteran composer, who died in 1809, at the age of seventy-seven. The series of letters, like those of Gluck, includes a copy of the master's last will and testament.

The letters of Weber contained in the present volume, consist chiefly of those addressed to his friend and fellow-pupil, Gänsbacher, much of the interest of which has been forestalled by reference to the same materials in the biography of Weber published two years and a half since.

Weber's correspondence commences with a letter dated Freyberg, December 1, 1800[?], referring to conveying to Artaria, the publisher, an offer to engrave music on stone—the practice of the then new process of lithography having in his youth for some time diverted Weber's attention from his musical studies. In the next letter, dated 1810, Weber informs Nägeli (the well-known musician and publisher of Zurich), "I have once more entirely devoted myself to art"—and, speaking of his own musical tendencies, he states, "my principles differ far too much from those of Beethoven ever to come into contact with him." The strange want of appreciation, by a man of special original genius, of the productions of another of a far higher order of imaginative power must ever remain an art paradox; more incomprehensible in the case of the innovating Weber than in the more formal Haydn, whose standard of excellence was the classical precedent of the finished creative school of Mozart. We need not follow Weber's correspondence even through what has previously been more completely traversed in the biography above referred to, further than to say that it contains interesting details of his struggling artist-life, and many passing references to his productions. The letters, however, only come down to August, 1825, nearly a year before Weber's last triumph in the production of "Oberon" in London, and his death there in 1826. The last communication given is a letter to his friend Bärmann, the celebrated clarinet player of Munich, for whom Weber wrote his beautiful duet sonata in E flat (for pianoforte and clarinet), besides concertos for the instrument.

The letters of Mendelssohn here given (now published for the first time) are mostly addressed to the celebrated clarinet player just referred to, Bärmann of Munich. They commence with the date of 1826, when Mendelssohn was seventeen, at which age his compositions had already attracted much notice. Some of these communications, belonging to the period of his Italian tour (1831) are full of that genial vivacity which was a striking characteristic of his temperament

Digitized by Google

well clouded by the successive losses of parents and relatives. Other letters are from Paris (1831), and fully bear out Mendelssohn's known want of entire sympathy with French musical art—almost the only antagonism (and that too a very active one) in his amiable nature. The letters are full of agreeable gossip and playful humor, but have slight reference to any of his own or other great productions of musical [illegible]. There are doubtless many letters of more importance in this respect still withheld from publication; but, it is to be hoped, only temporarily, [illegible] accomplished a writer and so [illegible] one in an art which he loved so dearly and practised so gloriously. Of his modesty and severe self-judgment we have several traces. Even in a letter dated 1834, after he had produced many masterpieces, we find him saying, "Should I ever succeed in writing something entirely to my own mind (it need not give pleasure to any one else), then I shall be able once more to write a becoming, sensible letter, and gladly tell you about myself; but as yet I am much dissatisfied, and should like to try to write better, for my works often please others better than myself." Be it remarked that this was penned by one who had already composed symphonies, overtures, quartets, piano-forte pieces, and songs, which now rank as classical productions, and who was only then about to commence his first oratorio, "St. Paul." What a contrast to some recent instances of gentlemen making sudden dash at fame by rushing at once into public with crude attempts at this ultimatum of musical art and genius!

The volume is illustrated with good portraits of Gluck, Haydn, and Weber—that of Haydn, however, being somewhat more heavy-looking than the German likenesses to which we have been accustomed. The translation is executed with the facility and smoothness which have distinguished Lady Wallace's several previous productions of the kind; and the book should find a place on the shelves of all who are interested in music and musicians.

Decorations of the New-Opera House of Paris.

The reports of the intended decorations of the new Opera House have been so extraordinary that most people believed them to be exaggerated; but however, it seems the case, as the following list supplied by M. Garnier, the architect of the new building, to the *Moniteur des Arts*, will show. The paintings consist of and so rooms of [illegible], are, for the grand public saloon, ten subjects for the [illegible] of the [illegible] ... from mythology and history: "Orpheus," "Eurydice," "[illegible]," "Harmony," "Judgement of Paris," &c., by M. Paul Baudry; "Parnassus," [illegible] ... and two large [illegible] ... decorations over the dome, by the same. A [illegible] to the left of the stage, to be decorated by M. Delaunay, the ceiling with "The Glorification of Singing," and [illegible] representing the subject. The corresponding room on the other side, "Harmony," in a ceiling and three [illegible], by M. Barrias. The great saloon for the ballet, four panels representing the various phases of the dance, and twenty portraits of famous dancers, by Gustave Boulanger. Grand staircase, four subjects, "Art," "Music," "Poetry," and "The Dance," in large compartments, by M. Pils, and twelve works in enamel by M. Emile Solier representing as many [illegible] where famous [illegible] have been produced, [illegible]. A grand cupola, by M. Jules Lenepveu: "The Gods and Goddesses of Olympus," representing the [illegible] ... by MM. Félix Thomas, Lenoir, and Clairin. The above are all ordered, and the following are proposed to be added to the list:—Four grand panels, and three tympans with figures on a ground of gold, for the entrance; a grand allegorical ceiling for the Imperial saloon, and five panels for the [illegible] to the saloon [illegible] ... for the Emperor's [illegible]; eight [illegible] panels in the Imperial vestibule [illegible]; eight historical figures, each [illegible], representing the eight places which have been most famous for operas in Paris ... and eight medallions for the large [illegible] ... for the small [illegible]; twelve panels, containing figures representing as many kinds of dances, for the [illegible]; and lastly, twenty portraits of celebrated [illegible] by Gérôme, de Curzon, Chiffart, Lefebvre, Bouguereau, Giacomotti, Bénouville, Lévy, Amaury Duval, Cabanel, Baudry, Lenepveu, Bonnat, Henner, Cabanel, Delaunay, Boulanger, [illegible] de Rocques, [illegible] Pils, [illegible] Lenepveu, Ranvier, [illegible] Marguet, Corot, Levy, [illegible], Français and Daubigny.

The sculpture is to keep pace with the painting. On the principal façade of the building above, in [illegible], by M. Maillet; below, groups representing the "Dance," "Harmony," "Comedy," and the "Drama," and "Singing" and "Music," by Carpeaux, Jouffroy, Perraud, and Guillaume; and in the centre, statues representing the "Idyll," "Elegy," and "Mythology" and "History," by [illegible], Chapu, [illegible], and Falguière. On the two fronts of the [illegible] façade, figures of "Architecture" and "Industry," by Jean Petit, and painting and sculpture, by [illegible] representing "Comedy" and the "Drama," by [illegible]; "Art" and "Science," by [illegible]; the "Drama" and "Music," by [illegible]; and "Singing" and "Poetry," by Cabet. The grand gilt-bronze plastic groups, by [illegible], representing "Poetry" and "Music," supported by figures of Fame. Over the centre of the proscenium, a gilt-bronze plastic group, "Apollo holding the lyre," and two allegorical figures, by Aimé Millet; and in the angles, "Pegasus restrained by the Muses." On the frontons of the Imperial pavilion, the arms of France, with sculptures by [illegible] and Travaux. On the Imperial staircase, four "Caryatides," by Elias Robert and Madame [illegible]. On the principal façade, gilt bronze busts of Mozart, Meyerbeer, Spontini, Beethoven, and Auber, by Chabaud, and of Halévy, Rossini, Quinault, and Scribe, by Evrard. On the lateral façades, busts in stone of Cambert, Lambert, [illegible] Rameau, [illegible], [illegible] and Paisiello by Henri Chevalier; [illegible], [illegible] Weber, Bellini and Adam, by Doublemard; [illegible], [illegible], [illegible], Monsigny, [illegible] and Sacchini, by [illegible] and [illegible]; [illegible], Hérold, Donizetti and Verdi by [illegible]. Medallions on the façade of Pergolesi, Haydn, [illegible] and Cimarosa, by [illegible]. Two grand statues for [illegible] of the stone and the stone [illegible]. In the interior of the building, ten seated statues of Lulli, Rameau, Gluck and Handel representing [illegible], French, German and English music, artists not yet appointed. On the grand [illegible] ... "Cariatides" in coloured marble by Jules Thomas. In the grand saloon two "Caryatides," flanking the chimney-piece, by Carrier Belleuse and Cordier. In [illegible] "Caryatides," at the Imperial and opposite boxes by Crauck and Lepère. It is proposed to add over the doors in [illegible] figures in the grand saloon, with busts of [illegible] composers, bas-reliefs, and ornaments. Over the [illegible] ... panels and angles, by Cain, while others by Jacquemart and Rouillard crown the decoration and guard the entrance.

A Visit to Rossini.

The friendly old gentleman, who was seated at the writing-table in his little study, rose with some difficulty, but with the most winning cordiality and held out his hand to us. We soon forced him back again into his arm-chair. Suddenly he asked us if the north seemed well in Vienna over [illegible], and about Beethoven. We then [illegible] ... "I remember Beethoven remarkably well," continued Rossini, after a pause, "though very nearly half a century has elapsed since I was in Vienna. I lost no time in going to see him." "But he did not admit you, as Schindler and other biographers inform us!" "On the contrary," said Rossini, correcting me, "I got the Italian poet Carpani, with whom I had previously been in the town, to introduce me to Beethoven, who received me immediately and in a very polite manner. The visit, it is true, did not last long, for all conversation with Beethoven was absolutely painful. On the day in question his hearing was bad, and, though I spoke in a very loud voice, perhaps, too, the Italian pronunciation may have rendered the task of conversing with him a still more difficult for him." I own that this statement of Rossini's, the truth of which was corroborated by minor details, pleased me like an unexpected present. I had always been annoyed at this trait in Beethoven's biography, as well as at the party of musical Jacobins who [illegible] the brutal Cerberus of the ring [illegible] door in the face of a man like Rossini. But there is not a word of truth in the whole story. We accepted with pleasure Rossini's offer to take us down stairs to the ground floor. We entered the light, spacious drawing-room, with its [illegible] ceiling, and its lofty windows, through which [illegible] ... In the middle of the room stands one of Pleyel's Grands. As we all know, Rossini, for the last few years has exhibited a great partiality for playing the piano, and this partiality induced him at last to take his stand as a composer ... [illegible] accumulation of [illegible], several of which are stereotyped. He began at once to complain that Schäffer would not give him a chance of getting [illegible] piano. "It is true that I do not practise my scales every day like you young people; but when I play them the whole length of the piano, I fall off my chair either right or left. During the winter Rossini gives six or eight musical soirées at his town residence, No. 1, Chaussée d'Antin. For we [illegible] [illegible] ... the style of decoration adopted for his apartments is strikingly devoid of taste, with [illegible] much of the lumber. Here is a [illegible] engraving of the [illegible] della Scala [illegible] Parisian ideal in a very low-necked dress, and all along the wall are hung in frames with [illegible] of the [illegible]. On the [illegible], a [illegible] ... of small Japanese figures and Chinese pictures, for which Rossini appears to have a great partiality. In the way of portraits, the only ones I remarked were the small photographs of the King of Portugal and of Adelina Patti upon the mantel-shelf. Of Adelina Patti the maestro speaks with admiring interest, always excepting her when he indulges in lamentations to the effect that the race of great vocal artists has completely died out. "Look there!" he said, pointing to the new opera-house, which rises, surrounded by scaffolding, before his windows. "We shall soon have a new theatre; but we have already no more singers. Shall you be better off when your new opera house is finished at Vienna?" To attend the soirées of the celebrated maestro is the [illegible] of every one in Paris. The most distinguished persons frequently take more trouble to obtain an invitation to Rossini's than to the Tuileries, and the papers never neglect giving next day an account of what took place. I was enabled to attend the last of these musical evenings, and came to having felt more honored than pleased. Rossini's residence is very far from being large enough to accommodate the number of persons invited. The heat was something indescribable, and the pressure so great that the most desperate efforts were always necessary whenever a [illegible] vocalist (especially one of the weight of Madame Sax) had to make her way from her seat to the piano. A host of ladies, sparkling with jewels, occupy the entire area of the music-room; the gentlemen stand, jammed together so as to be unable to move, at the open doors. Now and then a servant with refreshments wriggles through the gaping crowd, but it is no use [illegible] only very few persons (and those mostly strangers) take anything worth mentioning. The lady of the house, it is said, does not like their doing so. About the present Madame Rossini I have nothing further to tell than that she is rich and was once beautiful. A boldly sculptured Roman nose, likewise, alone of all that has been spared, from out the remains of her former beauty; the rest was covered by [illegible]. The programme of the concert (made up mostly, as was natural, of Rossini's music) included Italian and French vocal pieces, executed by the leading members of the opera, Mme. [illegible] Battu, Nicolini and others. Two new Rossini piano-forte pieces [illegible] by a young violinist [illegible] the name of [illegible] were not so remarkable for originality as for the piling up of difficulties in them. They bore the strange titles, "Deep Sleep and Sudden Awaking," and "Tartarian Boléro." The vocal pieces are more melodious and beautiful. They are not unfrequently [illegible] and invariably [illegible] to regard the resources of the voice. The master of the house himself accompanied two of the vocal pieces on the piano with unbending dullness. Otherwise, on such evenings, he generally sits, silent and tired, in the little adjoining room, with his old colleague Carafa, or some other Italian friend, and is delighted if the guests do not intrude upon him while in repose. I regret not having heard Rossini's new Mass. The work (like all the others carefully guarded and kept unpublished by its composer) is said to consist in no very striking beauties. "It is not the kind of sacred music fitted for you Germans," said Rossini, in declining in words on my request, "my most sacred music is never aught more than semi-serious." He calls his "Napoleon Hymn" (for the distribution of prizes at the Exhibition) "[illegible] music" and his operas "[illegible] stuff." It is, indeed, impossible to talk seriously with the celebrated maestro; he finds at home only his quips, jokes and [illegible], and when he jokes about himself we [illegible] are always in doubt whether he is laughing at himself or at those whom he is addressing. Though we may blame the exaggeration in this grotesque self-depreciation, it is based on a motive of feeling which we must fail to recognize on looking somewhat into the circumstances of the case. Rossini lives in the midst of a system of uninterrupted adoration and puffing. There are but few men in the world to whom such homage is every being paid. He owes in every line from visitors the highest notabilities of a diplomacy worthy

and set come and go. He is overwhelmed with costly presents and tender marks of attention; out of a hundred persons, ninety-nine drink themselves bound to say flattering things to him. [illegible] Rossini's character [illegible] "What shall I call you?" [illegible] Rossini never [illegible] has been to the theatre only twice, probably [illegible] [illegible] — *From Fanny Fern in the New York Press.*

Music Abroad.

London.

[illegible] short *scene* [illegible] was opened at Her Majesty's Theatre [illegible] the Italian Opera, the principal [illegible] Mlle. [illegible] Titiens [illegible] Mme. [illegible] Lablache [illegible] [illegible] Mlle. Clara Louise Kellogg, from the New York Academy of Music [illegible] [illegible] Mlle. Titiens [illegible] her usual share of applause. [illegible] On Tuesday [illegible] *Trovatore* [illegible]

[illegible] commanding a compass of two octaves, is brilliant in its upper range without being weak in its lower register — the quality resonant and sufficiently powerful even for the large space of Her Majesty's Theatre — while it possesses that rare sympathetic tone without which the most faultless execution and brilliant style must fail to realize the true object of musical expression. To these natural and personal advantages, Mlle. Kellogg adds that of finished training in the best school of vocal execution [illegible] the thorough preparation of [illegible] the formation of a great singer [illegible] for such a position.

Germany

(From the London *Athenaeum*.)

"[illegible] Herr Wagner's kingdom of Bavaria," writes our Correspondent, [illegible] Signor Verdi [illegible] Frankfort [illegible] *Il Trovatore* [illegible]

[illegible] a few more foreign notes made to the [illegible] "The German winter season of instrumental [illegible] has set in," writes our Correspondent. "To judge from the programmes of orchestral and choral concerts, no less important than those of [illegible] Cologne and Stuttgart, the 'new ideas' [illegible] At the first Gürzenich Concert at Cologne besides Cherubini's Overture to Les Abencerages, which is as good as unknown in London, and besides that excellent but more familiar masterpiece a new composition for voices and orchestra, by Herr Ferdinand Hiller was performed: also Herr Gade's Frühlingsphantasie, one of the most graceful specimens of his very [illegible] talent. At Stuttgart on a similar occasion, M. Félicien David's 'Desert' [illegible] and Fräulein [illegible] played Chopin's Concerto in [illegible] [illegible] Herren Joachim, Laub [illegible] and Wilhelmj. At Cologne was to be heard [illegible] of whom very great promise [illegible] Leipzig."

"While Herr Bilse was giving his good Symphony Concerts in Munich, another conductor [illegible] in England, though only as the successor of Strauss, Labitzky and Lanner, Herr Gungl [illegible] there with his chapel of musicians. The [illegible] were [illegible] miscellaneous. In those wonderful Gardens of Tegernsee [illegible] as thick as a [illegible] one [illegible] the Englishman's greyhound [illegible] description of a small 'strong enough to hang a hat on,'—and where the beloved Bavarian [illegible] is served to the [illegible] of some half-dozen huge [illegible] to each [illegible] Herr Gungl, who goes the round of the [illegible] of all matters of music, and attends to the execution of the most [illegible] [illegible] with as much spirit as if anything more [illegible] than a polka was really [illegible] by his bass and trombone players. It was strange to hear [illegible] Beethoven's Overture to 'The Ruins of Athens.' It was [illegible] in spite of the [illegible] to make acquaintance with the Abbé Liszt's 'Huldigung's March.' This might have been [illegible] [illegible] for he has brought [illegible] [illegible] brilliancy [illegible] [illegible] of [illegible] by the Abbé [illegible] There is more [illegible] for deeper regret and graver speculation than the career and the compositions of this noble man of genius."

"Herr Lewandowsky's opera, 'Die Ersten Palm,' was the other day produced at Prague: also, another new musical drama, 'Der Wild im Hornmermond' [illegible] Herr Weissmeyer.—During the past month 'Dinorah' has been played at Frankfort; Tannhäuser at Berlin and Rienzi and Halévy's [illegible] at Dresden; M. Auber's Le Part du Diable has appeared which, in Germany [illegible] in Vienna. There, too, has been given M. Reyer's best opera, Les Quatre Fils Aymon [illegible] Lortzing's Wildschütz and Don Juan [illegible] the [illegible] Mozart at Osnabrück, Don Juan [illegible] Trovatore at Carlsruhe [illegible] Norma at Augsburg and at Stuttgart, Marschner's [illegible] Lortzing's 'Waffenschmied' [illegible] Lortzing's Czaar and [illegible] at Mannheim Lortzing's Wildschütz.—Having [illegible] Herr Offenbach's [illegible] [illegible] The [illegible] they are vulgarized in translation and [illegible] of Mr Coulon's Society. There is [illegible] [illegible] These [illegible] It would be well worth the trouble of analysing [illegible] [illegible] Tully as [illegible]."

"The Guide Books stand in need of revision as [illegible] is what is to be met with in Germany north and south. Some twenty years ago the Michaelis-Kirche in Munich was reputed to be [illegible] the only place [illegible] the Alps where the choral masses [illegible] old Italian masters could be heard well executed. The writer has [illegible] again tried [illegible] to verify this statement [illegible] Red Book [illegible] [illegible] disappointment. On the other hand a very fine unaccompanied musical mass is [illegible] heard on Sunday or two ago at the Theatine Kirche. But as regards the execution—the composition not being of extraordinary merit. For the charm of [illegible] singing a concert, especially when given in conjunction with the [illegible] ceremonials of Rome, [illegible] [illegible] There is no [illegible] service music from hearing it in church. It becomes almost difficult to estimate its intrinsic worth when it is removed from the scene for which it was prepared. A piece of worship, no matter what [illegible] remains to have and should [illegible] and emotions."

"A morning may be profitably given to Ulm by any one desirous of breaking the journey between Strasburg and Vienna, especially if he takes interest in that great musical monster, the organ. The enormous instrument built for the Cathedral by Herr Walker of Ludwigsburg [illegible] the role of the builder) is now to be heard by appointment for a [illegible] [illegible] [illegible] in the [illegible] [illegible] The organ—variously described in the Red Book as having one hundred 'rigs' (for stops)—deserves a place in the [illegible] of organs. The [illegible] [illegible] and by ingenious [illegible] [illegible] the player any amount of [illegible] available. The tone of the [illegible] [illegible] English [illegible] also rich and sweet—perhaps not equalling that of the Haarlem organ, but the most noble and picturesque instrument [illegible] This.—Mynheer Schreiber's organ at Weingarten [illegible] [illegible] England [illegible] [illegible] [illegible] the grand new French organs at MM. Duroquet and Cavaillé-Coll are on [illegible] [illegible] the upper [illegible] of the great Ulm organ when all the stops are [illegible] is not made unpleasant by that [illegible] [illegible] which we have too often [illegible] in England. Of course there is no end of [illegible] [illegible] [illegible] however are [illegible] elsewhere, as in [illegible] Freiburg and two or three other places. The instrument has an unusual advantage of position [illegible] in the great height of the church. The supply of wind is equal to its requirements. It is fairly well [illegible] by a player who takes obvious pride in his charge. When [illegible] picturesque old city, it is such a [illegible] of the [illegible] the cathedral [illegible] [illegible] [illegible] well worth waiting a few hours to hear. The [illegible] [illegible] musical it may be [illegible] would prefer to enjoy some [illegible] presentation of a [illegible] opera at Stuttgart."

The journals speak well of [illegible] Mlle. [illegible] at Weimar [illegible] stages of promise. This is the daughter [illegible] of the most agreeable German singers [illegible] [illegible].—M. Hager is announced as engaged to one of the opera houses at Vienna.—The [illegible] [illegible] for the [illegible] The Theatre there [illegible] is described as [illegible] [illegible] Herr Hauff, brother of the [illegible] well known singers, has been singing basso parts [illegible] [illegible] [illegible].—A [illegible] to Gratz is [illegible] [illegible].—M. A. N. [illegible] Overture In Memoriam was performed at the second Gewandhaus Concert at Leipzig [illegible] [illegible] [illegible] that Herr [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] Mendelssohn who [illegible] at Leipzig has been allowed to sink into the ground—[illegible] to have been absorbed—without mourning or [illegible].—The new theatre is to be opened [illegible] New Year's Day.

Popular Concerts of orchestral music are [illegible] [illegible] everywhere. A series is to be opened in Brussels on the [illegible] of [illegible] directed by M. Samuel, who already announces the programme for his first entertainment. This is worth [illegible] for its originality and novelty, which includes Cherubini's Overture to Ali Baba, Herr Rheinberger's [illegible], a Symphony by Herr Jadassohn (of Leipzig), and one of Handel's Concertos.

Mignon [illegible] the last, because the [illegible] of the three operas by M. Ambroise Thomas, after having kept the stage of the Opéra Comique for a twelvemonth, is now to begin its travels in Germany at Berlin, with Mlle. Lucca for the heroine.

Musical Correspondence.

PHILADELPHIA, Nov. 9.—The first Conversazione of Mr. Mulder's came off at the New Horticultural Hall Saturday November 2 giving promise of a series of musical seasons of the highest order. The programme opened with the grand Beethoven Sonata for Piano and Violin op. 47. In the difficult violin part of which Mr. Gaertner is the finished violinist, and the high and [illegible] [illegible] artist. As Mr. Jarvis [illegible] the piano, he also displayed much excellence. The Sonata proved a great treat. The other pieces in the programme were Schubert's "Wanderer" on Horn solo, performed by Heinemann, and then [illegible] Mozart Clarinet Quintet, played by the Philadelphia "Classical Quintette Club," under direction of Mr. Gaertner. I was very pleased to hear the Club once more and the old members of years are looking forward to the rest of this series of twenty matinées with much pleasure.

The attendance was good, so that the Hall, although large for a chamber concert, was quite respectably filled. The stage was adorned with handsome bouquets of flowers, placed in the same artistic [illegible] as the Horticultural [illegible] eye, which struck me as a very pretty idea. It was [illegible] to watch amongst the audience the large number of the pupils of the Conservatory for whose cultivation the concerts are given. On the very front benches sat a party of bright faced boys, who were doubtless attending their first classical concert, and amongst them might be much more than one earnest little listener. It is an excellent thing for these children that early in the course of their musical training to be made so "home" in the works of the masters, for although they cannot of course be supposed to appreciate, they will in time, from only hearing the highest and best, acquire a taste that will prevent their caring for anything else.

The Conservatory has had an unprecedented success at Philadelphia which can only be accounted for by taking into consideration the unwearied labors in its behalf, of the gentlemen engaged in its direction, Mr. Carl Gaertner Musical Director and Mr. Jefferson E. Williams, President. To them too the thanks of the public for the eighty free scholarships, for three years' tuition offered to pupils of our public schools as well as for the advantages to be derived from the entire institution. In the paying departments of the school there are five hundred scholars of different degrees of advancement, and as all the classes come under the supervision of Mr. Gaertner as musical Director we may rest assured that the traditional [illegible] lead in the same direction.

UNITAS.

CHICAGO, Nov. 1.—To furnish the musical mass of this vicinity judiciously watered with talk, [illegible] first night [illegible] [illegible] And so I would be, were it not for the "[illegible]" part of the programme. Fortunately every body is so very out here, minding their own business that little news is manufactured. [illegible] now we are [illegible] by Max Strakosch and his troupe who give six nights and two matinées of Italian Opera. Last week they gave Il Trovatore, The Barber, Norma, Lucia, Ernani [illegible], by way of [illegible], Il Trovatore again at the matinée. Mme. La Grange appeared successively as Leonora, Norma, Lucia and Elvira. Her representations were received with enthusiastic approbation by the brilliant and overflowing audiences of the past week. Although her voice is not quite so fresh as it once was, her lyric and dramatic talents are so great as to cause the audience to quite lose sight of whatever of short coming is impossible while [illegible] [illegible] [illegible] has appeared as Azucena, Adalgisa and Rosina. In the last and best of these representations her success was "immense." Her Rosina is pronounced superior to any hitherto heard in Chicago. [illegible] as Pollio in Norma. In his appropriate line we have had [illegible] with more than his previous success. [illegible] who has been ready [illegible] to his voice. MASSIMILIANI, BRIGNOLI, MARRA, COLLETTI and [illegible]. All of these have been well received. The chorus is this [illegible] light. The orchestra is fuller and better than we have usually had here in opera. Taken all in

Digitized by Google

all Chicago thinks Max Strakosch is a "brick," and pats him on the back and tells him pocket several lately. To-night is *Martha*; *Don Pasquale*, *Lucrezia Borgia* and *Don Giovanni* to follow.

In the Sunday School and clap-trap line we have had concerts by four hundred children in Farwell hall in the new building of the Young Men's Christian Association. These have been reasonably well attended. Perhaps I ought to have said "reasonably well."

J. W. Adams is drilling a chorus in connection with the Chicago Art School, and a concert is on hand. This Art school has four "strings to its bow"—which is a very proper musical arrangement—teaching Music, Painting, Sculpture, and Elocution or Light Gymnastics. The latter two come under the head of Oratory. It is suggested to add poetry, a theological chair and Heavy Gymnastics. Mr. Robert Goldbeck gave a piano-forte matinée in Crosby's Music Hall last Thursday afternoon. The programme embraced Beethoven's Sonata in D, op. 10, No. 3; Thalberg's *Lucia*; Liszt's "*Marche* of Palestrina," "Wanderer," "Hungarian Rhapsody," and "Lake Mahopac" and an "*Au Andante*" and "*Saga* of *Amor*" (this one). Mrs. Cossaguer, a very pleasing singer, of local celebrity, sang Goldbeck's "Invocation" and Manley's "Song of Home." Not being present I can not give a more particular account. Next week we are promised our Quintette Club.

And now by way of exhortation suffer me to word to Bostonians and other Down Easters coming west. If there is any known [illegible] more ordinary than one born "within sound of Bow-bells" it is a Bostonian on the western tour. The constant [illegible] benevolent ignorance, stupidity and general real appropriateness they manage to Boston in western people and ways, have very surprisingly to us raise a suspicion that some of these parties look through colored spectacles. The order and motto of that going, is emphatically "*Nil admirari*." All of which is respectfully submitted by

UPS FRANCISCUS.

PHILADELPHIA. CONN. Nov. 11. Again we have been visited by the three Magi from the East bearing rich offerings! Our annual Trio week (Messrs. Mason, Thomas and Bergmann) at Miss Porter's Young Ladies' School) are always so *carte* with us, eagerly anticipated and bearing fruit long afterwards; and as we like to spread the joyful news for the benefit of all who are like-minded. The programmes speak for themselves and for the object of our writing.

First Concert, Nov. 11.

Sonata for Piano and Violin, A major, op. 47	Beethoven.
Variations Concertantes, for Violoncello and Piano, op. 17	Mendelssohn.
Romanze, Scherzetto and Intermezzo, for Piano, op. 32	Schumann.
Air and Variations, for Violin	Bach.
Trio for Piano, Violin, and Violoncello, B flat, op. 99	Schubert.

Second Concert, Nov. 11.

Sonata for Piano and Violin, E flat, No. [illegible]	Mozart.
Adagio for Violoncello	Bargiel.
Polonaise for Piano, A flat, op. 53	Chopin.
Romanze for Violin [illegible]	Bach.
Fourth Intermezzo for Piano, Tarentella	Mendelssohn.
Trio for Piano, Violin and Violoncello, E flat, op. 70, No. 2	Beethoven.

The execution was as might be expected of such artists, &c. Thomas, Mason and Bergmann have for years belonged to "ours"; they play here as it were on *Sunday*, and with double zeal and as he cause for a public that meets them sympathetically. (By the way the last appearance of Thomas and Mills, before their trip to Europe, was made here with us, and so was the first since their return.)

In the way of a novelty, Jay gave us this time a Violin Sonata by F. W. Rust (1739-96) a contemporary of Friedemann Bach,—a work in a large, broad style, somewhat in the Tartini school, and as respects to form distinguished by a charmingly spacious Corps, which [illegible] interrupted by minor movements, constantly comes back again. It is a graceful, but difficult piece, for violin players, and Ferd. David has done a good service in digging up this old treasure.

Also new was a Larghetto from a Violin Sonata by F. Nardini (1722-93) a pupil of Tartini. This is a beautiful noble song which lost nothing by being transferred to the violoncello; both in melody and harmony it sounds quite modern.

The *Intermezzo* from the humorous "*Faschingschwank aus Wien*" (Vienna Carnival), op. 26, of Schumann, is one of the most beautiful piano pieces that he wrote. In its dark impassioned feeling it reminds us of the mood of the well known song "*Ich grolle nicht*." We commend it especially to all piano players.

As additions to the programmes, Mills played the Romanza from the first, and the Larghetto from the second Concerto of Chopin; and Thomas played Schumann's "*Abendlied*" as transcribed for the violin by Joachim. A.

Dwight's Journal of Music.

BOSTON, NOV. 23, 1867.

Music in Boston.

FIRST SYMPHONY CONCERT. Thursday Afternoon, Nov. 7. The third season of eight concerts, already guaranteed by 1,300 season subscribers, 211 more than last year, opened with such a goodly show of audience and of the best kind as makes it the duty of the Harvard Musical Association not only to persevere in the good work they have begun, but to neglect no means of strengthening and perfecting their orchestra, and making the concerts better and better in their very character which place them beyond the possibility of failure. Many think that this is already accomplished; it will not do to forget, however, that what does not go forward is pretty sure to fall behind. Surely no better encouragement could be desired than such an audience as that most artistic assembly, so informed, keen for what is best, respectful for what is noble and sincerely earnest, looked out from all those faces; they were true listeners, and the tone of the occasion seemed to pervade all. Through two long Symphonies you saw no sign of attention flagging; the smile of real pleasure did not fade away. There were some restless ones, to be sure, who left the Hall *during* the last minutes of the last piece; and as the *Advertiser* truly observed in its wholesome lecture, the total worrying had the concert been only fifteen minutes long, instead of two hours and a quarter, such persons would think it necessary to get out in the thirteenth minute. Some individuals had good excuse for going; but the majority on all occasions rise up before the time is out, merely from the selfish motive of securing a clear exit before the crowd, not caring how much they disturb others. But when there such disturbers do not destroy the fact that the mass of that great audience sat and listened with delight to the last note.—The programme was as follows.

Dedication Overture ("Weihe des Hauses"), in C, op. 124	Beethoven.
Tenor Aria, [illegible] from "Die Entführung aus dem Serail"	Mozart.
George L. Osgood.	
Symphony in C ("Jupiter")	Mozart.
Overture, "In the Highlands"	N. W. Gade.
Songs—a. "Faith"	Schubert.
b. "[illegible]"	Schumann.
G. L. Osgood.	
"Scotch" Symphony, in A minor, op. 56	Mendelssohn.

That Overture of Beethoven had been heard only once before in Boston. Mr. Zerrahn gave it at the end of one of his concerts in March, 1860, after the Seventh Symphony, one of Liszt's "Symphonic Poems," Mendelssohn's G-minor Concerto, parts of a Chopin Concerto, &c. The note we then made of it was as follows:

"One is of course thankful to make acquaintance with another of Beethoven's famous overtures. That called "*Die Weihe des Hauses*" (the dedication of the house) is essentially an opening overture, and would have had still more effect at the beginning than at the end of a concert. It was written for the opening of the Josephstadt Theatre in Vienna, and bears the opus number 124 among Beethoven's works, the Choral Symphony being op. 125 ... It did not strike us as at all comparable to the *Leonore*, *Egmont* or *Coriolan* overtures. The opening is solemn, festal, grandiose, but sounds very *common* for Beethoven. After the fugue-like theme sets in, however, the real Beethoven fire kindles, and it grows more and more interesting to the end. A key to much of its peculiarity is found in the fact that in Germany it goes often by the name of "the Overture in Handel's manner."

This time, hearing it at the beginning not only of a concert but of a noble series of concerts, and otherwise under more propitious circumstances, we think it did make a decided impression on the audience. By no means so perfect a work as those above named, it opens solemnly and grandly, in a religious tone indeed (for some of the harmonies are church-like); arousing the mind to noble thought and exciting a great expectation; which the Handelian theme, bursting out with uncontainable nervous fire, and wrought up with scholarly ingenuity quite realizes. Now and then in its unexpected modulations it reminds you for a moment of the *Leonore* overture, and sometimes it touches the vein of the Ninth Symphony. It only needed a very powerful body of violins, otherwise it was played with vigor and precision; and it is a theme of general purpose that one does not lose (as many of the old leaders gone) could tell so effectively. Mr. Zerrahn had rehearsed them earnestly and they had gone into it with zeal.

The two Symphonies have been too often heard and discussed here, to need any description. Both were so well played as to bring out admirably the contrast between them. The one, pure musical creation without thought of any purpose, perfect in form, concise, complete, *Ecstatic* in *Development*, exquisite in detail and coloring, full of fascination. Well could the Englishman call it the *Jupiter* of Symphonies. And there is something essentially classical, as it were Grecian, in its smooth rounded symmetry. The wonderfully complex Finale, with four themes worked up all at once in fugue form, never came out so clearly and enjoyably before from any of our orchestras: the individual quality of each theme, each little fragment of a theme, was felt,—although of course a greater mass of strings would have been better. The exquisite wind passages, in the earlier movements, especially the delicious dialogue of the two bassoons, so thoroughly Mozartish, must have stolen away the senses of the most obstinate anti-classicist.

The Gade overture "*Im Hochland*" was a congenial prelude to the Scotch Symphony;—both perfect specimens of the modern romantic, picturesque era of orchestral music. It is an exquisite strain of tone colors such such rare blending of sea romantic, fresh, wild, full of charming surprises, soothing and invigorating, as wide

Digitized by Google

mountain views. Once a great solemn silence makes itself audible as it were in the hush of all but an instrument or two; again all is life and jubilation; nature's holy quiet is invaded by the ringing bugle-like strain of enterprising mountain climbers.—The Symphony, too, often as it has been heard among us, became *new* for us, richer, finer, grander than ever. Of course the *Scherzando*, with its tripping, playful theme (so delightfully played by our new clarinet), and its marked and positively mocking emphasis of a little characteristically Scotch cadence, was the thing most applauded. But the large and rich unfolding of the first movement, the great *crescendo* where its elements swell to a storm, and most of all the deep, calm, solemn music of the *Adagio* (in which we scarcely missed our leading 'cello, so well did Mr. Suck's instrument sing the cantabile), held the hearts even more deeply spell-bound.

The vocal pieces between each Overture and Symphony made the concert longer by the clock, but only shorter to the sense and feeling. They formed a graceful and delightful recreation between the more earnest efforts of attention; for a good song costs no effort to the hearer. The selections, exquisite in themselves and rare, were beautifully sung. The spirit of each, especially the *Lieder* in the second part, was finely caught and rendered. Mr. Osgood's voice, though thus far lacking all the weight desirable in that great hall, has yet a singularly rich telling kind of vibration and a lovely quality of tone; it is slightly nasal, there is a sort of purple frosty bloom upon it, so that it seems all the more interesting. He has evidently studied well in his two years in Germany; his method is sound, he knows how to economize his powers, and he flings himself into his song with such hearty, unaffected zeal, so full of its beauty, so forgetful of himself, that the pleasure you derive from hearing a really artistic and poetic, you are not taken physically by storm, it is not the cheap commonplace of singing that brings the house down. Voice and style of singing show unusual refinement. As for power, there is more yet to be developed, we are sure. Mr. Osgood is very young; it was his first attempt in a great hall and with orchestra; a complete tenor requires the whole man physically and mentally built up and mature.—The Aria from *Der Freischütz*, in which the lover waits with trembling palpitating joy for night; *Il* [illegible] (Mozart was a young lover himself at the time when he composed that most love-inspired opera) is perhaps the finest of all Mozart's tenor airs. Its expression is warm and true to the life; and how expressively and sympathetically the instruments in those little figures catch their breath and imitate the heart's quick beating! The accompaniments might have been played more sensitively, but the singer succeeded in carrying the song to the heart of his audience. Schubert's "*Suleika*," composed to one of the lovely Persian-like love poems in Goethe's *West-Oestliche Divan*, is about as perfect and thoroughly original a song as he ever wrote—for not a few of even Schubert's several hundred songs are commonplace. This was beautifully sung, and so was the impassioned little strain by Schumann. The singer was constrained to round off the little group by singing another of the most beautiful of Schubert's songs, called in French "*La Secret*;" he sang it in English. The incomparable excellence of Mr. Dresel's piano accompaniment, inspiring to a singer who has any soul in him, was of course a very important element in the success of these songs.

The Second Concert (next are this appear) will show a material gain of power in the violin and 'cello part of the Orchestra, which will be felt in Beethoven's B-flat Symphony, and in the Overtures to *Medea* (Cherubini) and *Oberon*. The programme further includes a Mozart Concerto for two pianos, played by Messrs. Lang and Parker; and a trio cantata, comfortable Bach aria, Mozart's "*Voi che sapete*," and songs by Franz and Dresel sung by Mrs. Carey.

In the third Concert (Dec. 5) the experiment of two Symphonies which worked so well when we had long ones, will be repeated with two short ones, namely one by Haydn, still never played in Boston, and another one of Gade's, No. 4, in B flat. As there do not any of the late powers of the modern Symphonies, the two overtures are selected with a view to varying that contrast: they will be Weber's *Euryanthe* and Mendelssohn's *Genoveva*, both very rich and brilliant, and needing to be better known though they have appeared in the programmes of the two last years. For vocal refreshment Mrs. Jenny Kempton, one of the rich contraltos, who had come back from Europe an artistic finished singer with a noble style, will sing "*Non più di fiori*" from Mozart's *Clemenza di Tito*, and one or two smaller pieces.

Mr. Lang will play a Beethoven Concerto at the 4th Concert; Camilla Urso will play Beethoven's Violin Concerto at the sixth; Hugo Leonhard, Chopin's E minor Concerto in the seventh; and the Ninth Symphony will crown the season in the eighth.

Orpheus Musical Society.—Our old German Männerchor still flourishing under Mr. Kreissmann's leadership, and only too prosperous with their great accession of "passive" members, favored their friends on Saturday evening, Nov. 21, to one of their pleasant soirées. This time it was held in the Bumstead Hall, which was full. The programme, altogether choice, was largely composed of interesting novelties.

Hymn. "Herr unser Gott, schütze unser Fulson."	Schubert.
Trio. Piano, Violin and Cello. B flat major	Schubert.
Song. Serenade.	Schubert.
Chorus. "Frühlingsnacht im Walde."	Schubert.
Chorus. Scenes from "Frithjof's Saga" Mr. Jund &	Max Bruch.
Chorus. "Lebewohl."	Silcher.
Andante and Variations from Sonata, op. 47	Beethoven.
Songs. a Marie. b Am Rhein.	Dellmann. Franz.
Chorus. Ständchen.	Mendelssohn.
Duet. From the "Marriage of Figaro."	Mozart.
Trio.	Mozart.
Chorus. Abt Solo Rezitn.	Zöllner.

The Schubert Hymn (Quartet and Chorus of male voices) was quite impressive, but owing perhaps to the unaccustomed place and the lines suffered in the rendering. The other choruses were better especially the scenes from the new composer Max Bruch's "*Frithjof's Saga*," in which Mr. Schraubstädter gave the frequent recitative recitative with fine tone and expression, and the matter was treated in a very strong flowing naturally, very delicate and refined in style. We hope to hear the whole work, which is written for male voices. Mr. S. also sang with his usual taste the three songs by Franz. Another charming happy composition was Silcher's "Lust of Life," a soprano solo with background of male quartet, sweetly sung by a pupil of Mr. Mendelssohn's, who also sang the Mozart duet with her teacher. Messrs. Leonhard, Eichberg and A. Suck were the interpreters of the fine Schubert Trio and the "*Kreutzer*" Variations, and of course they were done artistically. Would that such choice feasts came oftener!

The Handel Concerts, as far as Mme. Parepa-Rosa was concerned, were mainly Ballad Concerts, addressed to a ballad public, which here as in any other city can always outvote the really musical public. She did sing "*Dove sono*," and "Angels ever bright and fair;" but the rest was mostly all English ballads. And cannot a great singer show her quality even in a simple ballad? Certainly; but then it seems a pity that so great an artist should not be greater employed; there is so much of the finest music always waiting for such singers!

The other elements of the five concerts—we have spoken of the first—were the Buffo songs of Signor Ferranti (who under the name of "Sacred Songs by Handel and Mozart" sang with a solemn face on Sunday evenings something in the very modern Italian taste); all the instrumental virtuosity of Rosa and Mr. Mollenhauer, a harp playing was fine, but their selections especially on Sunday backward and of he of [illegible] order. We may except the Romance in E, of Beethoven, and (had it not been heard so often) the Haydn Souvenir as played by Rosa. Dr. Meyer however some [illegible], would always work himself up into a grotesque *furore*, which of course pleased the groundlings. If encores are the measure of a good Concert, they were as thick as blackberries all the time. The Organ mouth and fairly, had the programmes, without the solid stay which saved the various quartet.—Here and [illegible] of all things less its audience we shall soon have Mme. Rosa in her great sphere of Oratorio.

The Handel and Haydn Society is remarkably good financial condition, judging from the steady rise in numerously numerous public performances for this and tomorrow evening. The first will consist of selections from "*St. Paul*" and the "*Creation*," besides Mendelssohn's beautiful Cantata "As the hart pants," on the Mrs. Jenny Kempton and Miss Huston being the soloists. For Sunday evening Handel's Oratorio, "*Samson*," with the same two ladies, Messrs. Jones and M. W. Whitney and Mr. J. F. Rudolphsen in the solos. The orchestra is that of the Symphony Concerts with its new accessions. Mr. Lang plays the Organ and Carl Zerrahn conducts.

Music in New York.—The first concert of the Philharmonic Society last Saturday evening, at the Academy of Music, appears to have been a great success. We copy from the *Evening Post*:

The orchestra numbered just a hundred performers, the list of whose names on the programme included a majority of the best known soloists in the city; all in due direction fell into the hands of Mr. Carl Bergmann, whose equal as a leader of large orchestras it is difficult to find anywhere. With such material, under such leadership, the inspiration of the immense audience of the solemn occasion was all that was needed to ensure a perfectly even, artistic and spirited performance, and this was exactly what was enjoyed on this occasion.

The opening selection was "Beethoven's Pastoral Symphony," whose massive grandeur wonderful harmonies, tranquil and idyllic beauties, and delicate gradations of light and shade have never been more correctly and feelingly interpreted here. A new performance of the first over than fourths of all of the labour we owe to the conscientious and unsparing of a society like the Philharmonic which conferred on its honorable public benefit by giving the grand and incomparable work in a style so admirable. Mr. Richard Hoffmann played Mozart's Concerto [illegible] in D minor, with an orchestral accompaniment. The purity of Mr. Hoffmann's style of playing was never better exemplified than the remarkable quality of his touch. In these days, when the piano has so endured so much torturing at the hands of the sensation school of performers, it is delightful to hear a player who can interpret and play with such feeling such pure music as that of the concerto referred to. The other subject of the evening was Mme. Camilla Urso, who performed Mendelssohn's concerto for the violin [illegible] in E, and all of the usual excellence of execution, and won a most enthusiastic storm of applause. In some respects she surpassed herself, and, in particular, and [illegible] more than has yet been any surmised. As a woman violinist she probably has no equal in this country. Both accurate, exquisite taste and entire control of the resources of the violin as she displays would provoke a *furor* of admiration were there more of that indefinable something which may be called inspiration or genius.

ized by Google

Schumann's "Manfred" overture, which translates into musical expression the spirit of Byron's weird poem, was given with [illegible], and a fine [illegible] of its wild and supernatural character. [illegible] was the "Poeme Symphonique" of Liszt, which concluded the concert. Those who like this class of music must have enjoyed the performance.

We cannot close without a word of commendation of the audience, which not only showed itself [illegible] appreciative, but was free from those pests of our public places of amusement, the people who advertise their lack of breeding by their annoying chatter. This is a nuisance which has been so [illegible] of late that we are glad to be able to speak so well of a [illegible] and bright assemblage.

Maretzek's Italian Opera re-opened last week with Gounod's new work, of which the *Weekly Review* says:

To judge from the demonstrations of an immense audience at the first performance of "Romeo and Juliet" last evening at the Academy of Music, was a complete success. The Romeo is to be a great success, due—as in the case of "Faust"—to [illegible]. Operas on the same subject have been written by Zingarelli, by Vaccai and others, but in each [illegible] Shakespeare has been slaughtered by Italian librettists. The present libretto [illegible] not only the novel [illegible] closely, but the [illegible], the incidents of Shakespeare's tragedy, but the great beauty of adherence to the [illegible] of each character. The music of Gounod is original in so far that it resembles no other compositions save his own. There is plenty of French sentimentality in it, and a strong [illegible] with the new German school of the future. Those who expect to find the [illegible] of "Faust" in the new opera will be somewhat disappointed; but they will be amply repaid in listening to the love duets, to the scenes and fourth acts which far surpass the [illegible] of those that [illegible] in "Faust." It is impossible to give an elaborate criticism after one hearing of this opera, but we noticed in the first act, a charming waltz song for *Juliet*, and a madrigal for [illegible]; [illegible] are sure to become popular. The second act contains a romance for tenor and a duo—representing a famous balcony scene—that is excellent. The third act [illegible] the [illegible]. The fourth contains another duet between *Romeo* and *Juliet*, which is the gem of the opera, and the best thing Gounod has ever written. It will appear to his admirers [illegible]. The fifth act represents the tomb scene, and [illegible] of the preceding [illegible], [illegible] the fifth act alone, would be called a musical [illegible]. The performance was as good as a first performance could be. The honors of the evening were won by Miss Hauck and Signors Formes, Antonucci, and Medini.

New York abounds in concerts. Mr Steinbach's seventh Sunday concert at Steinway Hall presented Mr Oscar Pfeiffer the piano virtuoso, Mrs Jenny Kempton, and the Heren Lieutenants [illegible], newly arrived from Germany.—Mr Theodore Thomas, besides his classical Symphony Soirees has opened [illegible] a new place for musical and other concerts, called Irving Hall.—At the first Philharmonic concert in Brooklyn (Saturday week) at the Academy of Music they had Beethoven's 8th Symphony, played by an orchestra of sixty, directed by Theo. Thomas who was there presented with a [illegible]. Mme. Rotter sang the Scene from *Der Freyschütz* and the Romanza from "William Tell."—Several novelties are thus reported in the *Review*:

The Arion Society gave a very interesting concert last Thursday night at Steinway Hall. It opened under Mr. Carl Bergmann's able direction, with Bargiel's overture to *Prometheus*, which ought to be heard more often. Franz Schubert's [illegible] has been a little in the old [illegible]. Miss Kapp-Young sang the romanza from Robert, in a truly artistic style. This lady appears upon better acquaintance. She has a fine voice and experience. [illegible] to be successful with the large [illegible]. The members of the society shared the honors, [illegible] with taste and [illegible] their conductor. Unusual [illegible] the first appearance of the young pianist Miss Topp [illegible] concerto [illegible]. Her [illegible] and what is still better she has fire and [illegible]. There is [illegible] individuality in her performance, which stamps her at once as a true artist. The [illegible] dexterity a [illegible] impression.

Mr. Oscar Pfeiffer made his second appearance this season last Monday, at Steinway Hall. He repeated his andante and rondo for orchestra and piano, which won him renewed sympathy and applause on the part of the audience, which seemed as well satisfied with the performance that it insisted upon an encore. Mr Pfeiffer complied by rendering a new and charming polka of his, which perhaps better than anything else reflects the vigorous style of this pianist. The polka is brilliant, dashing, and very effective. In the second part of the concert he gave his "Lavrence Rorgle" Souvenir and, in encore, his "Theatre de l'Hotterd." [illegible] powerful [illegible] deserve. For the first time in this concert we heard Mr. [illegible] "Trumpet" overture, a very elaborate work, [illegible] likely to enhance the reputation of the master. Mrs. Jenny Kempton sang several times. She has many good qualities, but her delivery is such as will, in our opinion, rather impair than enhance the beauty of her voice.

PHILADELPHIA.—The Richings Opera Troupe (English) still perform to crowded houses in the *Bohemian Girl*, *Cinderella*, *Martha*, and Auber's *Crown Diamonds* have been the principal pieces of late. Mrs. Seguin is said to sing efficiently and Messrs. Bernard, Seguin and Campbell to be very acceptable.—The features of Mr. [illegible] Orchestral Matinée last week, was Mozart's G minor Symphony. Mr. Rehrens sang Robert, and Mr. Wm. Stoll Jr. played one of Rode's violin solos.—The following programmes show of what material the public Rehearsals of the Germania Orchestra are made up:

No. 2.

Overture—God Save the King.	Schneider
Theme with Variations	[illegible]
[illegible]	[illegible]
[illegible]	[illegible]
[illegible] Pop'[illegible] Galop.	Mendelssohn
[illegible]	[illegible]
[illegible]	[illegible]

No. 3.

Overture—Daughter of the Regiment	Donizetti
Theme with Variations	[illegible]
[illegible]	[illegible]
[illegible]	[illegible]
Overture—[illegible]	[illegible]
[illegible] Cornet & Bassoon	[illegible]
[illegible]	[illegible]

Mr. Mark Hassler is giving popular afternoon concerts at Concert Hall, with [illegible] orchestra.—[illegible] season, the sweet German tenor, gives Operatic Concerts at Concert Hall. The *Bulletin* says of them:

Mad. Johannsen, the *debutante* of last night proved to be a singer of remarkable powers. Her voice [illegible] compass of [illegible] great [illegible] and cultivated [illegible]. Both her voice and manner are highly [illegible] her to any [illegible] Her rendering of Mr [illegible], of *Faust* was rendered with [illegible] effect, but did not [illegible] the audience as it should have done, for [illegible] before their [illegible]. Mad. Johannsen sang [illegible] with [illegible] Hutton [illegible] Mr. Habelmann [illegible] Messrs. Hermann Formes and Louis [illegible] not to forget [illegible] a superior voice—[illegible] more acceptable [illegible] The chorus and orchestra were good. To-night selections from the *Puritans*, a *Don Giovanni*, *Sonnambula*, *Night in Granada*, and second act of *Fidelio* will be given. Mr. Habelmann sings a new song by Abt.

THE HANDEL AND HAYDN SOCIETY began their [illegible] in Horticultural Hall with Handel's [illegible] of *The Creation*, Miss [illegible] taking the soprano part. Handel's *Judas Maccabeus* is announced to be given during the season.

THE MENDELSSOHN MUSICAL SOCIETY announce that they will give the first of a series of three subscription concerts at Concert Hall on Monday evening [illegible]. The overture to [illegible], by Carl Gaertner's orchestra and the chorus of the society; a [illegible], with chorus, by [illegible] a female chorus from Wallace's *Lurline*; a four-part song by Mrs. Johnson; the Hallelujah chorus from Beethoven's *Mount of Olives*, and Mendelssohn's Concerto in G minor, played by Mr. Thunder and the orchestra, complete the programme.

Special Notices.

DESCRIPTIVE LIST OF THE

LATEST MUSIC,

Published by Oliver Ditson & Co.

Vocal, with Piano Accompaniment.

Here's a health to King Charles. S'g and Cho.	*F. Boot.*	35
The [illegible] approaches. Song.	*L. H. Wheeler.*	35
There is a pair of little hands. Song.	*Keller.*	[illegible]
The forgotten song.	*W. Kuchen.*	30
Central Park skating glee.	"	25
O Mary, dear I love thee still.	"	30
She is so dear to me.	"	30
My love and I. Ballad.	*L. Robson.*	30

Songs and choruses whose titles alone would commend them. Good words to appropriate music.

Adieux to maiden beauty. (Nous sommes.)	"Grand Duchess."	35
Discipline, 'tis my pride. (Pif, paf, pouff!)	"	35

The first are charming wedding march and chorus, and is commended to those who are about "to take the irrevocable step." The second is original and highly comic.

Pretty little Sarah.	For guitar by *Hayden.*	35
The birds will come again.	" "	40
Robin Redbreast.	" "	40

Favorites, well arranged.

Abide with me. Sacred song.	*Bishop.*	30
Nearer to thee.	" *H. Newton.*	40
Angel's voice.	" *Hon. Mrs. Norton.*	30
Great and Marvellous. Chorus.	*Mors.*	1.00

Three fine sacred songs, and a [illegible] chorus in one vol. All worthy additions to sacred collections.

I'm a traveller to the grave. Southern melody.	*Sinclair.*	3

Will do for a sacred "colored" song.

My own. Song.	*Purdy.*	40
Robin's song.	*G. P. Allen.*	30
All along the valley. Song.	*Clarihel.*	30
Maiden's lament.	" *A. F. H.*	40

Specimens of able compositions and melodies.

Shall I ever get married? Song.	*G. D. Spaulding.*	30
Single gentlemen how do you do?	" "	30

Songs with applause in the "bell-Singers" concert. Very piquant comic songs.

Gentle Amy Lee. Song and Cho.	*A. B. Hoop.*	30

Sweet song for the people.

Instrumental.

Potpourri. Romeo and Juliet.	*Cramer.*	75
Romeo and Julietta. Reproduction.	*Beyer.*	40
" " Bouquet of Melodies.	"	75

Players will do well to get acquainted with the airs of this opera, which bids fair to have a great popularity.

Swiss dance for piano.	*Gretsche.*	30
Leap year Quickstep. "Crystal gems."	*Kuhel.*	30
Charming Schottisch.	"	30
Silver star Quickstep.	"	30

Easy pieces, and the "Gems" are unusually good for learners.

Serenade Nocturne.	*C. W. Menzes.*	50
Chasse to Galop. Caprice.	*Lysbeck.*	50
Queen of the Fairies. Four Hd.	*Mack.*	30

Three taking pieces, the last with a handsome title.

Cottage Memories. Redowa.	*Mack.*	40
Sylph of Air. Polka.	"	40

Sweet music, tastefully illustrated.

Olive Waltzes.	*Van Olker.*	75
Helen Upsdon Galop.	*J. S. Knight.*	40

Stirring music for dancers, the last especially intended for unforeseen and their late friends.

MUSIC BY MAIL.—Music is sent by mail, the expense being [illegible] cents for every [illegible] ounces [illegible] [illegible] piece of music [illegible] a [illegible] of [illegible] [illegible] [illegible] Books can also be sent at double these rates.

Dwight's Journal of Music.

Whole No. 695. BOSTON, SATURDAY, DEC. 7, 1867. Vol. XXVII. No. 19.

A "Kapellmeister" of the Seventeenth Century.*

It is not very often that we meet with a *Kapellmeister* or conductor who is all that he ought to be; that is to say, who does not, after merely [illegible] properly [illegible] his position, and performing punctually and conscientiously what is required of him, but is equally anxious for his subordinates, a person of [illegible] small scale, who takes a greater interest in the weal or woe of his subjects than is the case. A nature of this kind is most plainly shown at a period when men are grasped by the powerful hand of harsh misfortune, when want and misery reign supreme, and all the bonds of society appear about to be burst asunder. Such a period, and such a mode [illegible], are without doubt the period of the Thirty Years' War and the *Kapellmeister* Heinrich Schütz. How he received his own [illegible] a Venice, how he was [illegible] by Fate with the somewhat [illegible] or rather unsatisfactorily-[illegible] task of transporting into Germany the new [illegible] first commenced in Italy of bringing about an alliance between Italian and German art, of becoming the leading supporter and [illegible] of pleasing forms of Italian free art as opposed to strict scholastic music—all this has been well clearly discussed and appreciated on other occasions. We here [illegible] to contemplate the most important [illegible] in the then musical [illegible] of Germany [illegible] employed in the capacity of *Kapellmeister* to [illegible] his care a [illegible] and new [illegible] all-[illegible] efforts for the members of the establishment under his charge.

The "chapel" at Dresden, where Schütz was engaged from the year 1615, may be looked upon as a model establishment for the period. As early as the commencement of the seventeenth century we find, at the Electoral Court a chapel [illegible] capital a complete chapel which, under the name of the "Cantorei" (chantry), required for its support a considerable sum for those days (about 1,500 florins). It consisted of fourteen singers and nine instrumentalists. At its head was a conductor or chapelmaster (Michael Rogier), a vice-conductor, who was, also, Court-Cantor, and a preceptor (Andreas Petermann) for the singing boys. It will be seen from the construction of the establishment that singing was greatly predominant, while instrumental music was only an unimportant department still in the first stages of its development: what the Elector demanded above all things from his chapel was church-singing, choral and solo. On this account, the members of the chapel were usually formed as the chapel [illegible], at any rate, they had there the foundations on which, beside in travelling, they might subsequently build. Chapel boys and table boys, as they were termed, used to be confided to the care of the conductor and of the oldest members of the chapel in whose families and under whose superintendence they lived; namely, the conductor and members of the chapel being responsible for the boys' education, especially in a musical sense. For this they received rations, besides an extra salary of 25 florins for private instruction in singing. Singing was the principal consideration, and it was solely an aptitude for singing which generally regulated the admission of a candidate into the chapel. If one of the boys, however, was to learn a special instrument as well, his master was paid extra. This was, however, an unusual case, for, as a rule, the chapel and table boys were the supernumeraries at the musical performances, and thus constituted the lowest degree in the musical corporation. Castratos were not then known in Germany; it was not till nearly the end of the Thirty Years' War that they first appeared on this side the Alps. When the boys' voices broke, and the boys could no longer be employed for the above purpose in the chapel, they learned some instrument, if they possessed the necessary musical talent. The most skilful among them were then generally allowed a certain sum to proceed to Italy, at that time the high school of music, in order to perfect themselves on the violin, theorbo, or [illegible], and educate themselves thoroughly, and on their return, become the leading instrumentalists of the chapel.

Every person who, in those days, seriously entertained the intention of devoting himself to art made his pilgrimage to Italy. Any one who had failed to go through his studies there was not regarded as properly qualified, or able to do any thing really good. This was not mere prejudice, for it was in Italy that Palestrina, Carissimi and others had delivered music from the fetters of Netherlandish counterpoint, which threatened to crush it completely; it was here that the above masters founded those celebrated schools for composers which continued to flourish for centuries and everyone endeavoured to draw from their sources. Like others, Heinrich Schütz received his education in Italy, having studied in the Venetian school under Giovanni Gabrieli. There being no other course open for him at the year 1609, when he was thirteen he entered as chapel boy the chapel of the Landgrave Moritz of Hesse; and though his parents had determined he should receive a learned education, and he had gone in consequence to the university of Marburg, he was gained over by the Landgrave for music eventually. This art-loving prince, well capable of appreciating the boy's great talent, offered Heinrich a yearly stipend of two hundred thalers, if he would go to Italy and study in one of the celebrated schools there. Schütz accepted the offer and in 1609 went to Venice to become a pupil of Giovanni Gabrieli. What good use he made of his time is proved by the fact that, at the expiration of three years only, he was able to send his noble patron a book of five-part madrigals "with the especial praise of the leading masters in Venice" (*cum* [illegible] *Lodi dei [illegible] maestri* [illegible] *Venezia*). His venerable teacher died soon afterwards, and Schütz returned, in consequence, to Germany in 1613, with the intention of studying a [illegible] several years longer, in order then to be able to come out at once with some work of importance. His parents and relations, however, would on no account hear of his making music a "profession." They urged him to re-enter the [illegible] career he had abandoned, and by so doing obtain some appointment in keeping with his merits. In a [illegible] which he afterwards wrote, and in which he recorded the events of his youth, he says of himself: "But God the Almighty, who, without a doubt, had set me aside from my mother's womb for the profession of music, ordained that, in 1614, I should be summoned hither to Dresden, to attend the approaching christening of Duke Augustus, and after the spectacle I gave, the directorship of the Elector's music was most graciously offered me in his name. My parents and relations probably perceived with me the unmistakable will of God at work, and so set a goal to my wandering thoughts."

But the reader must not imagine that the matter was arranged so speedily and simply as is recorded in the words just quoted. Musicians in those days could by no means boast of so respected and favored a social position that such an appointment should be considered as a matter of course. We know from the case of young Mozart at a much later period in Salzburg what treatment was considered at Courts proper for musicians, though Mozart's case was certainly a disheartening exception. Schütz certainly went to Dresden, in 1614, to attend the christening to which he alludes, but a thoroughly educated Hessian Court Organist had, so to speak, been so [illegible] lent by the Landgrave Moritz to his Electoral cousin. Johann Georg I., Elector since June 1611, hold, [illegible] pressing someone lest, thanked his Landgravial cousin very heartily in April, 1615, for giving him a [illegible] up to him, and added: "We entreat you to do us the favor of graciously allowing Schütz to remain here a year or so, until we get those persons whom we have sent to Italy and elsewhere for the purpose of learning this art." Being compelled to do so, the Landgrave granted Schütz two years' leave of absence, but asked for him back before the time had expired. The long and short of the matter was, however, that Schütz could not be spared from Dresden. Though the said that members of the chapel who had been sent to travel might have returned from Italy as skilful instrumentalists, Schütz towered so high above them all that such a tribute as the following was paid him: "All the music in the church and before the table is to be continued in the same style as hitherto, it is impossible to give anyone's [illegible] who is equally skilled as composer in the use of instruments, and in the arrangement of the concerts, in all which there is no one superior to the above Schütz, who has already shown, to his especial credit, before his Electoral Highness what he is capable of doing." At length the Landgrave made a friendly and obliging offer to share Schütz, who he proposed should act as chapelmaster at the Electoral Court at Dresden, but at the same time retain his old place and duties at the Margrave's Court at Cassel, so that the Margrave also might enjoy the musician's art on festive occasions. But Johann Georg was by no means a man calculated to bear up against the various events of later times, but, as regards his personal requirements, and especially his musical pleasures, he was very stubborn, and not to be dissuaded from a resolve once taken. By dint of all kinds of argument and persuasion he at length succeeded in moving the Landgrave Moritz to cede him the musician altogether.

For fifty-five years was Heinrich Schütz the Saxon Elector's chapelmaster, attending with indefatigable care to the duties of the office "as the very best German composer and most admirable chapelmaster."

There now came ten years of the most comprehensive exertions on the part of the chapelmaster, then thirty-two, but in that time he succeeded in rendering the Dresden chapel one of the most celebrated of the age. It was increased to thirty-nine members, the greater number of whom had been educated under his direction at Dresden, or at places which they had visited for their [illegible], while some had been sent for direct from Italy. After 1620 it became more and more the custom at the Courts of Germany to not [illegible] hear singing birds, and [illegible] those relation which for that time were enormous. Of course the singers augmented their pretensions in proportion, the more so when they perceived that regular jealousy and enmity were caused between different courts on their account.

The simple arrangements of the Electoral chapel at Dresden did not permit such extravagance. Despite the high position to which Schütz had raised his corps musical, as he was fond of calling his chapel, the original expenditure of 3,000 [illegible] had remained comparatively the same. The ordinary members had a salary of

* From the *Neue Berliner Musikzeitung*, and the London *Musical World*.

from 150 to 200 florins each; the vice-chapelmaster received 350 florins, and the chapelmaster 400; to which sundry additions were made in the shape of a tankard of wine, a load or two of wood, a court-coat now and then, a sum of money for special lessons, etc. In return for his services, Schütz was enabled to fulfil his long cherished and fond wish of making another journey to Italy. What, perhaps, contributed most to this result was that in the year 1627 he gave the most brilliant proof of [illegible] talent, and showed [illegible] self-education. This was neither more nor less than the composition of the opera of *Daphne, the first German opera ever written*. The text was translated into German, from the Italian of Rinuccini (by Martin Opitz, the head of the first Silesian school of poets, and Heinrich Schütz set it to music. The opera was produced at the festivities got up in honor of the marriage of the Saxon Princess Sophia Eleonora with the Landgrave George of Hesse. Unluckily none of the music has been preserved. It perished probably in the great Dresden fire 1760, during the Seven Years' War. The fact, however, still remains. How immense a sensation was excited by the first opera is evident from the fact that despite the unfavourable state of things at the time, all the more important cities competed with each other in appropriating this new branch of art.

(To be continued.)

A Contribution to the History of Oratorio.

BY OTTO NEUMANN.*

We remarked on a former occasion how strongly developed, and perhaps more strongly developed than any where else, sacred plays appear to have been in the heart of Germany, in Zwickau, Dresden, Meissen, Zerbst, Torgau, Leipzic and Eisenach. Should we recollect that all these towns are situated in Thuringia and Saxony, that the roots of Protestantism are to be sought more especially in these two German provinces, and that, furthermore, Mysteries were first represented there in the German language that is in the most popular manner, we shall naturally be struck by their intimate connection with the spirit out of which the Reformation grew. From this point of view the Eternal Mystery already mentioned of the Wise and Foolish Virgins, becomes peculiarly significant and prophetic. We find it represented, as early as in the 14th century by the same monastic order to which Martin Luther was destined subsequently to belong, at the foot of the Wartburg, which by the residence of the great Reformer there, was to become a noteworthy [illegible]; only a few hours' journey from Möhra, the Thuringian village where Luther first saw the light of day and at Eisenach, the town which gave birth to Sebastian Bach, the master who lent an ardent and most sublime expression to the specifically protestant spirit in church-music and consequently in oratorio.—The tendency of the same old sacred play stands out [illegible] a wonderful and pregnant connection with Protestantism and Protestant art.—Throughout the rest of the world the intercession of the Saints and of the Virgin Mary was considered in the 14th century capable of releasing from sin and guilt. The Augustine monks of Eisenach were the first who dared to preach a new belief. When the moment has arrived in this old play for the heavenly Bridegroom to approach and the foolish virgins, who have sunk to sleep in the midst of a revel to become aware too late and full of dismay that the lamps are forever extinguished they call on all the Saints to intercede for them. An avenging Angel drives them back. The cry of woe now louder than before of these sinners, who perceive the jaws of Hell already opening finds its way to Mary, the mother of God. She experiences a feeling of indescribable pity, and begs for pardon for the returning creatures of her divine Son who now appears. But none of [illegible] an advocate [illegible] for intercession, find an ear on hearing the simple words of the Saviour, who says He has to fulfil His Father's will. Mary proceeds to utter reproaches that the Lord will not listen even to her, who has suffered so much for Him. Hereupon Christ disappears, and the Angel, addressing the Queen of Heaven, pronounces imperiously the word, "Silence!"

Who will deny that, in this disappearance of the Saints and even of the blessed Virgin before the form of the Saviour coming forward so sublimely and grandly, and centering all importance in Himself, the spirit of the Reformation, the the first blush of morning, is already announced. We must be the more forcibly impressed of this by the fact that it was previously to, by the performance of this old play, represent so all power of resistance in an ecclesiastical as well as [illegible] of the tremendous influence it exerted upon those living at the time. It is likewise affirmed the Landgrave of Frederic the Bitten Cheek [illegible] in consequence of the performance of this mystery. The same appeal to the intercession of the Saints and of the Virgin Mary, at variance with the popular belief, brought so strongly upon the Margrave whose conscience probably smote him, perceived a heavy burden for him who he thought of his father that interrupting the actors, he called out: By what means are grace and forgiveness of sins to be obtained if the intercession of the holy Virgin is of no avail?" A fit of apoplexy caused by [illegible] he had [illegible] him, threw him on a bed of sickness, which he never left to his dying day the [illegible] November 1321.

It was but natural that with such a tendency of the sacred plays in central Germany, church-music, and oratorio particularly, when the Reformation took on body, should be developed in a closer connection with the Mysteries, than was the case in the Netherlands. In course of time the old Thuringian plan Christ, and redemption through His death to the exclusion of all intercession and hence, above anything else, the history of the *Passion*, became the central point of representation and of the increased depth of musical expression. It is, therefore, natural that we should find as early as the time of Luther and caused partly by the powerful impulse emanating from him, examples of Passion music in Germany. The first of these compositions, which bore the name of "Passions," we meet with in the works of the German masters, Johannes Galliculus, born at Leipzic, in 1520, and Heinrich Isaak, born probably in the Fulda district, about 1480. We find them further in the works of Isaak's pupil Ludwig Senfl of Basle, whom Luther so admired; a composer who was born in 1490 and died in 1560 as well as in those of Luther's companion in faith, Johannes Walther who was born at Torgau in 1490, and died in 1564. All the Passions of these masters, as likewise those of their contemporaries, Cellarius, Keil and Lembke have [illegible] texts. We find, too, in these settings, as we do, also, in Hobrecht and Borobon in the Netherlands, an almost invariably four-part and, therefore, more lyrical treatment of their subject which even now properly demanded a more musical specimens of construction. It is the "Moralities" as coined out of the Mysteria and the whole works immediately springing from the Mysteries, and, to a certain degree, presented to us merely as a translation of the latter into the spirit of the period that had just dawned, which first bear a really epic-dramatic stamp. Interesting is the ballad in The new, highly excellent and thoroughly Christian Comedy of the State of Things in Heaven and Hell by Andreas Hartmann, Theologian and Magister of Wittenberg which was performed at Torgau in 1599. We are distinctly informed that, after the Prologue a "common Mass in playing of the Town-pipers" opened the piece. As the personages are introduced as choruses, it is very probable that the spoken dialogue was interrupted by choral songs.* Belonging to the same category are, also the sacred comedy of *Esther* (1604), and that of *Joseph* (1112): both due to the Theologian Andreas Coste who was rewarded for them by the firing of Barthe.

While the above efforts were being made in the way of a popular representation of sacred or biblical subjects, A. von Bruck, or Burgh, born in Magdeburg at the commencement of the 16th century, had the honor of actually venturing to write Passions in the German tongue. The first of these appeared in 1568, and the second in 1577. He was followed by Lechner with a German Passion published in 1594, and we are thus gradually conducted to the great master, Heinrich Schütz, named, in accordance with the fashion of his time, Sagittarius, who was born in 1585, [illegible] and who died at Dresden in 1672. It is in his Passions that we first see [illegible] the oratorio-form, which have on the whole retained their ground in certain form to the present day. Schütz, too—like the Eternal Mystery already mentioned, like Luther himself and all that was closely connected with him, and, like the first [illegible] of Latin and German passions in our art as hitherto—was [illegible] in Saxony. For more than half a century he was Capellmeister at Dresden of the Saxon Elector. If we remember in connection with this fact that the greatest number of the most important Moralities and Sacred Comedies produced during the period of the Reformation belonged to Saxony, Thuringia and the parts immediately adjacent we shall even more feel convinced that the formal Protestantism was likewise the centre of Protestant musical art, and it was on these scenes, these regions, that as a half Protestant art-product, derived from them received the most powerful movement to further development.

But other influences besides Protestant influences, had worked upon a master like Schütz, before he was capable of producing the model and production so full of thoroughly [illegible] and [illegible] as has the Seven Words of the Redeemer, his Passions. It was for this reason that we said Oratorio was only half the child of the Reformation.

To show that other factors co-operated in its creation we must once more go back a step.

* From the *Neue Zeitschrift für Musik*.
* "Marionettes" of the German "[illegible]." The word "[illegible]" signifies "Perhaps of the Wander-tower."—Ed. D. W.
* This piece, of which unfortunately no more than a copy was published in 1602 in the environs of Magdeburg and dedicated to the Council of that town.

(To be continued.)

Kleptomaniacal Choir Boys.

(From the London Orchestra.)

During the last few weeks the museum of Mr. Elliott, the Lambeth police magistrate has been tasked in the attempt to unravel the particulars of a singular [illegible] of property from various stalls in the Crystal Palace. For some time past it was evident to this splendid [illegible] [illegible] had missed a number of articles, and the officials of the Palace Company had removed [illegible] and information at the Lambeth office the fact had [illegible] the [illegible] became very numerous and when in every case of suspicion a stringent delinquent would be [illegible] with parts face on the [illegible] of the irresistible adventurer. On the afternoon of Monday the 5th inst., the young persons at the stalls of the opticians, perfumers, cutlers, and other depots for the sale of articles of virtù and fancy were put into a state of suspense on the [illegible] [illegible] who were sent to open their properties and suspicion fell upon some boys who were lottering about a watch was at once set up. [illegible] a short time that was seen which fully justified the apprehension of two lads named Greenwood and Hyge. Greenwood, it appeared, was a choir-boy of some more noted [illegible] Christ Church Hill, and also [illegible] some sort of [illegible] to one of the [illegible] church. Both he and Hyge were of [illegible] school attached to the church, and on their appearance before the magistrate they were charged with stealing an opera-glass, a microscope, a telescope, a glass bottle of perfume, I [illegible], a silver pencil case, a comb, a brush and other similar articles, the property of the stall-holders in the Crystal Palace. After the evidence had been taken, the solicitor for these young choristers directed the magistrate's attention to this "most exceptional case." The younger boy had evidently acted under the direction of Greenwood the elder, and Greenwood, quite old enough to know right from wrong, was yet by bodily affliction incapacitated from taking advantage of this knowledge. It appeared that when Greenwood saw any thing that it would please him to possess, he immediately suffered from a palpitation of the heart. His pulse became quick and jerking, and it would soon then

[illegible]

John Sebastian Bach.

[illegible]

X.—Opinions of Bach's Contemporaries.

[illegible]

XI.—Portraits of Bach.

[illegible]

XII.—Conclusion.

[illegible]

Digitized by Google

Mr. Dickens's First Reading in America.

(From the Daily Advertiser, Dec. 3.)

Those who arrived early in Tremont Temple last evening and having an ambition to gaze at, had plenty of time to speculate and ponder upon the somewhat peculiar nature of the furniture for Mr. Dickens's reading, and so it is, perhaps, not remarkable that the fancy should have called some of those that the curiously shaped crimson reading desk, with its mechanical arrangement of water an spit and glass, and, with the background of crimson behind it, was the table of a conjuror, who would presently change the colorless fluid into [illegible] and grey color for me [illegible] of the audience. And these imaginative people were after all not so far wrong. Mr. Dickens proved himself a magician though one of [illegible] kind. At his bidding of his characters rose up one after another, not in dry sequence, but in lively magnetic fashion by the arm of his magical wand [illegible] with every whim pomp [illegible] to play [illegible] feelings here at pleasure and [illegible] to laugh and a tear [illegible] the same breath and to burst out in every innocent [illegible] signs of exhilaration and delight with [illegible] of what Mr. Turveydrop calls "Deportment."

Mr. Dickens began by reading "A Christmas Carol" very nearly but [illegible] in full as it first published. Everybody knows how Scrooge was visited on Christmas Eve by the ghost of his old partner Jacob Marley and by the three spirits of Christmas Past, Present and To-come and how he [illegible] was affected by the visions which these [illegible] came on [illegible] him. Everybody knows how Scrooge was shown the jolly party which old Fezziwig gave his apprentices and the merry [illegible] of the [illegible] with the [illegible] in the little home of poor Bob Cratchit. The story well [illegible] Mr. Dickens's strongest points. [illegible] human [illegible] his power all over its character and shows that his greatest [illegible] expression. Its tone is pure and healthy and hearty and genial from first to last [illegible] could be so fat or Christmas story [illegible] under the Mr. Dickens himself [illegible] I [illegible] as [illegible] Mr. Dickens [illegible] the [illegible] of the supernatural Scrooge [illegible] Harley was the [illegible] his own [illegible] and has also grown [illegible] whether his [illegible] take a [illegible]. The warmth of Mr. Dickens's [illegible] very pleasantly with his spirits [illegible] than [illegible] may be allowed to [illegible] generally applied to [illegible] another [illegible] this case [illegible] on the [illegible].

Promptly at [illegible] Mr. Dickens appeared and came briskly upon the platform. He simply said: "Ladies and gentlemen,—I shall have the very great honor and pleasure of reading [illegible] to you this evening *A Christmas Carol* in four staves," and then, [illegible] his back upon the [illegible] of [illegible] which rose from one side of his desk, he began to read quite rapidly. As he spoke the curious people [illegible] that Mr. [illegible] he has a [illegible] than from the engraving [illegible] and that [illegible] might have been accidental. When he began, the peculiarity of a [illegible] was apt to [illegible] of his [illegible] he [illegible] quickly [illegible] and [illegible] could not be heard [illegible] Mr. Dickens's reading [illegible] He takes no thought of the [illegible] his left hand and gives up his whole [illegible] of the characters, which he [illegible] books and even gestures. Thus, nobody could mistake old Scrooge with his hard, rough [illegible] and pursed mouth [illegible] Scrooge's nephew [illegible] merry [illegible] careless face, and when Mr. Tupman [illegible] the platform [illegible] and [illegible] voice of the poor clerk Bob Cratchit the illusion was so perfect that the whole audience burst into a round of applause. We have said that Mr. Dickens's reading was dramatic. So it is, but it is never theatrical [illegible] convey our meaning. Only once did he at all approach [illegible] of [illegible] — where Bob Cratchit, after the death of Tiny Tim [illegible] to [illegible] the [illegible] resignation,—and here we think the audience observed the fault. Mr. Dickens does not act, for he is a [illegible] as [illegible] He is [illegible]

account the character who is speaking—and more than once these characters did not speak in a word the language set down for them. Mr. Dickens plainly sympathizes with the emotions which he excites in the audience, and his face over and over beams with fun, as he takes breath between the passages of some comical dialogue.

Mr. Dickens read, in conclusion, the trial scene from Pickwick, and we should like to tell how well he pictured to the audience the sleepy Justice Stareleigh, the profound and eloquent Sergeant Buzfuz, the blandly [illegible] Winkle, the imperturbable Sam, and the distant bow [illegible] of old Mr. Weller in the gallery. We should [illegible] such a description. It was pleasant, though [illegible] Sergeant Buzfuz said "Call Samuel Weller," [illegible] began to [illegible] against very loudly [illegible] this faithful [illegible] in the [illegible] on the witness stand, at the desk [illegible] disappointment [illegible] the voice of the [illegible] Mr. Pickwick was [illegible] of course [illegible].

In any case to those of our readers who had not the good fortune to be present last night, that what we have said is only a [illegible] panegyric. But we [illegible] the word [illegible] every one's mouth at the close [illegible] that Mr. Dickens is no less wonderful as a reader than as a writer.

We have not thought it necessary to say anything about the [illegible] beauty and [illegible] of the audience or [illegible] the cordial welcome which Mr. Dickens received. Everybody [illegible] for granted. It was pleasant to see that people were [illegible] in their seats [illegible] as for asking to the [illegible] of those [illegible] before Mr. Dickens reads his concluding lines.

Music Abroad.

Germany

LEIPZIG.—The *third* Gewandhaus Concert [illegible] into the last century for much of its programme. The *Neue Zeitschrift* says: "It opened with the overture to "*Semiramide*" by Catel (1763–1830), which, modelled upon Gluck, is [illegible] dramatic and contains many [illegible] and genial moments. Then followed an Aria from "Lucio Vero" by Gluck, sung by Frl. Thoma Hiu [illegible] from Hamburg, a pupil of Stockhausen. The work itself is [illegible] a [illegible] but [illegible] deeper dramatic character in several passages. The singer has [illegible] voice, but [illegible] traces of good [illegible] and fine schooling, and was called out after her second piece, the "Letter aria" in *Don Juan*. The other solo performances were in the hands of Concertmeister David, who played Mozart's Violin Concerto, op. [illegible], and a Sonata with a figured bass by Pietro Nardini (1700), with all his [illegible] taste and [illegible]. The evening closed with the B-flat Symphony of Beethoven."

A great deal of activity has reigned in musical matters lately. There has been the fourth Gewandhaus Concert. Contents: *Ein feste Burg* [illegible] Raff; Pianoforte Concerto, Schumann (Mlle. Mehlig [illegible] for the orchestra from the ballet of *Prometheus*, Beethoven; Violin Concerto (Herr [illegible]); Pianoforte Solos, Mendelssohn and Chopin (Mlle. Mehlig); and Symphony in C, [illegible] concluding fugue, Mozart. Next came a special performance in St. Thomas' Church to celebrate the third centenary of the Reformation—contents, *Ein feste Burg ist unser Gott*, Bach; the 45th Psalm, Mendelssohn, and choruses, [illegible] from *The Messiah*, Handel. The solos were entrusted to Mlles. Schiller, Moritz, Herren Rebling and Hertsch. This performance was succeeded by the seventh "Euterpe" concert. Overture to Schiller's *Fiesko* [illegible]; [illegible] soprano [illegible] orchestra (Mlle. Spohr); Solos for the harp (Mlle. Heer); the Third Psalm, Liszt (Mlle. Spohr); and Symphony in D major, Lassen.

MUNICH.—The so-called "Paris pitch" diapason normal, was tried for the first time in Marschner's *Hans Heiling* and generally considered an improvement on the old pitch.—Herr R. Wagner has completed the composition of *Die Meister-singer von Nürnberg*. The work will be put in rehearsal in the beginning of December, and the first performance take place in February. Herr Beck, of Vienna, has been [illegible] for the part of Hans Sachs. Meanwhile the Members of the Parent-[illegible] has gone to Paris [illegible]

the friend, the Abbé Liszt, has returned to Rome.—On All Saints' Day, the members of the Royal Orchestra, under the direction of their conductor, Herr P. Wüllner, gave a concert, at which they performed *Missa à 5 voci*, Johann Renard (1600); "Offertorium à 5 voci," [illegible]; and "Credo à 4 voci," Vittoria.

DRESDEN.—Herr J. Von Wasielewski will give this season, a series of six Soirées for Chamber Music. The first took place on the 17th October, when the pieces played were: Trio, Op. 1, No. 1 (E flat major), Beethoven; Stringed Quartet (D major), Haydn; and Pianoforte Quartet, Op. [illegible], Herzogenberg; Mendelssohn.

COLOGNE.—Ferdinand Hiller, who is one of the most gifted of writers about music, as well as one of the best of [illegible] composers, has collected and published in [illegible] letters which have appeared during the last fifteen years in the *Kölnische Zeitung*, many of which have been translated in our columns. The title of the book is "*Aus dem Tonleben unserer Zeit, Gelegentliches*" (Out of the Tone Life of our Time, Occasional), by F. HILLER (complete in 1 vol.) Leipzig: Mendelssohn, publisher.

A correspondent of the *Athenæum* writes:—Cologne is [illegible] of the centres of German musical activity. This prosperous, thriving city, [illegible] intelligent, [illegible] somewhat [illegible] now [illegible] and individual [illegible] the [illegible] world of "good society" [illegible] be found in the small Court towns of Germany [illegible] doing good [illegible] for Art. Not [illegible] of the [illegible] progress made towards completing the Cathedral which they say here, is to be [illegible] hundred years [illegible] of the [illegible] enterprise [illegible] to [illegible] a place and a power of its own in the world of Imagination to which this [illegible] body refers. I recently listened to the capital programme of the first winter Gürzenich concert. At the second, Mendelssohn's "Elijah" [illegible] on the third, which will be on the anniversary of Schubert's death [illegible] his [illegible] Mass which has already been given there. [illegible] to add that all this music is safe in the [illegible] of an excellent and so powerful a conductor as Herr Ferdinand Hiller. There has [illegible] been a crop of great instrumental players proceeding from the music schools of Germany. But the Cologne [illegible] school may now send out some good singers and good professors who understand the real method. [illegible] the more [illegible] I heard [illegible] example of this in a young lady fresh from her schooling, Fräulein Schmeisser, who sang [illegible] well [illegible] I followed with [illegible] [illegible] of [illegible] St. Helena, with a pure pleasing [illegible] voice [illegible] ordinary [illegible] the German [illegible] of [illegible] and [illegible] who [illegible] The opera was not well given [illegible] hard [illegible] for years, and [illegible] Fidelio [illegible] up to the mark [illegible] surprised as [illegible] pleasure, by the brilliant [illegible] the music.

VIENNA.—Gluck's *Iphigenia in Tauris* which had not been heard here for 31 years (though frequently of late in Berlin and Dresden) has been successfully revived. The principal rôles were rendered by Mmes. Dustmann and Bettelheim and Messrs. Walter, Beck and Draxler. The German [illegible] orchestra are declared to have been perfect; and Herr Herbeck [illegible] won new esteem with the public by the [illegible] care he gave to the representation as a whole. There was some thought of opening the new theatre with *Iphigenia*, but Gluck's *Armida* is the piece now proposed.—Mozart's posthumous opera, "The Goose of Cairo," first brought to light so recently at the Fantaisies-Parisiennes is announced at the Carl Theatre.

BERLIN. The famous Liebig Orchestra has undergone a revolution. After so many years of Symphony, the members of the band complaining that their leader and founder was too arbitrary and [illegible] a [illegible] have deposed him and taken to themselves new director in the person of Prof. Stern. Liebig has gathered around him a new orchestra and will still give con-

Digitized by Google

certs.—Joachim has given second concerts with Mme. Bürde-Ney and Liebig's late orchestra. The programme of the second (Oct. 3) included Bach's Actus tragicus Cantata, Violin Concertos by Beethoven and Joachim (the latter a new one, in G major) and Arias from *Idomeneo* and *Ové fon* tata. —On the 4th occurred the third Quartet Evening of Hellmich, and the second Monday concert of H. sner with the chamber singer Mme. Harriers-Wippern, and the violinist Grützmacher from Dresden; on the 7th, the first Quartet Evening of De Ahna.—On the 8th, the first Riedel Verein Concert; Lotti's *Crucifixus* for eight parts, *Hagensachen* by Palestrina, for double choir, the 100th Psalm by Bach, *Pater Noster* by Meyerbeer, &c.—On the 9th, Mendelssohn's *Paulus* was performed, in memory of the composer, by the *Stern'sche Verein*.

New Ball, second Philharmonic Concert of B. Bilse, with the lady violinist, Fel Braun. Symphony in B flat by Volkmann, fragment of B-minor Symphony by Schubert, Violin Concerto by Viotti, &c.—On the 7th the first Soirée of the "Symphonie-Capelle" (formerly Liebig's) under Stern's direction, with the brother and sister Friese. Overture to *Iphigenie* (Wagner's arrangement) prize Symphony by Witte, &c.—11th, fourth Quartet Evening of Hellmich.—19th, third Philharmonic Concert of B. Bilse, with Clara Schumann. Orchestral *Suite* by Handel. Schumann's A-minor Concerto; Gade's "Message of the Spring," "Song of the Woods," for chorus, by H. Schulz, &c.—On the ... the Singakademie were to perform the Cantata "*Gottes Zeit*" by Bach and Cherubini's *Requiem*.

At the Royal Opera, Gounod's *Faust*, first performed here on the 5th of June, 1863, was given lately for the hundredth time. A number of new operas, not so likely to achieve their first hundred as *Faust*, are in preparation; for instance, "*The Fisher*," by Langert; "*Mignon*," by A. Thomas; "*Romeo and Juliet*," by Gounod. As to the home-made opera by Witte, "*Der Stern von Turan*," is to be newly studied with Lucca and Niemann in the chief parts.

Paris.

Schumann's sons from Paris. On the first Sunday of November M. Pasdeloup resumed his *Concerts populaires*, which have now become (says *Le Ménestrel*) a real want for true musicians, more and more numerous from day to day. Since the Conservatoire can only open its doors to a small number of the elect, those not so favored take refuge in the vast Cirque Napoléon, eagerly grouping themselves in the great circles round the excellent orchestra of Pasdeloup. Of course he found all his faithful habitués at their posts with ear and mind attentive. Of the well varied programme the piece expected with most curiosity was certainly the *Rienzi* overture, by Wagner—its first hearing in Paris. There is no disputing its uncommon power, but it is a brutal power, more apt to overwhelm the hearer than to subjugate him. Still it is in the first rank of the works ever which at our age ... "Then came the C-minor Symphony of Beethoven—a perfect chef-d'œuvre that, one of the seven wonders of music!—then the Hymn of Haydn for stringed instruments, encored by acclamation; and finally some fragments of Meyerbeer's *Struensee*, a tragedy of scarlet and vigorous colors. The séance ended with the merry overture to *The Merry Wives of Windsor*, which made but a small figure by the side of the great works that preceded it."

The programme for the second concert was as follows: Mendelssohn's Scotch Symphony; Air from Beethoven's music to the Ballet of *Prometheus*; Symphony in E-flat by Haydn (first time); *Adagio* from Mozart's G-minor Quintet, executed by all the strings of the orchestra; Hungarian March, Berlioz.

Third Concert: Beethoven's Heroic Symphony; Andante and Variations from the *Imperial Symphony*, Haydn; Overture, Scherzo and Finale, op. 52, by Schumann; Adagio from Beethoven's Septet executed by MM. Grisez clarinet, Espaignet, bassoon, Brunel, horn, and all the strings; Overture to *Freyschütz*.

Opera. At the Grand Opera they have been playing *Don Giovanni*, a young tenor from the Conservatoire, M. Colin, making his début therein. Voice fresh and sympathetic, not robust. Mme. Marie Sass was Donna Anna; Mlle. Mauduit, Elvira; Mlle. Battu, Zerlina; M. Obin, Leporello; and M. Faure, the Don.—Rossini's *Comte Ory* has been alternating with "*La Fiancée de Corinthe*," of which last named novelty a correspondent of the *Evening Post* writes:

In the *Moniteur* of this morning Théophile Gautier gives a feuilleton about the theatres. It so happens he has a charming subject for his delicate and artistic pen in "The Bride of Corinth," now played at the Théâtre Impérial de l'Opéra.

Yes, perhaps, remember Goethe's Bride of Corinth, and and fascinating vision of the distress of a new religion and an old love, evoked by the genius of the poet? Has modern literature any note so vibrating with antique beauty, so does it ever touch the imagination more sweetly than in that strain of a Pagan virgin love? Well, it has been dramatized and successfully set to music according to Théophile Gautier. "For myself," he says, "I know only that it has served as a motive of several beautiful paragraphs, in from the pen which Goethe himself might welcome as supreme rendering of his subject."

It would be well if our own dramatic critics would profit by the example of the French littérateurs, and accept their function as a literary means capable of being the source of great pleasure to their readers. If the literary side of the contemporary Paris modern anything, ... Jules Janin and Théophile Gautier certainly two of the most brilliant and artistic of French writers find in the theatres of Paris the occasion of some of the most delightful writing—occasions for a natural expression of a most vivid sense of literary beauty—the beauty of fitting words to a vivid and natural sentiment—in truth displaying all the charm of the novelist, of a cultivated and artistic mind.

Théophile Gautier writes that the charming poem is written in true verse and "embroidered" with fresh and delicate music—five pearls for the pit—by Duprato and, casting a few sous written by Leslie, he comments thus: "This verse, of a marvellous beauty and a sonorous profound ... which ... like a frame to the more perfect with its fine design (disagreeable to the modern men) of ... I have no doubt that you will more from the opportunity to judge for yourself how you like Goethe's Bride of Corinth transposed into an opera of comic words by Leslie and music by Duprato.

London.

The eighth of the Winter Concerts at the Crystal Palace brought forth a programme which contained little or only but the remainder of which left nothing to be desired. The selection was as follows:

Overture "Euryanthe,"	Weber.
Aria, "Confutatis," "Il Mio Tesoro,"	Mozart.
Grand Scena, "Thou is Nobly," (from Der Freischütz)	[illegible]
Paraphrase	Liszt.
Symphony in B flat No. 4	Beethoven.
Songs, "... Gruss,"	Mendelssohn.
" "Fruh Springs"	Schubert.
New Ballad, "Little Bird, so sweetly singing,"	[illegible]
Concerto for Violin in B minor ...	[illegible]
Fugue ...	J. S. Bach.
Overture, "Prometheus,"	Beethoven.
Conductor	Mr. Manns.

The novelty of the concert was an overture by a composer unknown here, Herr Bargiel of Rotterdam, whose work, entitled "To Prometheus," was heard for the first time in England. In the words of Mr. Manns, "This young composer and his works are scarcely yet known even by name in England, and it will not be out of place to say that he was formerly Professor of the Conservatoire at Cologne, and has now for the last two or three 'Städtischer Musik-Director' at Rotterdam, and that musical Germany classes him amongst the most worthy of its young composers, as his works have found their way into the programmes of the celebrated concerts of Leipzic, Vienna, &c." We doubt whether the "as ... will now include London to any great extent. The present work ... dense and ponderous per- haps it was heard under disadvantages. We have honorably to record the *début* of Herr Reichardt, a gentleman, who however much he be interested in the advertisement of his own songs, does not intrude them on serious occasions. His choice of vocal pieces at the concert was a.. his.. and as he was in good voice, no ... fault can be made of the good things said of him. Mme. Lemmens-Sherrington and Mlle. Liebhart, also in her selection of G. B. Allen's ornithological style, aided by the ... Bornholms I was ... no ... popular judgment ... a ... genuine art.

If longevity affords any claim the Monday Popular Concerts have certainly a right to their name. On Monday the tenth season was opened in presence of a crowded audience, before whom the following programme was laid:

Serenade Trio, in D major, Op. 8, for Violin, Viola, and Violoncello	Beethoven.
Song, "Hannah's Henry song"	Mendelssohn.
Songs, "To Chloe," "May Dew"	J. Bennett.
Sonata-Gesang in D major, Op. 53, for Pianoforte alone	Schubert.
Sonata in F major, Op. 15, No. 1, for Pianoforte and Violin	Beethoven.
Song, "Sur dell, per lunch"	Pinsuti.
Quartet in D minor, Op. 76, No. 2, for two Violins, Viola, and Violoncello	Haydn.
Conductor	Mr. Benedict.

The masterful beauties of Beethoven's Serenade—one of the three dedicated to Salieri—constituted the novelty of the evening. From its languid Andante con Moto at the end the ensemble was irreproachable—a treat of the fullest magnitude. So with the Serenade Trio, now well known to frequenters of the Monday Popular. The Polonaise in this work was redemanded, and indeed the whole of this composition met with considerable applause. A good deal of interest was excited in Mme. Goddard's artistic interpretation of the so-called Fantasia Sonata by Schubert, a second performance, and one fraught with very pleasurable recollections. The quartet of artists were fully up to their work. Miss Cecilia Westbrook sang charmingly, and Mr. Cummings was himself once. In every respect the first concert of the season sustained the old prestige.

The Tonic Sol-fa Choral Society gave a performance at the St. George's Hall, on Monday night, of Mendelssohn's *Elijah*.—*Orchestra*.

Dwight's Journal of Music.

BOSTON, DEC 7, 1867.

Memorial Services in Honor of John Albion Andrew

Our Boston Music Hall never was the scene of a more impressive, sincere, beautifully inspired tribute, and never held a multitude more deeply moved than on the occasion of the Eulogy upon the great-hearted Governor,—personal friend of all the people, far-seeing statesman, genial, loving, wise, true, noble man—pronounced before the City Government and hosts of citizens on Tuesday morning, Nov 26. All the arrangements were in perfect keeping: to ear and eye, to sense and mind and heart all spoke significantly, with poetic and religious exaltation, of the one theme, of the great grief and the great faith springing out of it. Music, poetry, eloquence, sculpture, floral emblems, prayer, lent their aid to one uplifting, wholesome influence: all so fitly present, so suggestive of that life, which snatched away bodily, has passed into these forms to visit us henceforth more intimately. The good never die, even to this world.

We cannot speak too highly of the taste and feeling shown in the decoration of the platform by the ladies of the Church of the Disciples (of which Governor Andrew was a member) under the direction of Miss Lucy Goddard. The prevailing color (so much better than the conventional black and white hung around the body of the hall) was a clear glowing violet or royal purple. Against such background the white marble

Digitized by Google

busts, the floral and flowers and green leaves, stood out transfigured, as against heaven's own warm, rich purple, inspiring light:—how infinitely more sacred than merely negative funereal black! On the edge of the platform, in the centre, was placed Gould's bust of Gov. Andrew, in which the sweet filial sunny side of his nature is beautifully caught. This was the centre of a group of busts, showing how many-sided were his sympathies, how largely related to the best. On his right was first a bust of the martyr President by Miss Ames, and then Samuel Col. Shaw, the first effort of the young colored artist, Miss Edmonia Lewis, for whose race he was a hero and a martyr. These were balanced on the left by Brackett's head of old John Brown, and that of Everett by Powers. We should have been glad to see the head of Quincy Shaw, but another would have disturbed the balance. Beneath these busts, upon a broad background of purple cloth that covered the whole front of the platform, floral emblems were arranged, appropriate to each. Under Andrew was a wreath of crysanthemums within a circlet of evergreen, meant ("Se Thonateryt mya") "to typify the many life of the ... heart." Directly back of the bust, entwining the Beethoven statue in its recess (also a fit presence there), a pointed arch of the same lustrous purple, overrun with delicate tracery of green vines, was erected as a star "symbolizing the high position he had held in the State and Nation." Under Lincoln was a floral cross to represent Faith, while a Maltese cross under the bust of Colonel Shaw indicated the sacrifice of his life in his country's cause." The anchor of Hope lay under the sanguine patriarchal John Brown, and a close wreath beneath Edward Everett. Between these symbols there were wreaths of evergreens and immortelles and flowers, together with clusters of fern leaves exquisitely arranged in snow white conch shells, "in their bright colors indicating that Gov. Andrew died in the early autumn," and, why not add, telling the sympathy of all beautiful things in Nature with a life so sweet.

The body of the hall, as we have said, was more conventionally decorated. Yet there was so much to relieve the black and white with which the balconies were hung. It was not all funereal, for this was not a funeral, but a commemoration; not the death but the life of a true man was what we had met to contemplate. "At the front of the second balcony, in a very conspicuous position, an arch had been raised bearing the name of John A. Andrew, underneath which was a shield with the word Union upon it. The inscription at the right of the arch contained the statement that ex-Governor Andrew was born March 31, 1818; that on the left announced his death, Oct. 30, 1867. The seals of the city were displayed at proper intervals in front of the two balconies, which were fittingly draped with black and at each fold looped by becoming rosettes (of royal purple)—the national ensign, arranged in tasteful folds, forming a beautiful addition."

We record all this with the more interest because the action of the City Committee in the matter gave equal evidence of the growing respect for Music in the community—Music in the highest sense, as an expressive Art, fit to figure, not as unheeded intermission and relief but as an equal element, a natural complement with Speech and Poetry in bringing out the meaning of so solemn and significant an occasion. There was no blare of brass bands in the streets, and no procession to create delay. All were quietly seated before eleven o'clock, the time fixed for the beginning. The old conventional way of covering the stage with dignitaries and distinguished guests had been sensibly dispensed with, and the whole space (with the exception of Mayor Norcross, who presided, with Alderman Clark, Chairman of the Committee, Weston Lewis, President of the Common Council, the Orator and Clergymen of the day), was given up to the Orchestra (of the Symphony Concerts), under Carl Zerrahn, and a chorus of about a hundred mixed voices, mostly from the Handel and Haydn Society, but strengthened by the hearty participation of some of our best solo singers. When the City consented to employ an Orchestra, instead of a mere band, it became a certainty that music would speak out of the very soul of the occasion and help to blend together all the other elements, heighten up the peculiar eloquence of each. And indeed, while the Eulogy was the main point of interest, the Music rounded the whole programme into unity and consistency.

Precisely at eleven the ceremonies began with a sad, pensive, tender piece upon the organ played by Mr. J. K. Paine. It was the concluding chorus of Bach's Passion Music ("We sit us down in tears and call to thee in the grave. Softly rest"). After an impressive prayer by the Rev. James Freeman Clarke the Funeral March from Beethoven's Heroic Symphony was played by the orchestra, and never before did we so truly feel the power of that wondrous composition as the grandest expression of a people's grief, breath of a ... here, that can be found in music or in any other language. The whole audience felt the music and listened to the last note.

Then was read this little poem, a more's tribute, sadly true and simple, written by Mrs. Julia Ward Howe:

I stood before his silent grave,
And heard a record long and low,
How he was merciful and brave,
How his swift help sped to and fro.

Great deeds of heart were told of him,
And musings at speed at the day,
Whose burden's freedom thought and truth
The energies of light display.

The honors of the State were his,
The better crownings of common men,
Faith yielded him her mysteries,
And Charity was not a dream;

And Hope her seed-time somehow threw
To match God's promise in the corn;
When 'blows rained and trumpets blew
He left us that consoling form.

No more was in his singing speech
For real rank his every smile;
No passion hidden out of reach,
Dragged his pure manhood with its guile.

A champion he in above all need,
A prophet armed with forethought wise,
He flung our banner as the lead,
He gave our watchword to the skies.

Poetry our ... efforts try
To set his image in its place,
We lift the Poet's laurel high
To lay it on the Patriot's tomb,
And deeply I said when fall to musk,
His lowest song was asked of me:

"The world has few to match his worth,
And none to praise it perfectly!"

This elegiac strain was fitly followed by the Chorus, full of comfort and of peace, from Mendelssohn's *St. Paul*: "Happy and blest are they who have endured! For though the body dies, the soul shall live forever." It was beautifully sung with orchestral accompaniment; though the greater breadth and fulness of thrice the number of voices was desirable. The stage would accommodate no more.

Then appeared a truly listening stage for the Eulogy by Edwin P. Whipple, which all who heard and/or have read it since felt to be as nearly perfect as anything of the kind in their remembrance. It was for the most part more biographic. It described the elements of that rare character, and out of them built it up before us in all its fulness, nobleness and beauty. It was in the fullest sense a eulogy; such praise it is rarely possible to bestow on man, yet every hearer knew that it was all true! A genial, encouraging, inspiring character. One feels immortal in the contemplation of such a life. The eulogy was all the more impressive that it was calmly analytic, though at the same time it was heartfelt and very earnest. There had been an end of talking out of the full heart; this was the one we had been waiting for; the noble very image of the man before us. It was for music to continue the strain, so eloquently begun, of Governor Andrew's life and character. And none so great for that as Beethoven, and no music could so fitly follow up the eulogy, as that heavenly Andante of the Fifth Symphony, so reassuring and uplifting, as if with heavenly authority with angel voices, enforcing the lesson of a great life, exhorting all to press forward to the prize of the high calling! Heavenly assurance is the key note of that Andante. And it was played as if all the musicians felt its meaning and how apposite it was; and we are sure it was never listened to with deeper realization of its power and beauty than just then.

Then the voices, supported by the full tones of the Organ, sang the Choral: "*Was Gott thut das ist wohlgethan*," as harmonized by Sebastian Bach, to these words:

What God does, surely is well done;
On Him be our reliance!
O, may we still with Him be one,
And bid the world defiance!
No foe can harm,
No fear alarm,
For God is always near us,—
Call Him and He will hear us.

What God appoints is surely right,
His will I would not alter;
If o'er rough ways in darkest night,
He lead, I will not fear,
He reigns above,
And He is love!
His eyes do still behold me,
His tender arms enfold me.

It was well sung, for only a hundred voices, the rich, religious, buoyant harmony flowing smoothly and evenly along, with spiritualizing, tranquillizing influence.

A benediction was pronounced by the venerable Father Taylor, the Seamen's Friend; and thus ended the most impressive, beautiful memorial services within our experience. It was good to be there. No one could have left that place with any conscious meanness in him unrebuked, or without new motion and new courage for a nobler life.

Music in Boston.

SYMPHONY CONCERTS.—The second (Nov. 21) was perhaps the most enjoyed, and by the largest audience, of any thus far in three winters. The Orchestra was materially strengthened, now numbering 56 in all, with 12 first violins, at the head of whom sat Mr. EICHBERG, whose return was generally welcomed, and whose presence seemed to give new life. (By the way, Mr. Eichberg has since been appointed by the Harvard Committee, to the office of *Leader*, or adjoint, under Mr. Zerrahn,—what in the German Orchestras is called the *Concertmeister*, sometimes *Vorgeiger* [head and front of the violin force].) His function is, [illegible] the string department, to secure [illegible] of bowing in the manner of attacking and handling passages and phrases, &c.; and we have no doubt the fruits of such care and continuity in one head will soon appear in the more wholesome unanimity and smiling of the string quarter, which is the soul of any orchestra.—But to the second concert; this was the programme:

Overture to "Medea."	Cherubini.
a. Alto Aria. "Gott lässt, ye good and faithful servants, whom God hath called to heaven above." From a Cantata.	J. S. Bach.
b. Song. "Im Rhein, im heiligen Strome."	R. Franz.
Mrs. CARY.	
Concerto for two Pianos.	Mozart.
[Cadenzas by Moscheles.]	
B. J. LANG and J. C. D. PARKER.	
Fourth Symphony, in B flat.	Beethoven.
a. Aria: "Dov' sono?" from "Le Nozze di Figaro."	Mozart.
b. Songs: "Wie nah mir, du Leuchte Augen." (Suppl-ment.)	Franz.
"Come into the garden, Maud."	O. Dresel.
Mrs. CARY.	
Overture to "Oberon."	Weber.

The orchestra never played better; the strings telling with a [illegible] fulness and decision than before, save in the Eighth Symphony especially the need of greater body in the middle parts is still felt. There is also still something [illegible] in certain of the reed instruments; they need a quickening life to bring them up to more full healthy pitch. But this will come; for there is a new life in the band, a spirit of improvement; the performers are all interested in their work. That fascinating Fourth Symphony, the loveliest of the nine! How eagerly is every tone was listened for with glowing face. The Overture to *Medea* is the Leonore of Cherubini, which these Concerts have introduced as made for the first [illegible] appreciated here; and [illegible] back to [illegible] poetic substance and artistic symmetry, [illegible] classes as perhaps the best. It is an overture nearly of that mellowness. Full of suppressed passion with a [illegible] nervous [illegible] thrilling on the strings (for in it is written mainly in the violin groups, the basses entering the quaint little theme for imitation now and then), curious and earnest; it reminds one not a little of the *Coriolanus* overture; but, however, takes hold deeper down with stronger grasp. The vivacity, brilliant fairy romance to *Oberon*, excellently given as it was, was the right thing to end with.

The Mozart Concerto, for the two pianos, proved unexceedingly effective. With nothing particularly striking in its themes, most of the great thoughts of Mozart, it is so full of grace and spontaneity; the passages are so happily divided and imitated from one piano to the other, the unity of form so perfect, and the sympathy of the orchestral voices so rich and delightful, blending their purposes and aiding the whole, there is in the thoroughly enjoyed in all these movements. Mr. LANG and Mr. PARKER played it admirably. The first *Cadenza* by Moscheles is too long and brooding as it is in itself, not wholly in the vein of Mozart's composition. The second is shorter and more to the purpose.

With entire satisfaction we remember Mrs. CARY's singing as well as the choice selections. If her contralto voice does not carry so much weight as some, if she competes at disadvantage with the cheaper and more outward qualities which reach [illegible] the crowd, she has those fine, interior qualities of the true singer, with the corresponding beauty in her voice, which rightly claim the sympathy, indeed the paramount, of true appreciative criticism. We have no other who singing in public whose voice is so sympathetic, no singer of whatever kind of voice who sings in so classical, finely musical a spirit, with such pure expression, entering into the souls of the song with so little egotism. That Aria from Bach has the very soul of music in it, tender, sweet, heartful and pious. The instruments [illegible] quartet and we [illegible] Mr. Dresel at the piano he plays [illegible] (as he [illegible]) [illegible] rich, even terrors [illegible] comforting to hear. The melody seems to [illegible] its own accompaniments about [illegible] sympathetic there. Anything so [illegible] so true from modern of capricious [illegible] will [illegible] so [illegible] seem place; had of course to be listened to with close attention; and [illegible] as we own the heavenly [illegible] rewarded and would welcome more of Bach after that taste of [illegible]. Franz's deep, rich tranquil strain about "the Rhine, the holy river" made the right impression after it.

The [illegible] was best appreciated however, was the Mozart *Aria*, which was exquisitely sung and with Mr. Dresel's fine accompaniment was [illegible] more admired than when the same lady sang it last year. Franz appeared again in his most simply melodious and profoundly serious phase; [illegible] pleasure. Mr. Dresel's "Maud" was a [illegible] cut delicately true to the poem, with a charming accompaniment, and was very much applauded.

The third Concert takes place while this goes to press. In the fourth (Dec. 19) the Symphony in [illegible] by Schumann in D minor (given only once before); and as picturesque Overture by Gade "Echoes from Ossian," will open and Beethoven's great *Leonora*, No. 3 will close the feast. And Mr. [illegible] [illegible] we will play the great Beethoven Concerto in E flat (No. 5, sometimes called in England the Emperor Concerto).—Our hopes of [illegible] Concertante, we regret to say [illegible] as the lady is going to Europe; but the audience will be recompensed in the [illegible] when they learn that [illegible] has consented to play at that time, probably the [illegible] Concerto of Mendelssohn.

ORATORIO. The Handel and Haydn Society had not their usual crowd of audience at the first concert of the season on Saturday Evening, Nov. 23. This was partly owing to the [illegible] of [illegible] announcements, partly (we are inclined to think mainly) to a spell of musical [illegible] and rest after [illegible] years, and partly to the miscellaneous character of the programme, which with the Directors of the Society was a [illegible]. The selections were excellent, but the continuity of interest was continually broken. This made it not always easy for the chorus voices to [illegible] pitch [illegible] with certainty. Moreover the impressive [illegible] chorus [illegible] that of the one before, and left the mind [illegible]. The solos especially were chosen into bad [illegible] [illegible] the medley. Yet Mrs. KEMPTON, although suffering from [illegible] and therefore a little [illegible], sang "But the Lord is mindful" and "O rest in the Lord," with power and feeling and with true conception, and Miss HOUSTON sang "Jerusalem" very [illegible] [illegible]. The Duet "O lovely Peace," from *Judas*, was finely sung, though the [illegible] [illegible] of [illegible] [illegible] Handel perfectly. The Choruses, from *Israel*, *St. Paul*, and "The Heavens are telling," from the *Creation*, have been sung better; but were [illegible]. The Orchestra was unusually large, [illegible] owing to the [illegible] of perfect union with the Organ [illegible] of the instruments sounded [illegible]—Mendelssohn's Psalm: "As the Hart pants," given entire was much more enjoyable.

Handel's "Samson," on the next evening, drew a considerably larger audience, and on the whole was admirable. We have in times past made much of it [illegible], but not on this time; it was judiciously abridged, and given with a great deal of spirit. The great choruses were of Handel's best, and were effectively [illegible]. Miss HOUSTON fairly carried her audience away by the sweetness and brilliancy of her high song, and by her sure and admirable singing in the ringing trumpet song "Let the bright Seraphim." In all her pieces she sang better than ever, but there she seemed inspired. Mrs. KEMPTON too was sincere applause in the part of Micah. Mr. JAMES WHITNEY gave the intensive recitative "Total eclipse" with [illegible] [illegible] [illegible] [illegible]. [illegible] and [illegible] the strength hardly told up [illegible] part of Samson. Mr. W[illegible] has a manly, resonant voice, and did good justice to the part of Manoah; and Mr. M. W. WHITNEY's ponderous bass was heard to good advantage in that of Harapha.

OPERA. The LAGRANGE [illegible] Italian Troupe, under the direction of Mr. MAX STRAKOSCH, occupied the Boston Theatre for a fortnight, exciting more interest than was expected and making [illegible] a good business. Mme. LAGRANGE, although her voice is sadly worn, is still one of the world's great artists. Her finished style, her singing, her [illegible] [illegible] and [illegible] of a lady [illegible] in such parts as Mistress Donna Anna and Lucrezia Borgia. Mlle. [illegible] never in better voice; never more [illegible] and still sang Zerlina's songs capitally, and was excellent of course as Rosina, Amina and *La Traviata*; though [illegible] [illegible] these last. [illegible] [illegible] his fine voice and the same [illegible] and [illegible] his parts. [illegible] is base [illegible] and he made a very coarse and awkward [illegible] of Leporello. The chorus was respectable, the orchestra, under the capricious [illegible] an Italian by the name of [illegible] was far from satisfactory.

The [illegible] English Opera, which has had so long a run in Philadelphia, opened last Monday evening at the Boston Theatre, with a performance of *Martha*, which appears to have [illegible] satisfaction. "The Bohemian Girl" and Wallace's "Maritana" have followed.

On Monday evening MAX MARETZEK, having made peace with his chorus singers in New York, will open with his Italian Opera, at Selwyn's Theatre, for a short season of two weeks. Miss [illegible] [illegible] is the principal [illegible]. The opening piece will be *Un ballo in maschera*; [illegible] *Ernani*, and *Don Giovanni*. Tuesday *Lucrezia Borgia*; Wednesday *Ernani* again; Thursday *Romeo*; Friday *Don Giovanni*; Saturday (Matinée) the *Barber of Seville*. Five operas, by [illegible] [illegible] in [illegible], in the first week.

We have not left ourselves room, and if we had should lack the power to express the unqualified delight with which we have heard CHARLES DICKENS read and reproduce before us, by apparently unforced [illegible] of genius so original, [illegible] [illegible], the characters in his novels, the [illegible] [illegible] most [illegible] and [illegible]. To us no reading ever had a charm to be compared with it. The performer of [illegible] has [illegible] [illegible] the voice is not that of Fanny Kemble in a [illegible]; but it is rich and sweet, [illegible] in [illegible] is wonderfully the [illegible] [illegible]. The eye and his [illegible] [illegible] his rapid [illegible] [illegible] is not only rhythm [illegible] and [illegible] in respect to these but [illegible] subtly to distinguish the [illegible] [illegible] from the actual impersonation, in which it disappears altogether. His heart and soul, his humor and imagination, his whole genius [illegible] [illegible] these readings of his own creations, and because he evidently enjoys them as heartily as we do we enjoy it all the more. And to see such a [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] alternating between tears and laughter with the [illegible] the "Mighty [illegible]" of the [illegible] all the [illegible]—but must have been to him a pleasure like unfolding the secret of the world-wide success of all his writings into one perfect moment. But we have no room nor power—the piece from the *Advertiser* or [illegible] [illegible] will give our distant readers some idea of what sort when Mr. Dickens's first reading in the Tremont Temple was

NEW HAVEN, CONN., Nov. 20.—Last week witnessed the organization of the "New Haven Philharmonic Society," numbering some 50 members, and composed, of course, mainly of amateur musicians.

We like to see ambition and find no fault with the title of the club, though it does call to mind a little experience of ours concerning the great "American Harmonic Lecture Reformers"—which by personal investigation we found to consist solely of one dyspeptic looking young man and a chest of drawers. Success therefore to the N. H. P. S., whose advent we hail as a step at least in the right direction.

Mozart to the "String Quartette" has shown signs of returning animation and given a concert of chamber music—which took place on the 5th inst. with the following programme:

String Quartet in E flat, No. 4	Mozart.
Song.—"In die..."	Mendelssohn.
Piano Solo.—Songs without words.	
a. [illegible] Book [illegible]	
b. "The Return" [illegible]	
Solo.—[illegible] Op. [illegible] Violoncello.	Mendelssohn.
Songs.	R. Schumann.
a. [illegible]	
b. [illegible]	
c. [illegible]	
Grand Quartet in E flat, Piano Op. 16.	Beethoven.
Piano, Violin, Viola and Violoncello.	

Albert Mahler, 1st Violin; [illegible], 2d Violin; [illegible] Chapman, Viola; [illegible], Violoncello; [illegible], Piano; [illegible] Chapman.

The effect of the String Quartet was—to state the case mildly—somewhat marred by the breaking of a string on the 1st Violin, which fact, together with a crude harshness and lack of unity in the performance left a sense of something lacking.

In the Beethoven Quartet, however, the players seemed to enter more into the heart of things and the piece—the *Andante Cantabile* in particular—went finely well.

The vocalist, we regret to say, persisted in singing Schumann's songs in villainous German with a French accent, notwithstanding the fact that she had the English words before her eyes. Hauser's (?) [illegible] love song was rendered "[illegible]," and phrased in a most mechanical way, which, though it may do very well for the melodies of the late Stephen C. Foster will not answer for Schumann.

The second of these Chamber Concerts will be given early in December with this programme (the vocalist being J. Sumner Smith):

String Quartet, Op. [illegible] No. 1.	Haydn.
Vocal Solo.—Sonata.	[illegible]
[illegible]	
Violin Solo.—[illegible] Op. 13, No. 1	
[illegible]	Beethoven.
[illegible] Op. 18, No. 1	Haydn.
String Quartet	
Song.—"The Message."	Blumenthal.
(Poem by Miss [illegible])	
Piano Trio.—Op. 1, No. 3	Beethoven.

MERCUTIO.

CINCINNATI, O., Nov. 18.—Joyous the greeting and blessed the day when old friends meet the same as of yore and quicken the throbs and warmer the blood when stirred by undying familiar ties. Like a perfect June-like bright spring-time returned the days seemed when after many a year we once heard again the Mendelssohn Quintette Club again; when floating back came the festive memories of days that were filled with the delicious music of great artists when Chickering's and Townsend Hall gave forth recital [illegible] and the Music Hall were precious ages with their delights, and made us forget that we have them not nor the wealth of melody has periodically filled and enriched them.

There is no need to speak of the playing of our friends in your paper. Nor would you perfected what I may believe how well they did. Fit, [illegible], how our musicians alike and the audience were carried away with delight. Fresh as you ever is a thing as novel as the air you breathe, as the sweet [illegible] that refresh and quickens you. Such to us is what we only what their Concerts were of Music. In

served [illegible]
In [illegible]
[illegible] of delight, grateful to

less. They did well to come to us. And if you sometimes, as you do, in your Symphony Concerts, do not forget that their are some here in an appreciable of one and another beauty. Their playing has grown deeper warmer, and it did not fail to greatly [illegible] people who had been satisfied before because the standard was wanting whereby to judge and measure. At the three concerts we could attend they had good houses. As to the three others we can only tell the delight of musical friends. Haydn Quartette G. [illegible]; Mendelssohn Quartet in E flat, Quintet in B flat, op. 87. Beethoven Quartet in E flat, op. 74. Schumann, Mozart, Schubert, the great masters all, and so forget Handel and Gluck (Bach there excepted), were heard again, and the pleasure was great and will be lasting.

At the we are speaking of repetition of art, there ought to be mentioned two other earnest and gifted men whom we have here with us. Mr. H. G. Andres, whose excellent playing was spoken of before by your correspondent, gave two concerts last spring that were much admired. In these we heard of Mozart, the Quartets No. 1 and No. 3, in E flat (the latter being the Piano Quartet), of Beethoven, the Sonata quasi una Fantasia, op. 27, No. 2, of Schubert, the Trio for piano, violin and violoncello, op. 99 and the *Sonatine* of Chopin, the *Berceuse* of Spohr's [illegible] Concerto and various smaller things. Mr. A. excels in a clean but sympathetic rendering of the masters. His touch is silvery and delicate, and his fancy abundant as is proved by several of his own compositions. Of the Transcription of the German popular song "[illegible]" we spoke last year. This year we had a *Pastorale Militaire* published by A. C. Peters & Bro. It is a tolerable bit of both original thought and effective; and we are promised a Scherzo which if the first hearing does so we will be equally good. Mr. A. is the director of the Cecilia Society which lately (Nov. 7th) gave the first concert of the ensuing season. Haydn's "Spring," the Choruses, "Lord, Lord," and "How pleasant are the Messengers," from *Paulus*; Gounod's Cantata "*Ave* [illegible]," and presented the vocal; the *Adagio* and *Finale* from the Kreutzer Sonata by Beethoven and a Transcription of Schubert's *Lee Adieux* formed the instrumental part of the programme. We were prevented from attending.

Mr. GEORGE SCHMITT, sr., the younger of the two artists, gave a concert, Nov. 10th, in which Miss [illegible] sang two songs the only pieces not classical. The Messrs. Brandt played with Mr. S. Mendelssohn's Sonata for Piano and Violoncello in B flat, op. 45. Schubert's Rondo for Piano and Violin, op. 70, in B minor, and Beethoven's Trio, op. 70, No. 2, in D major. Mr. G. Andres assisted Mr. S. in Schumann's Variations in B flat major for two pianos, op. 46 and Mr. S. played Chopin's *Ballade* in A flat, op. 47. The concert was delightful if we except the singing; and Mr. S. showed by his fine and delicate playing that he has made good advances on the road toward the Ideal.

The Symphony Concerts have begun again, and Mr. Hopkins (?) the gentleman who built the Hall and pays the musicians has made us thankful anew for the music we should not hear without him.

We only wish—while we are about—that the musical season so beautifully opened by the work of pure delight furnished by your Mendelssohnians may continue so prosperous. It is hardly possible that the crowd of the Commercial may be a young who has made the discovery that we might meet just as the Quintette Club here and the material we have on hand. We wish him success and God speed. Many things are done that seem past belief. We are afraid, however that he is sounding a march no more than has written. For he has discovered the great art of [illegible] "Lieder Unmerau" [illegible] "[illegible]" [illegible] that Beethoven used the motives of his [illegible] century before in his *Egmont*. A great pity Mr. Commercial has no teeth. W.

Special Notices.

DESCRIPTIVE LIST OF THE

LATEST MUSIC,

Published by Oliver Ditson & Co.

Vocal with Piano Accompaniment.

Yes, this night. (Duet, or solo). Song or Trio. "Grand Duchess." 50

Turn away my merry fellows. S'g & Cho. " 40
[illegible] and [illegible] Grand Duchess [illegible]. The second represents the same grinding [illegible] or the [illegible] and belongs to the [illegible] spirited and very amusing.

Tender and true. Song. *G. Lake.* 30
A song for the "tender and true" things.

The walk that wears at heaven. Song. *L. Mark.* 30

How dear is home to me. Song. *F. S. Clark.* 30
The sweet home songs only [illegible] this.

Gather flowers in the [illegible]. *W. C. Baker.* 40

Nellie's grave. Song and Chorus. *A. F. Hoag.* 30
Different, but alike in being quite beautiful and likely to be popular.

Pansies. Song. *F. B. S.* 30

The old love. " " 30

Young Mary " " 35

Forget well [illegible]. " " 40
[illegible] song, and a variety in songs, embodying much originality as may be guessed from the titles, and sweet good minds.

Hear I the ballad ringing. (Hör' ich das Liedchen) *Schumann.* 25

All night I lie dreaming (Allnächtlich). " 25
Short, [illegible] sweet, and have carefully elaborated accompaniments.

The three cells. For guitar. *Hayden.* 30

Instrumental.

Loss Polka. *Mrs. Parkhurst.* 30
A very bright and sparkling thing, and not difficult.

Robin and the Cricket. Mazurka. *Pattison.* 30
How we are among the [illegible] and the flowers, who give us sweet minds.

Rondo and Ballette. Potpourri. 4 hds. *Cramer.* 2.00
[illegible] will find this a most acceptable arrangement.

Little Red Riding Hood. Galop. *Mack.* 50
And a charming picture about little Rosalie, and her pretty and easy march.

Fant. [illegible]. 8 hds. *Leybach.* 30
The music is well selected and of course excellent.

Potpourri. Grand Duchess. 4 Nos. No. [illegible] *Mack.* 25
The first part of a [illegible] of airs, containing about half a dozen good ones, with reminiscences, &c.

Black key Polka. Mazurka. *Harvey.* 30
It is the key of five flats, and almost every key played is a black one. The melody is a very good one.

Books.

Libretto of "The Grand Duchess of Gerolstein." 30

" "Anna Bolena." 30

" "The Carnival of Venice." 30
Three more libretti to your musical library. The Grand Duchess is just now the rage, and the libretto is one of the most readable of all libretti, and contains figures of the principal melodies.

Te Deum in F. *H. K. Oliver.* 1.25
For use [illegible] the [illegible] by choirs of average ability, and contains a good deal of full, and harmonious [illegible].

MUSIC BY MAIL.—Music is sent by mail, the expense being two cents for every four ounces, or fraction thereof (about one cent for an ordinary piece of music). Persons at a distance will find the conveyance a saving of time and expense in obtaining supplies. Books can also be sent at double these rates.

Dwight's Journal of Music.

Whole No. 697. BOSTON, SATURDAY, DEC. 21, 1867. Vol. XXVII. No. 20.

Gounod's "Romeo and Juliet."*

BY DR. EDWARD HANSLICK.

"Romeo and Juliet! Can love matter for an opera be imagined than this *Solomon's Song* of Love? Numerous composers, the Germans Steibelt and George Benda, the Italians Zingarelli, Vaccai, Bellini and others have found inspiration in it. Only one mountain stands in the way, and that is named Shakspeare. Who will fly after him, or seek to bear him higher on his flight? The more closely the composer cleaves to Shakspeare's own words, all the more risk he himself runs, he [illegible]. For musical purposes, therefore, I would rather choose a paraphrase, which should give merely the outlines of the Shakspearian action, filling them out independently with one's own fiction. Gounod has followed the opposite course, keeping as much of the original poem as is compatible with the vital conditions musical and scenic of compass. From this point of view the libretto is formed with propriety and skill. It does not excite the fancy by the rich alternation of contrasted figures and scenes like *Faust*, but on the other hand it avoids unsuitable spectacular effects, like the Walpurgis Night, the final Transfiguration, &c.

Exacting critics, who perhaps would like to have the servants' talk and the "*bolus dicty*" of the nurse also musically illustrated, blame perhaps the caprices of the arrangement. The only two departures from the original worth mentioning consist in the transformation of the servant Balthasar into a "Page," and in the introduction of the wedding ceremony of Juliet with Paris, during which Juliet, stupefied by the drug, sinks down. The "Page" was necessary to gain a separate voice for the ensemble; the Wedding, to interpolate a picture of somewhat fresher coloring between the friar's cell and the vault of the Capulets.

Shakespeare's words are very frequently recited. Gounod has not even allowed the Prologue to be spoken, but has used it for a noteworthy Introduction, the singular charm of which is not to be denied. After some restless preluding measures of the orchestra the curtain rises and we see before us a motionless picture: group of young men and ladies, somewhat like the well known picture of Boccaccio's Florentine party. This chorus sings in simple, tender unaccompanied chords the short Prologue: "*Vérone vit jadis deux familles rivales, les Montaigus les Capulets*," &c. The whole appears and vanishes, with the orchestra darkened like a magical image of light.

The first act begins with the ball at the house of Capulet. Juliet sings her artless gay [illegible] an aria, whose waltz-like character is justly found objectionable. Evidently this number (like the jewel aria in *Faust*) is a concession to Mme. Miolan Carvalho, the powerful directress and prima donna of the Théâtre Lyrique. Romeo appears, masked with his friends. Mercutio sings the *dance* piece of Queen Mab. Then follows the first meeting between Romeo and Juliet, and then the scuffle between Tybalt and Romeo, which is quelled by Capulet. The second Act consists almost entirely of the Balcony scene, preceded by a short male chorus of the friends of Romeo and an Arioso by the latter. The rendezvous of the lovers at the cell of Friar Laurence, who [illegible] them, opens the third Act; a mocking chorus and a song in strophes (Chanson) of the Page lead to the Finale, which ends with the fight between the two hostile parties and the death of Mercutio. The first half of the fourth Act is filled entirely by the great love duet of the young, newly wedded pair, musically the most prominent piece of the opera. This is followed by an Aria of Friar Laurence, who hands to Juliet the benumbing potion; with the wedding ceremony with chorus, march and a short dance, the Act concludes with Juliet's supposed death. The fifth Act is played in the burial vault exclusively between the two lovers, over whose corpses locked in the last embrace the curtain falls.

We defer a close personal criticism of the opera the more willingly as it is just about to be performed here (in Vienna) and we would not anticipate the impression of the public and the critics. There can be no contradiction of the assertion that the composer has given himself to his difficult task with singular devotion and perseverance. Gounod is a very earnest man, somewhat inclined to mysticism, who comprehends the mission of Art from the highest standpoint and serves it with an almost religious zeal. On the composition of the *Romeo*, which he began immediately after the *Faust*, Gounod (with a few necessary interruptions for smaller works) has labored eight years, and surely with the purest striving to achieve his best. We must never forget that Gounod is a Frenchman and cannot possibly quite emancipate himself from his national way of seeing and of feeling. Moreover, Gounod—an enthusiastic worshipper and connoisseur of German masters—has approached the German operatic ideal and the hearty genial character of our music more nearly than any other Frenchman.

With all due recognition of Gounod's artistically pure and noble aspirations, we cannot at the same time conceal from ourselves, that his *Romeo and Juliet* on the whole betrays a weakening of the creative faculty. The wealth of melody, the freshness and vivacity of the *Faust* we find again only in the happiest moments of Romeo. These appear the most richly in the tender lyrical scenes; where a high-soaring and passionate dramatic strength is required Gounod's strength is also. This will be perceived in the quarrel scene and the Finale of the third Act, where a poor almost note-for-note reminiscence of the mocking chorus in the *Huguenots* passes with one composer. Compared with the figures of Romeo and Juliet, which are executed con amore, the others fall off materially. Capulet's [illegible] Thibault his bravery and Friar Laurence's monotonous unction, even the bravura rehearsal. Of him again one detail, of charming characteristic traits, as much right more as in the *Faust* respect with Gounod. But his dramatic power in *Romeo* has short breath, and the musical invention not seldom a monotonous and feebly trickling flow. Both as to melody and harmony *Romeo* reminds you strongly of the music to *Faust*: the finest number of the opera, the love duet in the fourth Act, is pervaded by the same sweetly narcotic *Amour* odor which has made us so willingly captive in the garden scene between Faust and Margaret.

* Translated for this Journal from the *Neue Freie Presse* in Vienna.

A "Kapellmeister" of the Seventeenth Century.*

(Continued from page 150.)

The Elector for a long time refused his consent to the Italian journey; he was, however, yielded to the repeated and urgent solicitations of his Kapellmeister, and granted him permission to go. Schütz's efforts during this trip were not directed to gaining new and engaging the [illegible] singers or instrumentalists, but zealously observing and all possible obtaining possession of all objects connected with music which could tend to improve the Dresden establishment. He believed so you moreover. The Master meant would not go far in making purchases, evidently, but he did not hesitate incurring considerable debts, in the firm conviction that his princely sovereign would liberally supply the missing funds.—As the fearful war, which had been raging in Germany for the last ten years, had brought every mail spared also Saxony. I return. The Elector made no demur, but acceded to Schütz's request to give something more than usual. Schütz had received four hundred and then three hundred thalers. But Schütz and his master were not destined to profit of once by the brilliant acquisitions made for the chapel, as, shortly after Schütz's return, Saxony became almost the focus of the war. Distress burst out, and in the following year the general misery was endless.

As a matter of course, any cultivation of art was, under such circumstances, out of the question. Where was the Elector to find the means of alleviating the wretchedness of a few musicians and their families, when he required his means so pressingly for other things? In this crisis, it was Schütz who assisted the sufferers by word and deed; who, with kind arguments and not unrewarded remonstrances alleviated the deep misery of the members of his chapel. All his urgent representations at Court were insufficient to procure the payment of arrears, and then far could his own means reach? This fearful period stands with iron features continuous just as it did over other people, and the most heart-rending pictures are presented to our gaze. The musicians scattered; the only necessaries of life were went one way, others went another, and the chapel that had been created with such trouble and such industry was partially broken up. He would rather, Schütz writes, be "Cantor" or organist in his own little town than remain longer in such a position. If things went on thus, he said, he should be compelled to seek an asylum elsewhere, for he had already advanced at least three hundred thalers to the poor people.

It was not till after the year 1650 that there was a change for the better; though it was long

* From the *Neue Berliner Musikzeitung*.

Digitized by Google

before the divers annul. In 1641, Schütz was able to make proposals to his sovereign for the re-establishment of the chapel. It was too costly a process to engage new members; so he admitted fresh chapel-boys and instrumentalists to assist the members who still remained. This was decidedly the cheapest and surest plan for establishing a new chapel. The Electoral Prince—afterwards Johann Georg II.—took a greater interest in music than even the Elector himself, and thus a new chapel gradually grew up, though its condition previous to the termination of the war cannot be described as particularly gratifying.

It may easily be imagined that, after a period so full of labor and care, Schütz should yearn for repose, and we cannot feel surprised that, in 1645, when he was 60, he begged permission to retire. He was [illegible] principally by [illegible] with the Italians whom the Electoral Prince had attracted to Dresden for the purpose of forming a chapel of his own. Schütz, who was better versed than any one else in the Italian style, had [illegible] in carrying out the Princes wishes, till, at last, he was so over-burdened with work that his failing strength staggered beneath it. He represented that his eyes were becoming feeble and that he was [illegible] of being able [illegible] could not estimate the great [illegible] of his post as an [illegible]. Notwithstanding all his entreaties, the Elector would not let him go, although he gave him, in 1645, his [illegible] Christoph Bernhard as substitute. [illegible] when Johann Georg I. died in 1656 and the Prince's chapel entirely disappeared, being partly blended by the [illegible] with the Electoral chapel, Schütz was appointed chapelmaster and performed the duties of that post during [illegible] years, though, of course, not with his old strength and freshness. In this situation [illegible] the affection and esteem of the [illegible] themselves in the highest degree and, when the venerable old man died at the age of eighty-seven he was accompanied to the grave by the love, gratitude, and admiration of all his friends and contemporaries.

A Contribution to the History of Oratorio.

BY EMIL NAUMANN.*

(Continued from page 1[illegible].)

It is a well-known fact that, even as early as the 12th century, a certain interest began to be felt for the treasures handed down from classical antiquity, and the code of morals contained in them,—a code opposed to the spirituality of the Christianity of the Middle Ages. Until then almost exclusively confined to monasteries and cloistered walls, classical literature now began to be the intellectual property of poets, artists, intelligent persons, and other leading men. It is true that care was still taken, as is proved by Dante's poem among other works, to subordinate the elements of classical teaching to the views of the Middle Ages, so that the antique element could present itself effectually only as tolerated by the imagination, and not as independent and, therefore, affecting the life of the Present in a new and independent manner. It did not do so till the 15th and 16th century, when as a consequence of the [illegible] the tenets of the Church, the discovery of America, the progress of the burgher class in commerce, art, and industry, and, above all, in consequence of the Reformation, the limits of the old ideas and the former state of things were everywhere broken through. Among the most important results of these tremendous mental, social and material revolutions was a [illegible] to that world, a [illegible] in the best sense of the term, and therefore, an uninterrupted progressive reconciliation of Christianity with the world from that period down to the present day, and, so to speak, the various peoples once more felt at home in their own country, their own language, and their own nationality. It was only natural that Antiquity should be more deeply, and, at the same time, more popularly comprehended in all the purity and originality of its teaching, than it was in the 12th century. It may be said that the partiality for Antiquity degenerated, in the 16th century, almost into mannerism. At Florence, Rome, and Venice, on festive occasions, public processions were got up, in which the figures of the gods and heroes of the Greeks traversed the streets. Raphael [illegible] to Pope Leo X.; Michael Angelo and [illegible] the Farnese [illegible] poets, painters, and sculptors, began to take their subjects [illegible] from the world of classical [illegible] as to those of the Middle Ages. It was the fashion to compare the great ones of this earth with Hercules, Caesar and [illegible] as if the great ones themselves thought it an honor to raise their capitals, Courts and [illegible]. Under such circumstances, it was only natural that the elements of classical culture should begin to influence music as well as other things. Here again, it is wonderfully and convincingly apparent how closely connected Poetry and Music [illegible] down to [illegible] the earliest period of history.

To revive the tragedy of the Ancients, an association of artists and lovers of art was formed in the year 1580 at the house of Giovanni Bardi Conte di Vernio, in Florence. It comprised among its members the Musicians Vincenzo Galilei, Giacomo Corsi, Pietro Strozzi, the poets, Ottavio Rinuccini, Orazio Vecchi, and the composers, Emilio del Cavaliere, Giacomo Peri, and Giulio Caccini. One result of the efforts of the society was the composition of the first lyrical opera, Dafne, the poem by Rinuccini, produced at Florence in 1594. This was followed by the first tragic opera Euridice, the poem by Rinuccini, the music by Peri and Caccini.—As already stated, the sole object of these enthusiasts for classical Antiquity was to revive the antique Drama. They thought therefore principally of [illegible] poetry rather than music, [illegible] a secondary part. That music, however, should reap the largest harvest from their efforts, as it did, since an entirely new kind of composition, opera, sprang from them, is one of those wondrous phenomena of which we meet with more than one instance in the [illegible] progress appertaining to different epochs of civilization [illegible].

However little the rise of opera we have here described appears at first to have to do with Oratorio, every one must admit that it exercised a most important influence on the last named branch of art; [illegible] show that precisely in those [illegible] dramatico-musical attempts was discovered the formula by virtue of which Oratorio was first enabled to attain the importance of an epic tone-poem and more developed [illegible]. This was the recitative. In the Mysteries of an earlier period, it first rendered possible any kind of musical [illegible] and yet it was utterly different from them. The recitatives resembled the [illegible] the same tune repeated [illegible] formula such as we find them even at the present day in the Greek and the Roman Catholic Church, or in the Synagogue. But in the dramatic [illegible] of the Florentines above mentioned the object proposed was a musical rendering of the text not merely corresponding in a general way with the meaning to be expressed, but adapted to each particular word, so that free scope was left to musical fancy and [illegible] the declamatory [illegible] melodically developed phrase took the place of the [illegible] psalmodic style.

While this kind of recitative assumed a more and more dramatic coloring in opera, especially where the object was to represent a sudden change in the feelings and impressions of the different characters, so as to work up the situation to a dramatic climax by means of [illegible] and passionate interpellations and replies, it was, on the contrary, marked in Oratorio by a more staid and solemn bearing, such as the spirit of epic music demanded. It is true that, even here, though more broadly and diffusely treated than in opera, recitative serves to afford the personages introduced as speaking an opportunity for expressing an abrupt change of feeling, or sudden and deep emotion; its chief and powerful object was, however, to announce, to inform, and to narrate; to animate and fully [illegible] the purport of the story, and to connect with a due regard to form and style, as well as [illegible] the principal points now represented as more especially lyrical, and now as more especially dramatic, occurring within the framework of that story.

From recitative thus developed to the forms of the air and of the duet there was but one step.—Where formerly, in the [illegible] style, the sentiment [illegible] opportunity for the [illegible] of its increased force, and, [illegible] to spread out musically in a melodic [illegible], there were introduced the air, the duet [illegible]. A great support for the [illegible] of the new [illegible] that then arose [illegible] progress made meanwhile [illegible] the organ [illegible] and wind-instruments, and [illegible].

(To be continued.)

* From the Neue Berliner Musik-Zeitung.

MS. Works of Mendelssohn brought to Light.

I. THE REFORMATION SYMPHONY.

(From the London Telegraph, Dec. [illegible].)

* * * * A singular history is attached to the work to which we allude. The symphony in D minor—which, by-the-bye, had begun and ended in the major—was written expressly [illegible] Reformation Symphony in celebration [illegible] of the Augsburg Protestant Confession, [illegible] throughout Germany on the 25th June, 1830. But party spirit ran high then; and although Mendelssohn had completed his symphony [illegible] without prejudice. But when two years afterwards he [illegible] from Italy, where the well known symphony in A major had [illegible] he visited Paris, he [illegible] of the [illegible] work, and arranged that it should be given at a Conservatoire concert. [illegible] symphony which [illegible] Paris [illegible] London [illegible]. The above extract [illegible] that the Reformation Symphony had never been given up to February, 1832 [illegible] and it has been generally supposed that the work was never publicly performed. In the Allgemeine Musikalische Zeitung, however, for February 1833 we have lighted upon the report of a concert [illegible] given in the preceding November [illegible] three new compositions of Mendelssohn—new to the people of Berlin, that is—were brought forward. These were the Reformation Symphony, the G minor Concerto, and the overture to the Midsummer Night's Dream. Strangely enough it does not state who played the concerto [illegible] conducted the symphony. We may [illegible] Mendelssohn himself [illegible] is reported to have played at the same concert one of Beethoven's concertos. The few words which the critic bestows upon the symphony may be [illegible]. "The symphony," says the writer, "begins [illegible] and has [illegible] concluding Allegro. The [illegible] of well known chorale melodies, e.g., Ein feste Burg, [illegible] would on the whole have imparted to this composition a more engaging coloring."

Digitized by Google

After such [illegible] was a great work by the [illegible] most [illegible] of his [illegible] upon it the most important [illegible] periodical of Germany. If [illegible] reflected the opinion of the day Mendelssohn [illegible] have been appreciated in his full value. The *Reformation* Symphony was [illegible] as far as we know [illegible], and it is possible that [illegible] had an idea of [illegible] it at some future time. Death, however, put an end to all such designs, and [illegible] of the composer [illegible] of his reputation, refused to make the work public. Now that we have heard the Reformation Symphony we are [illegible] at a loss to understand the principle on which they have acted. They have given to us, [illegible], [illegible] and with apparent reluctance, the music to "Athalie" and "Œdipus," the "Loreley," the Finale to [illegible] the "[illegible]" — known here as "Son and Stranger" — the Italian Symphony, the [illegible] quartet, the B-flat quintet, and the overture to "Ruy Blas" — all composed [illegible] which Mendelssohn himself had abstained from making public. And yet they [illegible] refused to publish or [illegible] the score of a work which, as it seems to us, is as valuable as any of the above-mentioned [illegible].

Lately, however, a change has come o'er the spirit of the [illegible], and thanks to Herr Carl Mendelssohn, the son of the composer, the Trumpet overture, the eighth book of Songs without Words, and, lastly, the Reformation Symphony have been given up in rapid succession. The announcement that the latter work would be given on Saturday last at the Crystal Palace produced almost as much excitement among musical people as the production of an undiscovered play from Shakespeare's pen would cause among play-goers. Not a corner of the [illegible] was unoccupied, and among the audience could be observed the [illegible] of all the connoisseurs, professional and amateur, in London.

We have not the hardihood to attempt the analysis of so important a work after a single hearing; [illegible] as we [illegible] to [illegible] among the symphonies which have been left us by Mendelssohn. In one respect, at least, it seems to us to stand alone. It has a [illegible] defined aim and object. It has been inspired by one grand idea, which from the first note to the last is never once lost sight of. Written to celebrate the Reformation, in the faith of which Mendelssohn himself was brought up, it depicts in [illegible] colors the rise and progress, the [illegible] of Protestantism. It is, in fact, a drama, the action of which is carried on by the orchestra. And in that we see an illustration of the [illegible] which has been made in the most popular art of modern times. In the early history of music we find that the instruments are employed as [illegible], subservient [illegible] of the human voice, the Queen of [illegible]. Like [illegible], they prepare the way for her approach. Her [illegible] attendants, they support her on her progress and give her time to breathe when she is tired, while, like honest and well-trained courtiers, they [illegible] kept behind silence in [illegible]. But as time runs on, the "[illegible]" [illegible], like intelligent subjects of a weak [illegible], pluck up a heart, and dare to let their voices be heard, even when royalty speaks. And as in the [illegible] so in the [illegible], the spirit of [illegible] and independence goes on increasing until at length all the instruments combine, and form a republic in which none but she has [illegible] play first fiddle. With these quick tongued and eloquent [illegible] for actors, and with the stage for a concert-room, does Mendelssohn play out the great drama of the Reformation.

He opens with a short andante of [illegible], the [illegible] beauty of which [illegible] the perfect [illegible] in which all nature lived when there flourished but one Christian Church. This slow movement, however, speedily gives place to an allegro con fuoco in which is prominent a certain melody which, taken from, [illegible] used in the Roman Catholic service, and [illegible] by Mendelssohn, may be supposed to symbolize that faith. But the [illegible] of doubt begin to rise, and when these are [illegible], they are exchanged for one of those long [illegible] of [illegible] such as Mendelssohn introduced into the Scotch Symphony and which seem [illegible] suffering in which the [illegible] of [illegible] gave rise. As the end of the [illegible] movement, however, the victory seems to remain with the [illegible] of [illegible], and [illegible] the first [illegible] of the drama concludes. Still some [illegible] always be a [illegible] to the [illegible] which [illegible] upon [illegible] as the second movement, [illegible], [illegible] the first was sad. The scherzo—for such it really is—opens with a [illegible] sparkling and [illegible] ing theme, and the [illegible], as though it were the [illegible] of [illegible] natural spirits, [illegible] more and more [illegible], checked by a [illegible] phrase, which, stealing gently in, hushes the [illegible] [illegible] as though it were a voice from heaven, reminding the [illegible] that there is a [illegible] which far transcends the mere jollity of this life. Three times does this heavenly [illegible] occur, each time exerting the [illegible] tranquillising influence, while the graceful flowing melody of the trio also serves the [illegible] of the movement [illegible] at length [illegible] the upper hand and the [illegible] is distinguished by a [illegible] playfulness that [illegible].

The third movement, an andante, opening with a long and highly expressive melody given out by all the string band, expresses most powerfully the despair of [illegible] when [illegible] has [illegible] into hopeless [illegible], the [illegible] of the famous Lutheran chorale, "Ein feste Burg ist unser Gott," is heard in the flute solo [illegible] upon the ear with the [illegible] of the "[illegible] dew from heaven." [illegible] [illegible], though in some such tranquil tones, the melody that signifies the Protestant [illegible] gradually in strength and purpose. It [illegible] from different regions of the orchestra with [illegible] effect. Often suppressed and often struggling with difficulty to make itself heard, it is never long silent. Like the pure faith it symbolizes, which no [illegible] could [illegible] [illegible] could [illegible] the melody [illegible] everywhere [illegible]. A [illegible] fugue begins to [illegible] stubborn, unflinching way through all opposition, and the scarcely less [illegible] chorale follows [illegible] in the path thus [illegible] made. But the [illegible] breathe, and then the [illegible] begins to [illegible] with the flute. We have seemed [illegible] the splendid skill with which the [illegible] is worked together the brief [illegible] of the first movement, suggesting the hold which the ancient faith still has upon religious minds, [illegible] he speedily [illegible], and the grand chorale [illegible] overcome all opposition, is finally given out with all the force of the full orchestra—a symbol of the [illegible] triumph and [illegible] of the Church of Christ in its [illegible], [illegible] and [illegible]. With this noble [illegible] of the Lutheran [illegible] the Reformation Symphony [illegible]. It is, at least, a graceful fancy that the spirit of the departed [illegible] the earth. The spirit of the mighty genius whose [illegible] on Saturday [illegible] must surely have been present [illegible] of his [illegible] was awakened from long slumber to a second youth.

The symphony was throughout listened to with absorbed attention, the [illegible] was enthusiastically [illegible] and Mr. Manns, at its conclusion, was [illegible] [illegible] whose [illegible] by the marvellously fine performance of the orchestra [illegible] well.

[illegible] BOOK OF SONGS WITHOUT WORDS.

Musicians will need no telling that the eighth book of the beautiful effusions for the pianoforte which alone would make their composer's name [illegible] end of time, has hitherto [illegible] kept from the public by the survivors. The reasons [illegible] of these individuals [illegible] better than never—they have [illegible] of their ways, and [illegible] of the dead [illegible] a treasure to the world. Leaving the other works out of the question, it is [illegible] why [illegible] was so long [illegible]. Not even the most [illegible] of Mendelssohn [illegible] of [illegible] and [illegible] would be [illegible] by the author. [illegible] respects [illegible] they [illegible], [illegible] or less of Mendelssohn's characteristic [illegible], and as [illegible] his reputation as [illegible] will have no effect [illegible]. This book gives the master [illegible] for the admirers of all who [illegible] and admire him for his works' sake. [illegible] [illegible] "songs" were [illegible] as Mendelssohn [illegible] they are printed. What that [illegible] we do not know and therefore we are [illegible] of them according to the numbers by which they are known on this special occasion. No. 1 is an andante [illegible] in E minor, and has a peculiarly [illegible] almost [illegible] theme with the [illegible] accompaniment so common in [illegible]. No. 2, an andante in C major, is [illegible] by [illegible] melody and [illegible] harmony, examples of which will [illegible] being found in the preceding books. The allegro [illegible] major which [illegible] No. 3, is thoroughly Mendelssohnian in its delicate grace and refined gladness,

which [illegible] all the [illegible] more [illegible]. [illegible] the religious peace and calm of No. [illegible] an adagio [illegible] a admirable contrast. Here again, Mendelssohn has resorted to [illegible] harmony. The type of No. [illegible] in C minor—is very familiar. In possesses the charming theme and the [illegible] accompaniment [illegible] pianoforte players [illegible] well. No. [illegible] is a presto in C major, [illegible] which [illegible] along its course [illegible] the [illegible] and never stopping [illegible] till the end is reached. Were [illegible] on Monday the listener [illegible] to make the journey again. [illegible] is very brief, [illegible] the new [illegible] shortly to be placed within the reach of pianoforte players. We congratulate them on the prospect. As regards the manner in which they were performed, we [illegible] Madame Arabella Goddard discharged her responsible [illegible] performer. That lady took [illegible] and [illegible] made [illegible] to come forward as the first [illegible] of the world of a great master's [illegible] in some sort, not only the credit of the performer but of the composer also, rested upon her and we [illegible] she [illegible] in the already acquired fame [illegible]. [illegible], whether [illegible] or not, Mendelssohn was safe in Madame Goddard's hands, and needed no better exponent. Each "song" [illegible] the first time, [illegible] the composer's [illegible] [illegible] and was at once accepted as belonging to [illegible] the "[illegible]" of such [illegible] such [illegible].—*Times.*

The Bavarian Sitting

SCENE.—An Apartment in the House of Wittelsbach. On the Throne is seated the one and only Wagner at his feet the King of Bavaria.

His Majesty the King—High [illegible] and [illegible] poet, another deputation has brought the [illegible] of [illegible] to [illegible] [illegible] the world-[illegible] [illegible] [illegible] [illegible] wishes in reference to the [illegible] which has been accepted by the almost unanimous votes of our Lower House.

H. M. Wagner—Majesty don't interrupt. I am just beginning the [illegible] of my [illegible] to be [illegible] and [illegible] [illegible] the [illegible] *Harmonic and [illegible]* by the only one Wagner—my honored self.

H. M. the King—How beautiful—how [illegible] the talk! Let us away to the mountains—to Starnberg—anywhere—where I may fill my [illegible] [illegible] Wagnerian harmonies.

H. M. Wagner—That's [illegible] Majesty. My new work will take three days and three nights to perform.

H. M. the King—All-beloved heaven how delicious! The [illegible] take politics, and my brother of [illegible] [illegible] I would give [illegible] [illegible] Augsburg, and Bamberg for an overture from thee, [illegible] Poet!

H. M. Wagner—Overtures! Your Majesty is asking me [illegible] I scorn [illegible] overtures. Leave these to the [illegible] composition [illegible]. My [illegible] [illegible] the [illegible], and not the [illegible] of the [illegible] the [illegible] of the orchestra [illegible].

H. M. the King—But, Poet [illegible] I hear the [illegible] of the different [illegible] [illegible] deputations. What must I say? I [illegible]

H. M. Wagner—Majesty you're a doubtful [illegible]. If your [illegible] you to these [illegible] [illegible] [illegible] a false [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible].

H. M. the King—But Poet [illegible] how can I decide without your consent? [illegible] is by no means [illegible].

H. M. Wagner—[illegible] doesn't believe in the [illegible] of the throne. [illegible] must be [illegible]. What's the [illegible] Majesty?

H. M. the King—[illegible]

H. M. Wagner—[illegible] Majesty. A theme for [illegible] and [illegible] [illegible] [illegible] [illegible]. [illegible] [illegible].

H. M. the King—My noble Poet, I have the honor [illegible] the seraphic [illegible] to [illegible] harmonious back of Pegasus [illegible] my people's heart through [illegible].

H. M. Wagner—In the name of [illegible] holy Majesty leave me alone, [illegible] I shall [illegible] [illegible] the Court of Vienna.

H. M. the King—Heaven [illegible] [illegible] [illegible] [illegible]!

Digitized by Google

H. M. Wagner—Lives come, Majesty. Does Prussia threaten to tax the people's beer by a single kreutzer?

H. M. the King—Warum nicht gar? There's no fear of that.

H. M. Wagner—Then go ahead. Vote for Bismarck and Rehearsal Hall!—*London Truth.*

Music Abroad.

London.

Oratorio. During the last week in November *Elijah* was performed here by the Sacred Harmonic and the National Choral Society. The former Society held in the same week its 35th annual meeting at Exeter Hall, the president, Mr. J. N. Harrison, in the chair.

The report, a document of considerable length, congratulated the subscribers, that both here, as usual, and in the committee considered it desirable to encourage that the concerts had always been attended by successful audiences, and that they had satisfied the committee that there was reason to maintain the society as the greatest choral institution in the world had been attended with success. Reference was made to the steps taken by the committee to maintain the efficiency of the orchestra, and it was stated that many of the older members of the orchestra had retired, their places being occupied by younger members, who were only admitted after the strictest trial as to their ability and promise at sound rehearsals with regularity. The members were informed that the committee had entered into arrangements with the directors of the Crystal Palace for another Great Handel Festival in 1868, and from the steps which were in contemplation in reference thereto no doubt was entertained by the committee that it would surpass its predecessors. Several of the oratorios and other works performed by the society during the past season had not been performed for several seasons, in addition to which Mr. Benedict's cantata "St. Cecilia," had also been performed by the society for the first time in London. It met with great success, and had since been performed at the Birmingham Festival and at several other places in the country. Reference was made to the benefit concert undertaken by Mr. Costa at the society, in aid of the fund for restoring the destroyed portion of the Crystal Palace. The books of the oratorios and of the chamber duos of the company had been given to the committee, and it was hoped that the example thus set, and subsequently by [illegible] foregoners, might be more generally followed.

The accounts of the society for the past year were read by the treasurer. The receipts had been about [illegible], the payments for the year including a considerable purchase of music and [illegible] the [illegible] at Exeter Hall, [illegible]. The property of the society was valued at a little under [illegible], including [illegible] in the public funds.

The report was adopted and the retiring members of the committee re-elected.

It was stated that the next concert would be the 500th given by the society in the large hall in Exeter Hall, and that the committee had requested Mr. Costa to allow his [illegible] "Naaman" to be performed on the occasion, at a slight mark of [illegible]. Upon this a resolution was moved by Mr. Puttick and seconded by Mr. [illegible] that the receipts from this concert be handed over to the benevolent fund of the society, the society defraying the whole cost of the concert, and that the members and subscribers of the society be requested to aid in forwarding the benevolent object.

The cordial thanks of the members were given to Mr. Costa for his great assistance during the past year, to whom they offered their congratulations on the [illegible] with which those exertions had been attended.

Votes of thanks were then passed to the president, the treasurer, and other officers of the society, and the meeting separated, a long and devotional vote having been raised during the two hours' proceedings.

Concerts and Concerts. The second Monday Popular concert was interesting as presenting an eighth book of Mendelssohn's *Lieder ohne Worte* among the books posthumously published. The programme to which these *Lieder* formed a part was as follows:—

Quintet in E major for strings, two violins, viola and violoncello, MM. Joachim, Strauss, L. Ries, Henry Blagrove, and Piatti .... Mozart.
Song, "Where the bee sucks," Miss Cecilia Westbrook .... Arthur Sullivan.
Lieder ohne Worte, book 8, posthumous, published first time of public performance in any country, Mme. Arabella Goddard .... Mendelssohn.
Sonata in D major, op. 58, for piano and violoncello, Arabella Goddard and Signor Piatti .... Mendelssohn.
Song, "Turn them away," Miss Cecilia Westbrook; violoncello obligato, Mr. Lazarus .... Macfarren.
Quartet in G major, op. 76, No. 1, for two violins, viola and violoncello, first time at the Monday Popular Concerts, MM. Joachim, L. Ries, Henry Blagrove and Piatti .... Haydn.

The eighth book consists of six *Lieder*, the dates and localities of their composition being noted on the manuscript. No. 1 was written in London on the 12th of June 1842, and No. 2 on July 5th in the same capital. No. 3 was composed at Leipsic on the 12th of December 1845, and No. 4 is from an undated manuscript belonging to Mme. Klingemann, the wife of an intimate friend of Mendelssohn. Nos. 5 and 6 were composed February 5th, 1841, and December 19th, 1844; the piano not being a word in either case. Of the collection it may be briefly said that they show more power and beauty than the seventh book published a few months back of Mendelssohn's. In every case they are calculated rather to enhance than detract from the fame of the composer. For the manner in which they were rendered by Mme. Goddard we have only unqualified praise. An encore was asked for Nos. 2 and 6, and the applause at the end was most hearty. These *Lieder* are published by Messrs. Novello & Co. The clarinet quintet of Mozart was grandly performed. Miss Westbrook ably filled the post of vocalist, and Mr. Arthur Sullivan's [illegible] of the [illegible] of Mr. Benedict as conductor. At the third concert on last Monday, we had an especial novelty. A fifth performance of Schubert's quartet in D charmed the auditory, being admirably played by MM. Strauss, Ries, Blagrove, and Piatti. A sonata in A major, for violin [illegible] German Peter, composed by Handel, was introduced by Herr Pauer for the first time, and pleased considerably, as a [illegible] it is in four movements, with a piano-forte accompaniment and however Handel's. The [illegible] particularly fine. Mr. Hallé was the pianist, and gave Beethoven's sonata in E flat, op. 31, a composition which he played with marvellous effect—especially the sweet and melodious adagio in C. Mr. Hallé was warmly welcomed. Miss Anna, the vocalist, gave us "My mother bids me bind my hair" "[illegible]" with violin obligato, and Signor Piatti's [illegible] and popular serenade, to which Signor Piatti's violoncello formed a good accompaniment.

The first of a series of "Historical performances of piano-forte music," was given by Herr Pauer in Hanover Square on Wednesday. The programme, consisting of compositions in consecutive order of production, was apportioned into two parts, the [illegible] piano or clavecin age, and the [illegible] age. In the first we had Kuhnau, Handel, S. Bach, and Friedemann, all of whom furnished specimens for Herr Pauer's illustrations. In the second part we had E. Bach, Clementi, Mozart, Beethoven, Hummel, Liszt and Thalberg. It is needless to say that all the illustrations, which are too numerous for specification, were given by Herr Pauer with his usual careful and artistic style of playing. As he merely was a mediate the audience were mostly composed of ladies.—*Orchestra, Nov. 30.*

Burnt Up.—A cable despatch brings intelligence of the destruction by fire of Her Majesty's Theatre, the largest in London and one of the largest in the world. There are many traditions and recollections attached to this house that is [illegible], meaning [illegible] house the first home of ballet and opera in London, where that class of entertainment was introduced and sustained by the exclusive English aristocracy. It was the scene of the early triumphs of the greatest artists that ever lived: Pasta, Malibran, Rubini, Tamburini, Viardot Garcia, Lablache, Grisi, and Mario, Jenny Lind, and Lucca of Trieste, Piccolomini, and the [illegible] Grisi (English) and the very week of the reception vouchsafed to the very best woman of America's prima donnas, Miss Kellogg. Besides these great singers, [illegible] opera, all the most famous dancers have graced its boards in the days when the ballet was an institution in London—Fanny Elssler, Taglioni, Cerito, Carlotta Grisi and many others, who [illegible] was the only house in England where ballet was ever made popular. The early directors, men of great wealth, wrecked many a fortune in trying to hold up Italian opera in London, and its later ones without exception failed to achieve any pecuniary success. The loss will be greatly deplored by the aristocratic and pleasure-loving community of Europe.

Her Majesty's Theatre had a seating capacity of three thousand persons. The lessee of the establishment was Mr. Mapleson, who had for many several seasons past conducted Italian opera in opposition to Mr. Gye at Covent Garden. It was at the latter not at Her Majesty's that Miss Kellogg made her *début* last month, the season being an opera one, terminated by the rising of the Abyssinian Parliament. Mr. Mapleson has suffered a heavy loss through the destruction of his fine wardrobe, catalogue of music and scenery. The disaster is all the more untimely for him, since the last season had created a large deficiency which he had hoped, through the Kellogg *furore* to repair.

It is not impossible that Miss Kellogg's contract will now be transferred to the Covent Garden (Royal Italian) opera.

The destruction of Her Majesty's Theatre must seriously affect the gay world in London, unless Mr. Gye shall determine to occupy the gap at once, by instituting a campaign for which he had made no preparation.

Paris.

The Orphéon.—In the correspondence of the *Orchestra*, November 28, we have the following account of this important institution for the cultivation and refinement of the French people.

The Orphéon furnishes to the youth of the Communal school instruction in the elements of singing, and by making them acquainted with the beauties of the best poetry, and revealing to them the principal laws of harmony, cultivates the ear and teaches them to speak that language with a *pianoforte* [illegible]. There they acquire the taste for elevating recreations and learn above all, how from the union of voices may spring the union of hearts. For at the Orphéon all a mixed [illegible] together—masters and workmen, merchants and soldiers, rich and poor, peasants and citizens;—all liberal minds are interested in this useful institution, so yet hardly thirty years old. It is after the *Liedertafels* of Germany and Switzerland that the Orphéon has been modelled. The first German Liedertafel was founded at Berlin in 1809 by the musician Zelter assisted by Goethe, and so after post [illegible] Bocquillon Wilhem contributed to the success of the Orphéon by proposing M. Wilhem as singing master in the schools of mutual instruction when in October 1819 the study of music was introduced into them. It was not until 1835, however, that the municipal council of Paris decided the introduction of singing into the Communal schools. Three years later singing was regularly taught in all the schools, and there remained the workmen's men, both at Paris and in the departments. At the suggestion and under the eye of William M. Hubert, an excellent professor, opened in 1835, in the Rue Montpellier a course of vocal music for working people, and the pupils of these evening schools were at [illegible] the end of a few months as may be shown. This first success led to the opening of similar schools in the Halle aux Draps, the Rue de Fleurus, the Rue d'Angoulême and elsewhere; and to-day, according to official documents there are in France 3,243 choral societies numbering 147,500 singers. The Orphéon kept has an inexpensive hundreds of young and bass voices to reinforce and complete the [illegible] of the Communal schools. The more the public performances were multiplied, the more clearly manifest became the interest felt in the cause of the Orphéon. In 1841 the Parisians were first discharged by B. Wilhem, and afterwards by M. Hubert, devolved upon the distinguished composer, M. Ch. Gounod. This eminent musician kept [illegible] his resignation in 1860; and the Orphéon, continually growing in prosperity, was then divided into two sections: that of the left bank of the Seine under the direction of M. François Bazin, and that of the right under M. Jules Pasdeloup. M. Hubert was again made inspector of the Communal schools on the right bank and M. [illegible] on the left. Such is in brief the history of the establishment and progress of the Orphéon. Every Thursday evening the adult pupils receive a lesson from their directors, and every Sunday afternoon adults and children meet together to repeat the choruses. The division under the charge of M. F. Bazin meets at the Sorbonne, and the division of the right bank of the Seine has hitherto met in the hall of the Grand Orient Rue Cadet, but will soon be obliged to move. Every spring there is a grand festival of progress made, at which 1200 chosen pupils sing, before the Prefect of the Seine and the superintending committee, the new pieces which they have learned. Their repertoire is very rich for our best composers take pleasure in adding to it every day. Adolphe Adam, Halévy, M. Ambroise Thomas, Félicien David, Ch. Gounod, Fr. Bazin and other masters have furnished it with choral compositions. Thanks to their directors, the Orphéonists each year learn Pergolesi and Lesueur, Handel and Rameau, Gluck and Mendelssohn, Grétry and Weber, Mozart and Schubert, the old masters and the new, the classical and the romantic school.

Digitized by Google

Germany

VIENNA.—If any man living has a right to quote, in reference to himself, Virgil's well-known lines commencing

"Tu ne cede malis sed contra audentior ito,"

that man is Sig. Salvi, as manager of the Imperial Opera-house, Vienna. For months did he devote all his energies to [illegible] the getting up, in grandiose style, of Gluck's "Iphigenia in Aulis;" for months did the music [illegible] and [illegible] was [illegible] to aid in carrying out Signor Salvi's purpose; but first one obstacle cropped up, and then another the upshot being that Sig. Salvi retired from the management without realizing the purpose after all. This was annoying enough, but how much more galling must be, [illegible] all the trouble and vexations of Sig. Salvi—about one of the most ill-used managers who had ever to battle with the caprices of prima donne, and the [illegible] of [illegible] in Vienna—have gone to augment the fame of Sig. Salvi's successor in the managerial throne, Dr. Dingelstedt, who has just produced the opera in question, with all his predecessor's splendid [illegible] scenery, dresses and decorations. The revival met with a most warm and cordial reception. In the bills Dr. Dingelstedt introduced a [illegible] novelty. This was a short historical summary of the work. In this summary he informs the public that "Iphigenia in Aulis" was first produced in Paris on the 19th April, 1774, at Vienna (in a German translation) on the 21st December 1808, and in Berlin on the 26th December 1809. "Till the other day, it had not been performed in Vienna since the 20th of March, 1816. It may, perhaps, interest the readers of the *Musical World* to know that the following was the cast at this period of its first [illegible] in the Austrian capital: Agamemnon, Herr Vogel; Clytemnestra, Mad. Milder; Iphigenia, Mlle. Laucher; Achilles, Herr Radichi, and Calchas, Herr Saal. On the present occasion, Herr Beck was Agamemnon; Mlle. Bettelheim, Iphigenia; Mad. Dustmann, Clytemnestra; Herr Walter, Achilles; and Herr Draxler, Calchas. On the first night Herr Walter was suddenly indisposed, and unable to do justice to his part or to himself; but he came out very well at the second performance. The other characters were satisfactorily supported, except that of Iphigenia herself. Mlle Benza is admirable in [illegible], but wants everything calculated to achieve success in lyric tragedy. By the way, there is a report that Gluck is the composer chosen to inaugurate the new Opera house; the Emperor having ordered that his spectacle opera, *Armida*, shall be performed at the opening. Mozart's *Zauberflöte* has been given with Mlle. Siegstädt as Papageno. This young lady has long been a favorite in small parts, and has now proved herself capable of satisfactorily undertaking more important ones. Not so successful was Mlle. Wilde from the Dresden Grand Theatre, who appeared as the Page in *Les Huguenots*. She was a decided failure. Mr. Adams did not display much feeling as Raoul, though he sang the music respectably. But when is the part of the gallant Protestant gentleman fairly filled [illegible]? Herr Erl recently recalled his reputation in the [illegible] of Marcello, [illegible], in *Salome*. In Verdi's *Trovatore*, Herr Ferenczy made his re-appearance after an absence of several months. As far as was possible to judge from one performance his voice appears to have recovered its strength and quality; but whether his recovery is permanent is another thing. Throat diseases are not so easily cured. However, let us hope that in this instance the surgeons have really done what is deserving of good. It was said some time since that the manager of the Imperial Opera-house—whether Dr. Dingelstedt or his predecessor, Sig. Salvi, the writer will not undertake to decide—had consented to produce Max Bruch's *Loreley*—on condition that Herr Bruch would accompany it with the well-known *finale* of Mendelssohn's (of course, only [illegible]). Whether Herr Bruch refused compliance, or the manager changed his mind, I do not know; but the probabilities are that Herr Bruch's "*Loreley*" will soon be brought out at the Imperial Opera-house.

Not long ago, Herr Esser discovered in the [illegible] of the Burgtheater, of which he is a [illegible], [illegible] of old scores. He was informed that they had been lying there many, many years. Glancing with the [illegible] and [illegible] the [illegible], that he had to [illegible] more and more [illegible]. Dr. Duruda, Herr Knapp, [illegible] to Herr Esser the *Capellmeister* at the Imperial Opera-house. Herr Esser immediately set about examining the [illegible] collection. Almost the scores were those of the repertory of [illegible] operas by [illegible], Paesiello, Méhul, D'Alayrac, [illegible], Salieri, [illegible], Mozart, and Cimarosa, which used to be given at the Kärnthnerthor Theatre. On enquiry it turned out that they had formerly been used there, and when the theatre was let on lease, and ceased to be a government establishment, the scores, as Imperial property, were sent for safe keeping to the Burgtheater.

Great efforts have been made lately at the Theatre an der Wien to restore what is here called "Spieloper," and in London "comic opera." In the place it once occupied in the estimation of the Viennese. The work chosen to inaugurate the experiment was *Der Teufels Antheil*—"*La Part du Diable*." Mlle. Colbridge was a charming Carlo Broschi. Herr Theodore Formes, however, was anything but a thorough Raphael. It must be confessed that he acts well; nevertheless in singing, alas, he is nothing to speak of, and Herr Formes has entirely lost his voice. If nothing else has failed to convince the audience the manager might not have found some artist more fitted for the part without expressly engaging Herr Theodore Formes, at a high salary to perform it. Herr Formes appears to have felt this; I find he was not a success, for he was conscious that Herr Ziemeler, the manager, considered the engagement on payment of no more than 250 florins.

The manager, Herr Kinz and the *prima donna*, Mlle. Marianne Pasqualini, having at length patched up their quarrels, the Harmonie-Theatre re-opened its doors with "Die drei Küsse des Teufels," a new operetta by Offenbach; "Karoline, oder ein Lied vom Golf von Neapel," by [illegible]; and "Ein Kuss" by H. Wardl. "Die drei Küsse," one of Offenbach's earliest efforts, was very favorably received. Herr Kinz conducted in person, and was warmly greeted on making his appearance in the orchestra.

The concert season bids fair to be a brilliant one. Herr Joachim will not long be here, and a host of minor celebrities, also have announced their intention of favoring the inhabitants of this capital. Mlle. Anna Rubinstein [illegible] who was known to the Viennese a quarter of a century ago as an "infant prodigy," began the campaign by a concert in the hall of the Musikverein. The programme was, naturally, of Anton Rubinstein, Rubinstein. There was Rubinstein's fourth Concerto and [illegible], in its original, and there were songs by Rubinstein, and last not least, there was a [illegible] account of [illegible] played by Rubinstein. The *orchestra* of the [illegible] Conservatory performed, also, in the first concert of the Gesellschaft der Musikfreunde, when he conducted Mozart's Pianoforte Concerto in D minor, [illegible] "Don Juan" Parade. In the latter he achieved anything but a triumph. The concert was more than usually interesting, from the fact of Herr Herbeck's re-appearance in the capacity of conductor. At the conclusion Herr Herbeck received quite an ovation from the audience.

LEIPSIC.—The following pieces were performed in the 8th Gewandhaus Concert:—Overture to "The Hebrides" and *finale* from "Loreley," Mendelssohn (Loreley, Mlle. Magnus, from Vienna); Turkish March, Dervish Chorus and Solemn March and Chorus from "The Ruins of Athens," Beethoven; three songs from "Frauen Liebe und Leben," Schumann; and C major Symphony, Schubert.—Herr Ritter has given two concerts which were extremely successful.

COLOGNE.—On the 13th instant, at the Conservatoire, we had the great honor of a Royal visit, the very first ever since our foundation. Her Majesty the Queen of Prussia, accompanied by their R.H. the Grand Duchess of Baden, the Princess William of Baden, the Duke of Weimar and Baden, came expressly from Coblenz to visit this very best musical academy in Germany. Some Choruses in female voices by F. Hiller, as well as some Solos, were beautifully rendered by Mme. Marchesi's pupils, and obtained the high approbation of the Royal party. Another, the delicate splendid voice and talent, an American young lady, Miss Sterling, of extraordinary Contralto, produced a very great sensation on the occasion. A declamation and some choir and pianoforte productions alternated with the singing of the ladies. Her Majesty the Queen as well as her Royal suite, addressed repeated the most flattering compliments to Madame Marchesi as well as to Herr Ferdinand Hiller the celebrated director of the Conservatoire. At the end of the Concert Dr. Hiller had the honor to introduce all the different professors of the establishment to Her Majesty the Queen.

The second Gürzenich Concert brought out the Kyrie of Ritter's [illegible]. The performance was excellent on the part of the orchestra and chorus, and so was the song with band. Herr [illegible] from Frankfort, Frau Pauline-Lucca (from Darmstadt), Soprano, and Fräulein Kaiser (from Minden) Contralto. The first quartet, one which took place on the 13th instant was a very brilliant one in regard to the quality of the programme as well as to the execution of it. The third Gürzenich Concert was highly interesting. The first part of the programme included selections from Gluck's operas and Chopin's compositions; the second part was exclusively dedicated to Schubert's compositions. A pianist from Stuttgart, Fräulein Mehlig, scored a very great and true success. A new pupil of our Conservatoire, Fräulein Erdinger, came out for the first time in this Concert, and was triumphantly received by the crowded audience. She met with a great success in singing the air with female chorus from the Iphigenia of Gluck as well as the delivering two Lieder of Schubert. Her voice, a pure Soprano, is very strong yet her art is appropriate to her appearance is charming and her method a very pure one.

AMSTERDAM.—The first grand concert of the season the Cäcilia, which was on Thursday evening last in our municipal Theatre. The programme was accordingly well selected and included the following *ensemble*:—1. Overture, *Meeresstille und glückliche Fahrt* (Mendelssohn); 2. Symphony in G (Haydn); 3. Overture, *Michel Angelo* (Gade). Just three of performances at these concerts. 4. Symphony No. 3, *Eroica* (Beethoven); 5. Overture, *Der Freischütz* (Weber). Seldom have I witnessed such admirable performances as this one. There was, so to speak, one spirit animating the whole ensemble from beginning to end; every piece was played with extreme regularity, brilliancy and firmness. It really constituted the very highest pitch attainable in perfect orchestral execution the pieces chosen with perfection.

This superiority of the Cäcilia band is chiefly due to Mr. Verhulst's untiring efforts in strongly his severity. Fancy that when the last concert took place, only this year they learned at 9 began studying the different pieces of Thursday's programme. First there was one rehearsal every week. It soon increased to three. In the last week, however, there was a rehearsal every day regularly at eight o'clock in the morning. Here a penalty has been enforced on absentees who, though the band be very numerous, never escaped the watchful eye of the conductor. So it is practised year after year, and I have no doubt that the immense reputation of the Cäcilia is principally owing to this rigid drill. The sweet *Meeresstille* and Haydn's great symphony were of course listened to with eagerness. There was certainly also much interest in the new overture, *Michel Angelo*, by Gade. Verhulst likes Gade and Gade likes Verhulst. It is mutual affection in consequence of their being both pupils of the same master—of Mendelssohn Bartholdy! Very likely Niels Gade is virtually the only living composer whose works are seen taken [illegible] introduced at the Cäcilia. Our conductor, not better, has such strange fancies, they say, become [illegible]. I do not see why Schumann and Wagner above all should not be heard if Gade is almost every year played. Schumann, for instance, though that [illegible] names is always considered one, taking the word in its old classical sense. The *Michel Angelo* overture is a fine piece of music. I prefer it to *Hamlet*, which is in my humble opinion weak and vague. Curious difference between the two overtures. *Hamlet*, being an exclusively Danish subject, is not so Danish as *Michel Angelo*, an entirely Italian one. The music of the latter composition reminds one, as it did more of Thor and Thorwald, than that of the Florentine Titanic. It is thoroughly Northern in its expression, a sacred *Italian*, but *à la Italian*. The performance of Beethoven's immortal *Eroica*, the most beautiful piece of music that was ever conceived perhaps, delighted us all through its marvellous regularity. The familiar and magnificent overture, *Freischütz*, closed this highly successful concert in a very satisfactory manner. The theatre was crammed, no empty seats being left. The net receipts of the evening amounted to about £200.—*Our London Orchestra*, Nov. 26th.

Musical Correspondence

NEW YORK, DEC. 9.—The second of Theo. Thomas's Symphony Soirées took place at Steinway Hall on Saturday evening, Dec. 7th. The orchestra numbered 80, and Leopold De Meyer was the soloist. The programme was as follows:—

Symphony No. 2, D major	Haydn
Piano Solo, Schubert's Serenade, transcribed and played by Leopold de Meyer	
Overture, C, op. 124, "Consecration of the House."	
Piano Solo, a. Nocturne, E flat	Beethoven.
b. Ballade & [illegible]	Chopin.
	Liszt.
2d Symphony E flat, op. 97	Schumann.

Digitized by Google

The Haydn Symphony was charming in its noble simplicity: the last movement, a [illegible] [illegible] [illegible] theme in [illegible] [illegible] was given with great verve by Mr. Thomas's well-trained orchestra, as was also the Minuetto and its beautiful Trio in B flat major.

The Beethoven Overture offered a marked contrast to the first work on the programme: massive, grand and full of rich harmony; it was "solid food." The [illegible] passage at [illegible] was given with great spirit and the different [illegible] were clearly and distinctly defined.

The Schumann Symphony is a most attractive work, full of ideas and rich in subtle harmonies. The 2d and 3d movements are especially attractive: the former a delightful Scherzo in C major—is very winning. In the [illegible] phrase, where the pedal point remains persistently and resolutely on C, while the upper harmony moves through that and the other major keys, the pathetic, appealing character is very noticeable.

In the 3d movement (marked *molto adagio* and really an *andante con moto*) a peculiarly [illegible] effect is produced by the setting off [illegible] [illegible] of two beautiful themes, the one against the other, by the string and wind orchestras. The whole movement is full of quiet and peace.

With regard to Mr. De Meyer's performance it becomes the duty of a faithful critic to utter a few [illegible] [illegible] but necessary truths. It would be far better [illegible] [illegible] concert that gentlemen should play music of a classical character. His selections could scarcely be [illegible] by [illegible] name, with the exception of the Chopin Nocturne, and that was rendered outright [illegible] the [illegible] of Bravura and [illegible] brilliancy which were thoroughly meretricious and [illegible] foreign to the Chopin spirit. It may perhaps be superfluous to remark that it is useless for Mr. De Meyer to attempt to improve upon the [illegible] of the author just mentioned; any such attempt was [illegible] [illegible] [illegible] to hear Chopin [illegible] [illegible] [illegible] and not somebody else. Mr. De M.'s encore also, was of a [illegible] character; the second [illegible] [illegible] apparently an [illegible] [illegible] [illegible] polka.

It is well that Mr. Thomas, with a most praiseworthy desire to please large [illegible], should engage an artist whom the musical world has acknowledged as such, but it is also well that the character of such concerts as the Symphony Soirées should be [illegible] by [illegible] performances as those which I have mentioned. It is safe to say that such a [illegible] would not have been allowed in Vienna or London, [illegible] [illegible] would [illegible] have been encouraged there.

The audience, although not so large as could be wished was an attentive and an appreciative one. The applause, however, was too indiscriminately bestowed, an error only too common with an American audience.

NEW YORK, DEC. 5.—Mr. F. L. Harrison began the series of his Oratorios, previously announced, by giving on Thanksgiving evening Haydn's "Creation," with chorus by the N. Y. Harmonic Society and with Miss Brainerd, and Messrs. Simpson and Thomas for soloists.

This is the least interesting of Haydn's two Oratorios, and it is difficult to imagine anything more barren and dead than the text, which is from Thomson, with all the poetry eliminated. Yet being Haydn's, the music cannot fail of being always fresh, sunny and beautiful, [illegible] of [illegible] [illegible] and [illegible] and green banks [illegible] the [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible], [illegible] [illegible] [illegible] innocent sadness [illegible] that of Haydn himself. The [illegible] [illegible] [illegible] [illegible] upon our [illegible] [illegible] the [illegible] of the [illegible] [illegible] [illegible] years, and we know that, to him, the [illegible] [illegible] [illegible] of [illegible] must have sounded faintly and afar. And as we [illegible] and [illegible] at [illegible] [illegible] it is hard to realize that the same hand which penned these pretty scenes produced those sublime choruses, "Let there be light," and "The Heavens are telling."

Mr. Harrison was conductor and leader of orchestra, and the performance was a very successful one.

Next on the list we have Handel's "Samson," which will be given on the [illegible] of December, and [illegible] [illegible] [illegible] to hear the "Samson," we judge that Mr. Harrison's enterprise will be warmly supported.

The next Sunday evening concert (Dec. [illegible]) witnessed the *début* of a new prima donna, Miss Jenny Busk, whom we might [illegible] [illegible] in [illegible] German [illegible] [illegible] [illegible] [illegible] [illegible] in a mighty [illegible] aria from "The Magic Flute." She is however we are told, a native of Baltimore, and has recently returned from Europe, where she has been studying. Her voice is a pure soprano of excellent quality with a freshness and flexibility which give promise of even more than she accomplished. Such faults of style as were discernible might easily be traced to a nervousness which [illegible] an occasion was natural enough, and her reception was a [illegible] flattering one. But for the Mozart aria, she sang the waltz from *Romeo* and the difficult, because insipid ballad, "Coming thro' the Rye."

De Meyer acquitted with the piano, after his inimitable, [illegible] [illegible] but delightful fashion, playing of course his own compositions, and in response to an encore, taking a theme from the "Elisire" of [illegible] which he worked out in a very fanciful and brilliant manner.

Carl Bose played the Erard *Klopfe*, and Mr. [illegible] field, at the organ, gave selections from Mendelssohn's Sonatas.

And now a word apropos of Sunday Concerts. We do not side with those who, having no [illegible] of [illegible] [illegible] as a means of amusement, would close the doors of the concert room on the Sabbath. On the contrary we know that there is more of *good* in a Sonata of Haydn's or a song of Mendelssohn's, rightly understood, than in a score of sermons. We [illegible] also that all good music is, in a certain sense, sacred; but we wish to see all that belongs to the ball-room and all characterless piano-forte jugglery banished from the concert hall on the Sabbath, if at no other time. There is now too much of [illegible] in this respect.

R. L. B.

NEW YORK, DEC. 18.—The second Brooklyn Philharmonic Concert occurred on Saturday evening, Dec. 15th, [illegible] [illegible] the [illegible] of the air and the [illegible] [illegible] condition of the streets, the audience was a large one, and the cheerful-looking Academy of Music was filled with the beauty and fashion of the City of Churches. I append the programme:

2d Symphony, C major	Schumann
Overture, Fra Diavolo	[illegible]
Miss Pauline [illegible] [illegible]	
Violin Concerto, op. [illegible] [illegible]	Vieuxtemps
Mme. [illegible] [illegible]	
[illegible] from unfinished Symphony in B minor, [illegible]	Schubert
Romance [illegible] "[illegible]"	[illegible]
[illegible]	
[illegible] Mme. Urso	
Poëme Symphonique, "Les Préludes"	Liszt

In the Symphony we see the most admirable [illegible] of Schumann's genius. I shall reserve for a future occasion an elaborate analysis of this work, as I have only space in this letter to particularize the 3d movement. I can but feebly attempt to describe the [illegible] with which the serene and lovely theme is taken (in one passage) now by the clarinet, now by the [illegible], and [illegible] [illegible] [illegible], when it [illegible] into a [illegible] [illegible] [illegible] [illegible] [illegible] by the lower instruments gradually [illegible] [illegible] [illegible] [illegible] while softly [illegible] [illegible] [illegible] [illegible] the theme, the violins [illegible] [illegible] finally dropping down through intermediate [illegible] to E flat, and then [illegible] [illegible] [illegible]. At the close of the movement we have two themes—or rather fragments of the first—the lower one taken by the contrabassi and sinking down down into unfathomable depths. It is a complete and perfect poem.

The performance of the Symphony was in general satisfactory. There was, however, in the movement just mentioned, a certain thickness in the high notes on the part of the violins.

In the two movements of Schubert's posthumous Symphony are plainly discernible traces of the genius which conceived the glorious work in C, a [illegible] of which Schumann said "and wrote such noble and worthy things." The 2d movement (of the former) in E major is quite Mendelssohnian in spirit and treatment.

Liszt's "Préludes" were doubtless interesting to those who can endure the orchestral works of that author.

Mme. Urso played with that admirable purity of tone and delicacy of touch for which that artist is so justly celebrated. And she is a stranger here there would absolutely be nothing to be desired. In the accuracy of her execution she is second only to Joachim. The Concerto is a work of mediocre ability, noticeable only for abstruse harmonic changes, conditions, like treatment and paucity of ideas.

Miss Hirn sang badly. Her voice is hard and unsympathetic, and her method faulty. We would suggest to her that *shouting* is not *taste*, nor is it necessary to hand upon particular notes with such hammer like force.

The harmonic of the programme is somewhat anomalous. It is evident that the standard of the Brooklyn Society [illegible] below that of the New York one. The former is, however, a younger institution, and one must not expect too much of [illegible] while in a time of growth.

Dwight's Journal of Music.

BOSTON, DEC. 31, 185[illegible]

Symphony Concerts.

The third of the series (Dec. [illegible]) appeared to interest the audience as much as any of its predecessors, although neither of the two Symphonies was a [illegible] great one. Such an audience is in itself almost as harmonizing and inspiring as the music; indeed with the one exception, perhaps of that to which Mr. Dresel [illegible], these Symphony audiences in character are about the best large audiences found anywhere. Better listeners to the best we never knew. It is not their fault that a few restless exceptional ones disturb their enjoyment by coming in late or going out early. The orchestra still shows a better spirit and new signs of improvement. Never before has it been in so good a condition to make the following programme thoroughly appreciated.

Overture to "Genoveva"	Schumann
Aria, "[illegible]," from "La Clemenza di Tito"	Mozart
Mrs. Jenny Kempton	
Symphony No. 4, in B flat	Gade
Symphony in D	Haydn
Songs: 1. "Widmung," ("The Water [illegible]")	Schumann.
2. "Hunting Song"	Mendelssohn.
Mrs. Jenny Kempton	
Overture to "Euryanthe"	Weber

The novelties were the two light but very pleasing Symphonies. Particularly charming was the one by Haydn, which is not found in the usual set of twelve composed for Salomon in London, and which we suspect was never played before in this country. It is a delightful Symphony, so bright and gay and full of frolic and imaginative humor in the quick movements, so deep and sweet and tender, at once serene and solemn, in the beautiful Largo (perhaps some of the full-

more recognized in its theme an old psalm tune of their younger days, which "Music-of-Nature" Gardiner had clipped out of it, and which in the early editions of the Handel and Haydn Collection went, if we remember rightly, by the name of "Milton"). The theme of the first Allegro is a short, almost trivial little phrase in itself, but it is worked up most felicitously, dancing like a sunbeam all about the walls. The third movement is a most genuine Minuet, as distinguished from the modern Scherzo; and the Trio, with its quaint and subtle play of melody, upon a drone bass is [illegible] tickles the ear and fancy as the play of opaline colors does the eye. But the most humorous of all is the Finale, the subject of which is homely enough for a contra-dance (a country dance, if you will); but then the dancers are so fine, there is so much life and wit and genius, so much contrast of character such a wealth of good spirits, such quick invention, quick perception of everything that can be pressed into the service, all in motion to the homely tune;—in other words it is so artistically worked up, with all the arts of imitation, illustration, contrast of instrumental colors, that it seems to swarm with happy thoughts. Haydn is not so great or deep like Beethoven; his forms, his orchestra, are small compared with the more modern Symphonists; but our musical public began with Beethoven, and know him now so well that it is high time we supplied the blank in our education and made ourselves familiar with those perfect models of the symphonic art as such, the Symphonies of Father Haydn. They are so wholesome and refreshing! And why must we always crave a greater excitement? It is a good thing to be children when we can. Now this is drinking child-like joy from goblets that are masterworks of Art.

Gade's Fourth Symphony is not at all comparable for genius and originality to the first, the well-known one in C minor. It has the charm of the same wild Northern mood, the same images and snatches of old song, and tradition haunt the suggestion; and the style of workmanship is the same. But it is a feebler effort of creation; a vain attempt to say something new out of a remembered inspiration. The only strikingly original thing in it is the Scherzo. Yet all the movements are beautiful, particularly the Andante, and the whole a very pleasing thing to listen to for a first time. It was no fault of Mr. Zerrahn and the Orchestra if it was not highly enjoyed, for it was nicely rendered, as was the Haydn after it.

The great things of the programme were the two Overtures, both of which were played for the third season in these Concerts. They were better played, and their power and beauty more deeply felt, than ever before,—although the noise of late comers blurred the *Genoveva* picture for not a few.

Mrs. KEMPTON sang the great Aria from *Titus* with taste and feeling, in a large and noble style, and the delicious orchestral accompaniment was a charm. The florid "Ai [illegible]" running all through her power [illegible] tone and for the beautiful tone and style in which it was played. The smaller songs were choice and very nicely sung to Mr. Dresel's accompaniment.

An interval of four weeks occurs before the sixth Concert (Jan. 16) of which the main features will be the great C major Symphony by Schubert; a Schubert Overture,—other than to "Fierabras," or one not yet heard to "Alfonso and Estrella"; and the King of Beethoven's Piano Concertos in C, played by Mr. B. J. Lang,—the best one of the five which yet remains unheard in these Concerts.

Italian Opera.

Italian Opera, as managed in this country, is not an improving institution. We had the best of it, that we seem likely ever to get, years ago. From year to year, as a rule, it all the time grows worse. The only thing that is learned by so much experience seems to be, not how to do it better, but how to do it cheaper; how to make what is third-rate pass with a sufficient number of paying people for first-rate; for if the real connoisseurs, if the cultivated and refined become indifferent to it, there is always a fresh public, of would-be fashionables, anxious to be [illegible] who have a notion that it is "the thing" and of course [illegible]. It does not improve and therefore must deteriorate, because it is not an Institute but it is a together to be[illegible] speculation,—so that advertisement has as much to do with its success as Art.

This is only general comment on the most and ordinary of Opera in this country. It is not saying that it never offers us anything good. Of course there must be something of real excellence on which to base an appeal even to an ignorant public and the knowing ones must be to some extent conciliated —how to do that the most economically is the managerial problem.

The company at Selwyn's beautiful Theatre these two weeks past, has at any rate given a much better representation of *Don Giovanni* and of *Il Barbiere*, than we have had for a long time. Indeed in most respects, the *Don Giovanni* was capital. Mme. PAREPA ROSA's [illegible] of voice with her consummate vocal art, as well as her dramatic verve and well-sustained, consistent action, made one of the most effective Donna Annas that we have ever known. The wonderful music and pathos of the first scene told for the first time a great for what it is worth. In the great recitative and aria *Or sai chi l'onore*, she rose to thrilling heights of lyric declamation, and the "Letter" Aria (*Non mi dir*) was most nobly beautifully rendered. She is always in the [illegible] quality than many singers in all she does seemed to pay due to the whole performance, so that all did their best.

Miss RANCH made a charmingly coquettish, girlish Zerlina, acting it to the life and singing very fairly; her bad her voice lost any of its fresh, true vibrating quality, as we thought it had in [illegible] a [illegible] sweet and ideal for her. Miss RONCONI a [illegible] Elvira sweetly and represented the part sensibly,—which seldom can be said of the Elviras. In her [illegible] with Leporello she sang her right. Her singing is feeble yet true and chaste; conveying finally the air to a passage is finely and sweetly, and the quality of the voice is sweet and sympathetic. But that really made a capital ? Don Juan. His somewhat baritone told in all points and [illegible] [illegible] but he spoke the simplicity, of the Serenade merely. RONCONI is better voice than last year, made an exceptional, lively Leporello of he make the finest and to the way with all of them; [illegible] for all the things that he is an artist. The orchestra, under BERGMANN, were [illegible] responsible, the choruses, scenery and all, [illegible] good, and there was more spirit than usual in the first finale (the [illegible]).

We were glad Mme. ROSA to touch as in Donna Anna, as one is wont to be. There she sang with the greatest life and ease and Rossini; and RONCONI's *Figaro* and ARMANDI's Rosina were so excellent that "The Barber" was enjoyed with a fresh zest. Sig. [illegible] a very excellent, as Almaviva he did what as Don Ottavio his voice is over the stage with feeling and has a [illegible] tenor [illegible] large and [illegible] a much [illegible].

Gounod's *Romeo and Juliet*, which we heard once, one less [illegible] that of the subject as we think. The opera as a whole is far less of his *Faust*, and of Shakespeare. Musically it has fine passages, [illegible] points of instrumentation but [illegible] not many, [illegible] more than a time. Every one felt the familiar likeness with the *Faust* music; it is more [illegible] so. Correspondingly, [illegible] correspondingly, results and [illegible], the best [illegible] the Garden Scene in *Faust* again, but never good as that; the pretty Romance of the Page answers to Siebel's song. Juliet's song of [illegible] joy in the first scene, a waltz, later in bearing an Gretchen's Jewel Air. Mercutio's Queen

Mab song, so order follows with all the fantastical strokings, hardly known, in the orchestra, answers to Mephisto's drinking song; the fight in the third act, is that in *Faust*, but with strong suggestions of the *Huguenots*. Perhaps the most original and happy thought of all is the Overture with the chanted Prologue by all the dramatic persons as tableaux vivants. —But these are mere impressions. The performance was fair. Sig. PANCANI, a big and burly man for a Romeo, has a tenor of good volume and sweetness, and sang with delicate and sincere expression. The Juliet was rather too doll-like.

Mme. ROSA has also sung in *Il Trovatore* and *Norma*; and there have been indifferent performances of *Lucrezia Borgia*, *Crispino* and *Ernani*. Another company [illegible] "[illegible]" are [illegible] heard. The audiences were small with [illegible].

Pianos at the Exposition.

We have not meddled much in the great controversy [illegible], doubtless with nearly all our readers finding the newspapers full of it and nauseam, we long ago had ceased to read. Moreover with most musical persons hereabouts, we have come to our own opinions in our own way through the judging for ourselves, and should prefer the average of Chickering pianos to any Steinway, that we ever heard, in spite of French Jury or Marie Fêtes or the Emperor himself. We never thought they needed any such endorsement. Merit makes its own way, with or without medals. Indeed the medal competition at great Expositions rises up so incessant by so many questionable means makes such a senseless attempt such a thing, that calm, unbiassed judgment becomes almost impossible. How can one get a clear impression in such a turbulent arena? Anywhere else, in the concert rooms of any city most at home in his own house can one judge better than in circumstances so exceptional! We wish the Emperor should his ambition ever prompt him to give another World's Exposition, would have it absolutely without medals or awards: the comparison of products would be equally instructive, and the countenance far more genuine.

But here has been a question of fact. Which party had the highest awards. Touching which we once reasoned, having got hold of a document not then published in this country, the "Liste Officielle des Récompenses," &c., to suggest an inference from it which now appears to be the right one. In our paper of Aug. 17 we translated a portion of the List, adding this comment:

It will be seen from the above that the Decorations are classed as the highest grade of honor, next comes the *Grand Prize* awarded only to M. Sax, and third, a grade to the *Grand Medal*. The pianomaking house of Erard is excluded itself out of the competition by the fact that one of its members (M. Schaeffer) was on the Jury; but on this gentleman, as well as on Mr. Chickering was bestowed the Cross of the Legion of Honor, why, if not by way of recognizing these two as at the head of all the makers of Pianos! The French have long regarded the Erard as the Grand Piano of all the world; good compensation, this to now them welcome the Chickering to an equal place beside the object of their own pride.

That this obvious interpretation was the right one is now definitely settled by the following:

PARIS, Nov. 27, 1867.

LETTER FROM MR. C. F. CHICKERING. My attention has several times been called to paragraphs and comments in American Journals setting that the Decoration of the Legion of Honor which was conferred upon me on the 1st of July, last, as the representative of the firm of Chickering & Sons, is an award from the Emperor and favorable [illegible] a more personal compliment;" that I "had bought it;" that "it had nothing to do with the Exposition;" that "the order had been obtained by Mr. F. Chickering, who had made it personally, and upon personal application for the same, from the French Government;" that it was a personal matter outside of and without the slightest connection with the official awards of the Exposition; that "I did not receive it till several days after the 1st of July;" and many other remarks of the same nature.

Digitized by Google

Knowing [illegible] well the source from which these erroneous [illegible], and at the form with official proofs had already been published, I had up to this time considered it unnecessary to make any denial of these reports; but, as I find that such statements are still being persistently [illegible] and reproduced, I feel it a duty to myself and to the interests of the firm of which I am a member to make a positive denial of all such statements, which are evidently [illegible] and published for the sole purpose of giving [illegible] a false and [illegible] value to the opinion of the American public, and in opinion this denial I beg leave to call attention to the following facts:

I never in any manner either directly or indirectly asked for, nor did I ever use any influence, personal or otherwise, to obtain that high distinction.

My official notification of the award [illegible] June 30, 1867, and [illegible] by me on the 1st of July [illegible] with the official names of the Exposition, can be understood from the following extract from the official organ of the French Empire, Le Moniteur of July 2, 1867, which, on the list of awards under the head of "Chevaliers of the Legion of Honor," places, among other names, that of Monsieur Chickering, Facteur de Pianos [illegible], and in order to show how he was [illegible] following extract of the report of Mons. Rouher, French Minister of State and Vice-President of the Imperial Commission, read before the Emperor and the Public, at the distribution of awards on the 1st of July:

"Thanks to an act by which had [illegible] all [illegible] the decorations [illegible] for the Jury for the first of July are all rendered, and the results can be proclaimed to-day before your Majesty. The jury has [illegible] the [illegible] grand prizes, 883 gold medals, 3653 silver medals, 6565 bronze medals, 5801 honorable mentions.

"The present ceremony is crowned by the proclamation of still higher rewards.

Your Majesty has deigned to award to the [illegible] of the exhibitors of this pacific battle "The Imperial Cross of the Legion of Honor."

It may be that the friends and correspondents who wish to the interests of other exhibitors who did not receive this award, deny [illegible] of the value of the different recompenses than to those who [illegible] [illegible] from the [illegible] and government of the Exposition; but while I have the power to [illegible] Sons and [illegible] found [illegible] the [illegible] I shall continue to claim and to maintain [illegible] have already done that the Cross of the Legion of Honor was the "Highest Award" awarded by the Exposition Universelle," and that Chickering & Sons are the only Competing Exhibitors of Pianos who have received the double recompense of the "Cross of the Legion of Honor" and a First Gold Medal.

[Signed] C. F. CHICKERING.

THE PIANOS. Conclusive Proof of the Highest Award to Chickering & Sons. The following letters have just been received from Paris by Messrs. Chickering & Sons, which [illegible] that the Gold Medal at the Paris Exhibition [illegible] and the Cross of the Legion of Honor was awarded by a higher power, than the Jury, viz: by the Emperor, [illegible] the superior merit of the Chickering Pianos.

Copy of a letter from Monsieur [illegible], Member and Reporter to the Jury of the 10th Class of the Exposition Universelle, Paris, 1867.

[Translation.]

[illegible], Nov. 12, 1867.

Mr. Chickering:

My [illegible] cannot refuse to declare, as member of the Jury of the 10th Class, [illegible] by the [illegible] of [illegible] July [illegible].

That there is a [illegible] of Gold Medals for the Exhibition, but the Decoration of the Legion of Honor [illegible] a superior order, and that it had been awarded to you by the Emperor for the merit of your instruments

Accept my [illegible].

(Signed) [illegible].

Member of the Jury of the 10th Class in the Exposition Universelle, Paris, 1867.

Copy of letter from Ambroise Thomas and [illegible], Members of the Jury.

Gentlemen:

I wish all [illegible] on the Order in which the [illegible] [illegible] the 10th Class, the Gold Medal. In spite of [illegible] the First Medal. There are not two classes of Gold Medals.

Receive my salutations.

(Signed) AMBROISE THOMAS.

I am completely of the opinion of my confrère Member.

(Signed) [illegible].

NEW HAVEN.—Mendelssohn's St. Paul was performed on the 14th ult. by the Mendelssohn Society, with the aid of some of our Boston singers, who no doubt deserve the compliment contained in the following notice from the Palladium:

The chorus numbering between eighty and ninety, sang the difficult music allotted to them with great steadiness. The first and second chorals were given with a good volume of sound, and the instrument as requisite for that species of composition. Their lovely [illegible], especially that of "To Thee, O Lord I yield my spirit," evidently deeply impressed those present. The very difficult chorus "Rise up, Arise! and Shine!" was sung with good precision and force, as was also that in the same part, "The Lord He is Good." The [illegible] choruses, so perfectly contrasted in style with the Jewish and Christian music, were also finely done. Mrs. H. M. Smith more than sustained the favor she had already won by her admirable singing at the previous concerts of the Mendelssohn. She was in excellent voice and she [illegible] the numerous recitatives which fell to her share with much dramatic force and effect, while her [illegible] the latter a rare quality. The beautiful aria "Jerusalem! Jerusalem!" was sung with [illegible] feeling and with a [illegible] which showed the conscientious artist. Mrs. Smith also took the contralto aria "But the Lord is mindful" and gave it with a rare depth of tone and beauty of expression. This is a [illegible] of which any singer might be proud. Mr. [illegible] very rendered the tenor music very [illegible]; the air "Be Thou Faithful" was given with great tenderness. Of his brother Mr. M. W. Whitney we have only to say that he was in superb voice, and throughout the whole of his difficult part showed himself an admirable artist. We were willing to make allowance for the orchestra, composed as it was so largely of members of the recently formed Philharmonic Society who have not as yet had slight opportunity of practising together. They however did [illegible] performing their part very [illegible] and [illegible] to [illegible] for the new society a successful career, and that the day is not distant when New Haven will have an orchestra of its own. Dr. Anderson led with his usual [illegible].

PHILADELPHIA.—Mr. Wolfsohn has been solicited to repeat the series of Beethoven Matinées given in the season of 1862-63, and has engaged the Foyer of the Academy of Music for that purpose. A [illegible] will be given on alternate Fridays, commencing [illegible] 4th, and the course will end on May 1st.

The whole number of Sonatas composed for Piano Solo will be performed, and, during the series, songs of a character to correspond with the general style of those performances will be introduced.

WORCESTER MASS.—Beethoven's Seventh Symphony stirred "the heart of the Commonwealth," last Saturday evening. It was a new sensation and came in the "Grand Army Course of Entertainments." A small orchestra of 24 of the best Boston musicians, with Zerrahn for conductor, performed it to the great delight of all. The Second Part of the concert opened with the Overture to Der Freyschütz and closed with that to "La Sirène," by Auber, the intervening space being filled with songs, [illegible] violoncello solo, Strauss waltzes, &c.—The Lagrange-Brignoli Opera troupe performed Martha here last week, Miss McCulloch taking the place of Mme. Lagrange, who was ill.—The Mozart and Beethoven Choral Union announce the Messiah for Christmas night.

DEATH OF PACINI.—A dispatch dated yesterday at Florence, mentions the death of Giovanni Pacini, the Italian composer. His opera of Saffo, played some years ago here and in other American cities, is the only one by which he is well known here, during his long life he wrote thirty or forty operas, most of which had considerable success. Pacini was born at Syracuse, in Sicily, in 1796, but went to Rome in his youth; he became known as "Pacini di Roma." He studied composition at Bologna, under Marchesi and Mosca, and when 18 years old, produced an opera at Venice which succeeded. In after years he wrote operas for all the principal Italian theatres. Madame Pasta sang in his Niobe at the San Carlo in Naples in 1826, and that is considered one of his best works. In 1830 his Giovanna d'Arco was produced at La Scala with Rubini, Tamburini and Mme. Lalande in the principal parts, but it failed, and the failure so mortified and disgusted its author that he declined to write any more operas, and he lived in idle seclusion ever since. His style was modeled upon that of Rossini's earlier works and is more distinguished by graceful melody than by learning or originality. In addition to his operas, Pacini wrote a number of masses and other religious and secular works.—Bulletin Philadelphia.

Special Notices.

DESCRIPTIVE LIST OF THE

LATEST MUSIC,

Published by Oliver Ditson & Co.

Vocal with Piano Accompaniment.

The Tender Grace. Song. *Carl Zerrahn.* 30
German and English words, a highly [illegible] [illegible] of composition, and a good melody.

O that flowers in the summer time. *W. C. Baker.* 30

When leaves are falling round. Answer to "Leaf by leaf the roses fall." S'g & Cho. *Dodge.* 35
Two songs of perhaps equal beauty and both decidedly good.

As pants the hart. Old Psalm. Solo and Qt. *G. F. Marvine.* 40

Bow down thine ear O Lord. Solo and Qt. *C. H. [illegible].* 30

But the Lord is mindful of his own. S'g. *St. Paul.* 30
[illegible] it is a gratifying fact that [illegible] good, enough "to go any where."

Alnaum. Song. *S. D. S.* 30

Are you coming, Annie, coming! Song. *Keefer.* 30
[illegible] taking

The fellow that looks like me. Song & Chorus. *Arlington.* 30

Oh! my heart goes pit-a-pat. [illegible] *Hayden.* 30
[illegible], pretty, and the sentiment will be known.

The Bird's Nest. Song. *Sherry.* 30
A very simple and innocent song, suited to all ages.

Instrumental.

The star that lovest. Triad bell. *[illegible].* 40
[illegible] the composer's characteristic [illegible] of [illegible], and brilliant. Of medium difficulty.

L'Adrienne, Polka. Wayside Flowers. 4 hds. *Russell.* 35

Le Fleo, Quickstep. " " " 35

Easy Wedding Waltz " " " 44

Crispino Galop. " " " 35
[illegible] pieces conveniently arranged for teachers.

The Oaks Polka. *H. Thompson.* 44
[illegible] Polka, and elegant title.

Souvenir de [illegible]. Mazurka de Salon. *Mosler.* 30
[illegible] difficult, but agreeable.

To merry hills. Trans. *W. C. Kidder.* 75
The beautiful song is well known, and the brilliant variations are well [illegible].

New Derby Galop. *Marriott.* 30

Comet's Schottisch. *Mack.* 30

Romping Galop. *Kinkel.* 30
[illegible] in melody, in which those fond of romping [illegible] the Comet's in the Derby and [illegible] on the way.

The last dream. Meditation religieuse for piano. *Ardent.* 30
A sweet, [illegible] with those who like to "meditate" with their fingers.

Books.

Vaccai's Practical Method of Italian Singing. Trans. by *T. T. Barker.* 2.50
[illegible] to teachers of [illegible] vocal culture. An exceedingly valuable work.

Libretto of Romeo and Juliette. By *Gounod.* 30
" Don Carlos. *Verdi.* 30
Don't go to the opera without one of this set in your hand. The enjoyment in hearing is [illegible] by being able to follow the melodies as they [illegible].

MUSIC BY MAIL.—Music is sent by mail, the expense being [illegible] ordinary piece of music. Persons at a distance will find the conveyance a saving of time and expense in obtaining supplies. Books can also be sent at double these rates.

Digitized by Google

Dwight's Journal of Music.

WHOLE NO. 698. BOSTON, SATURDAY, JAN 4, 1868. VOL. XXVII. NO. 21

For Dwight's Journal of Music.

Song.

I.

[illegible]

II.

[illegible]

Christmas, 1867.

Letters of Great Composers.

Letters of Distinguished Musicians. Gluck, Haydn, P. E. Bach, Weber, Mendelssohn. Translated from the German by Lady Wallace. (Longmans & Co.)

Mozart und Haydn in London. Von C. F. Pohl. (Vienna, Gerold; London, Williams & Norgate).

The first of these works is so pleasant a volume of light musical reading as has been lately laid before the public. It would serve no purpose again largely to descant on the peculiar art of Lady Wallace as a translator, since that there is small chance of their being amended. Her remaining, however, is to be recognized as having done much to rescue from a large body of largely [illegible] which are [illegible] be overlooked by those who love [illegible] the masters of a lovely art. But it will not be safe to quote from her pages without comparison with the originals, whenever the meaning is at all obscure.

While going through these letters again, we have been once struck by the credit done to them to a class of artists unjustly disparaged as dull and [illegible] and not such as mould a myth. The amount of industry and kindly feeling, the traces of keen observation they display, among musicians, is worthy of all attention, and may be fairly propounded to those poor layers of such are not to be found who have gone out as the defaming and receiving professors of Music as a pursuit. It would be as fair to decry the grave profession of Law because authentic Judges have sat in Courts where chancery had to be discussed,—as fanatical to demand that because intemperance largely abound on the land the wine should be taken from the hills. The world is becoming wiser in these matters than it used to be, and reflection, under incessant good sense, not but arrive, from the publication of these unpremeditated utterances, confirming the records of friendly intercourse. We are so glad that the cause we are advocating would be strengthened, could the correspondence be ransacked of musicians less distinguished than the five great men here grouped together.

Among these five Gluck is seen to the least advantage,—as a man pompous and self-engrossed, who met with small patience any opposition to the theories he propounded, theories, let it be added, of no such extraordinary novelty as he pretended, theories which he contradicted when he wrote with right royal nonchalance whenever it suited his views of effect so to do. It is possible, however, that Gluck was not precisely accountable for all that was written in his letters. In those relating to the famous Parisian controversy, he may have been helped by some of those eager paper-warriors who have been always busy in French green-rooms and French journalist secret chambers, [illegible] ready by to exaggerate to force facts, for the sake of brilliancy of sword and sneer. A tendency towards inflation is to be discerned in the declarations and rejoinders of Gluck. It may be urged that his humble origin, long struggle with life, and lastly, the overweening patronage of the ambitious Marie-Antoinette might explain, if not justify, his vain-glory when at last the gaze and the gold of the French public fastened themselves on him. But the honour of the second name-writer in this gallery shows that Gluck's haughtiness may not have been of circumstances so much as of character.

No one will close this volume without sensation of his love for the man Joseph Haydn. He was one, like Gluck, of humble origin and scanty education. His cheerful temperance and his unwearying industry are shown to have been as remarkable as his genius. His letters are delightful in their combined modesty and artlessness, as [illegible] up a picture of a state of society now happily lost for ever—and the patronized genius by no regards himself as an useful [illegible] life of content without enthusiasm as singularly as the lover of artists could desire to look on.

He made while a youngster a bad marriage with the daughter of the wig-maker Keller, and had to pay for its consequences all his life, in the form of incessant work. It is a showing to see how he could reconcile himself to a long, honourable service of the Prince Nicholas Esterhazy, for whose bar room he was required to produce a supply of pieces the number of which seems fabulous if there be no mistake in the figures; and how, when coming to his own, he could, in a most manly [illegible] grievance, enjoy all the profitable honours and glory of his London sojourns, and [illegible] to the salons of the younger ones, and Mrs. John Hunter (whose [illegible] he set so exquisitely) while her [illegible] husband, the famous anatomist, stalked about growling at him while [illegible]. He equally enjoyed attention from noble and noble personages, and sympathy from the more thoughtful and generous. Tommy who, [illegible] galanteries Mozart and Beethoven could deserve and appreciate the one of real genius. Nor can anything be better because more thoroughly [illegible] than Haydn's perfection, praise and acknowledgment of Mozart's genius,—than his presence with this unknown copy of Mozart, his pupil, Ignace Pleyel, who was brought to London [illegible] a rival [illegible] to balance [illegible] him the [illegible]—than his homely, [illegible] will, refusing as to justice and affection. A life of Haydn with this [illegible] and to his character as a [illegible] has to be written. But from the [illegible] material one, such as which a [illegible] from Gerber [illegible] must of course be left out than from a life of Beethoven, the [illegible] plough [illegible] for his Canzonets. Haydn, though [illegible] a man as Burns, had a better taste in writing his unpressed than our countryman had. It is [illegible] however that neither would have a word [illegible] had their captors been other than Pietists.

In pursuance of Haydn's career, the story of a book has been re-opened by the English translation under review; we call attention to the second of the German volumes here compiled with. Herr Pohl's book is a return, rather for its loss for our country on the details of our doings, [illegible] and notations, which he has collected with amazing industry, are to the English as [illegible] superfluous matter. It is to be regretted that they should be disfigured by such a disproportionate amount of press errors. For such a reason we shall be brief in our review acknowledging as we should the great value of the work to foreign readers. It may tend to dispel the ridiculous ideas which so long prevailed in Germany as to the absence of sympathy for Music in this country. That Haydn was more caressed in its capitals—and with no indiscriminating praise, but intelligently by those whose regard was worth having—than he was as the retainer of Prince Nicholas Esterhazy, no one from every page recording the events of his two visits. Nor less evident is the fact that he valued and lovingly appreciated many beautiful and admirable among his London experiences. The Symphonies which he wrote for Salomon were many a flight bolder than any other of his orchestral works. His Canzonets to English words are the only single songs by him which fer. They remain unapproached by those of any other writer. It was in the [illegible] of England's oratorio performances that the world owes "The Creation." These things have been too ungenerously forgotten by the Germans. It is also true that, in spite of the late hours and surges which are found particularly hard to bear by those habituated to one [illegible] of living, Haydn found keen enjoyment in England apart from the substantial gains he gathered here. It has not been possible to go through the notes of his London pleasures and performances without contrasting him favourably with a bitter genius, who also was honoured [illegible]. It might have been predicted that a man who had seen so much of one to such a class as Haydn had done from his youth upwards should have had a wider and more genial feeling for others than one who only emerged from a very narrow circle after the time of life when habits are formed. But the two composers are as far apart from each other as is fulness from generosity. A more genial example of the temper which every artist would do well for his own happiness and success to cultivate, could not be found than that of dear old Haydn.

We must now return to Lady Wallace's collection. The letters of *Philip Emanuel Bach* are of far less value than those of Haydn, being merely notices of his affairs on business. The contributions of Weber to the volume are more interesting, as was to be expected from one who commanded the pen of a journalist as well as of a musical composer. They show the bright side of the character in his own attachment to his comrade Gaensbacher and his gratitude to his master, the Abbé Vogler; but they also present indications of the [illegible] which we noted in the badly-written but interesting biography by his son. Unlike the author of "The Creation," Weber could be bitter and unjust to any of his contemporaries whom he fancied rivals. A man in a chronic over-wrought state, unfortunate in habits of mind for powers of imagination, tempting him to imagine and to dwell "on hope deferred"—as to be discerned in the earlier letters. The details of his failing health, ascribable in part, we fancy, to the irregularity of his life before his marriage, are sad to read. On the whole, there is fever in these letters—but there was fever in the writer's mind.

Nothing save these both reflecting the possession of such unusual genius could well be more opposite than the lives and the spirits of the com-

[illegible] Google

poses of "Die Frederike" and "Elijah." Mendelssohn's letters close this volume as with a strain of good cheer,—saddened though the same be by the recollection of the shortness of the happiest, healthiest, most brilliant, most complete life ever led by Poet. His reputation as one of the most charming among the letter-writers who have delighted the world will suffer nothing by the specimens here translated—principally addressed to his friend Hiremann, the clarionet player. They are full of his kindness, his enthusiasm, his sweet sound sense, his warm hearted affection, and the playfulness, never affected, always of language [illegible] as endeared him to every reader who knew him not and deepened every precious recollection cherished by those who enjoyed the privilege of knowing him. The letters already published are only a part of those that exist. Even in what have been printed there may have been important statements, out of respect to the feelings of persons who may be pained by a sharp epithet which is so often thrown out at the [illegible] of the moment. We shall never cease to regret that, while those were alive who could have put together a rich store of anecdote and recollection, the details of Mendelssohn's visits to England were not collected by those he held in memory in charge. The time is now past. Most, if not all, of his earliest hosts, and many of the friends to whom he trusted himself heart in hand with a frank generous [illegible], have crossed "the bourne," and the store which could have been easily accumulated from their testimony has perished irrecoverably.—Athenæum.

Mendelssohn's "Reformation Symphony."

(From the London Times.)

Mendelssohn's reasons for overlooking such a work, even could they be made known, ought to claim little consideration now. Of all the great musicians—and he is surely among the greatest—none ever exhibited such reserve and self-denial about his own compositions. Now that he is gone, it is for history now to render him that justice which he [illegible] denied himself. It is quite enough for them to know that for so many years he kept by him the Italian Symphony which at the time [illegible] the Scotch Symphony, to justify the lovers of his music in attaching small importance to the hypercriticism he himself was wont to exercise in this regard. That any alterations he might have made in his pieces would have been alterations for the better no one for an instant doubts. But he can make alterations no longer, and the world of music is only too grateful to take whatever he has left, satisfied that not a work from his pen exists but does not contain at least something too precious for oblivion. In no single instance, looking at what has already been selected for publication from among his posthumous manuscripts, has this failed to be the case; and till an exception comes to light we may fairly persist in believing that no such exception is at all likely to occur. One thing is certain—Mendelssohn left no instructions to his executors that his unpublished works should be destroyed. On the contrary, he carefully wrote out and dated every one of them. What, then, was to be done? Let us suppose a case that is by no means impossible. The MSS. might change hands. The careful guardians who hold them might bequeath them to others less qualified to look upon them as a sacred trust. And it is not extravagant to suggest that they might possibly come into the possession of persons [illegible] who would venture to dispose of them as useless lumber, or at all events of persons not indifferent to music but indifferent to other considerations, who, without doubt, would find [illegible] an abundant supply of that in which they themselves were wanting. That half a dozen musical reputations might be built upon the contents of Mendelssohn's portfolios will, as things go, hardly be doubted. But better times have come. The scruples of his survivors, whatever they were, would seem to be set at rest, and it affords us real pleasure to state, in correction of a widely-spread belief, that to Herr Carl Mendelssohn, the son, and another near relative of the illustrious master we are exclusively indebted for the works that have recently been produced (the "Trumpet Overture," the "Songs without Words," &c.), together with others about to be produced, the publishers having no further hand in the matter than belongs to them simply as publishers. It is well to state this, which we do on the best authority, inasmuch as it will go far to remove an unfairly [illegible] impression—an impression substituted in [illegible] pain and umbrage where neither are deserved.

The grand symphony in D—the *Reformation Symphony*, so called—hitherto still in manuscript, was performed Saturday afternoon under the direction of Herr Manns, in presence of the largest audience ever assembled in the concert-room of the Crystal Palace. A more admirable performance was never heard; a more complete triumph has rarely been achieved.

To convey any close impression of such a work without resorting to the aid of examples in musical type, which would be only of service to musicians, is impossible. Nor to ordinary readers would a technical description of its plan, devices, and [illegible] development be of the slightest use. Mendelssohn himself asserted that the meaning of a musical composition could not be [illegible] through the medium of any other language than its own; and [illegible] that language [illegible] to the hearer would be to no purpose [illegible] to translate it into another. But now that the unburied work [illegible] musical circle, and, through the splendid performance at the Crystal Palace, may be said already to have established its claim to rank as one of the masterpieces of its composer, it would hardly suffice to inform the many who, not having been present, are curious about the result, that the symphony in D is a very fine symphony in three parts, composed for the occasion of the 300th anniversary of the Augsburg Confession." We shall, therefore, in as few words as practicable, endeavor to give some account of it, and to state the impression which two hearings, at the rehearsal and at the public performance, produced not upon ourselves alone, but upon the great majority of those who attended either or both.

The symphony begins with a movement—andante (in D major)—the gravity of which at the outset proclaims the work [illegible] of serious import. The opening phrase, led off by the violas, is immediately answered by the [illegible], and carried on in that fine strict style which we are accustomed to associate with the higher order of Church music. When this has been developed [illegible] in the course of its development, the wind instruments give out more easily a second theme of strongly marked contrast, which the stringed instruments answer by a soft modulation [illegible], modulating [illegible] full harmony to the dominant cadence. With this twice repeated the short introduction is brought to a pause. It may be stated here that the cadence, or amen, in question formed part of a Roman Catholic Church service that caught Mendelssohn's attention at Dresden, and that being much struck with it, he adopted the resolution of giving it a place in the symphony, which was then engrossing his thoughts. Those who choose to speculate upon his poetical intention may discern in the introductory portion the [illegible] of what is to follow—the [illegible] of a new faith [illegible] against the mental [illegible] peculiar [illegible]. Nevertheless, as sure and as serene, it suggests [illegible] peace than conflict. Not so, however, the movement that follows—*allegro con fuoco* (D minor). Here all is conflict, not that of the [illegible]. The opening [illegible] unison for all the instruments except trombones—a conspicuous feature of the principal subject—bears a close affinity to, may immediately spring from, the [illegible] (already noticed) in the second bars of the introduction. Its frequent recurrence throughout the movement, [illegible] and fresh shapes, keeps attention necessarily awake to the fact that the Roman Catholic faith, as symbolized in its music for the church, is still the predominant question.

The two important themes upon which this magnificent *allegro* is built, though forcibly contrasted, lend themselves readily to the almost evident design—that of a prolonged struggle between contending principles. The first (in D minor) has the breadth and vigor of Beethoven; while the second (in A major), the announcement of which again seems to spring from the [illegible] in the Introduction, reveals the [illegible] of Mendelssohn. Both are wrought out with [illegible] skill, [illegible] of [illegible] any matter which may [illegible] to represent the fierce and obstinate contest [illegible] being waged. Just as the climax would seem to be at hand it is arrested by the [illegible] (in D major) of the harmonized [illegible] from the Catholic Church service—as a [illegible] back at a more cherished belief about to be rejected. After this lull, however, onward as before to the [illegible], the [illegible] character of [illegible] in a coda, or peroration, equal in interest to what has gone before. The [illegible] of this coda is a sort of condensed [illegible] of the *allegro con fuoco*, [illegible] more [illegible] and [illegible] as end of all—as though the [illegible] reminder of the old faith had brought with it regret without conviction. The effect of this is altogether new and exceedingly affecting [illegible]. The [illegible] of the coda [illegible] the same style as the *allegro*, before the intervention of the Roman Catholic [illegible]. An [illegible] *crescendo* leads up to a *fortissimo* for the whole orchestra; and the movement proceeds in a more impassioned style till [illegible] of the [illegible] ends, somewhat in the manner of the first movement of Beethoven's [illegible] which is in the same key. To say [illegible] it would be superfluous [illegible] first part of the *Reformation Symphony* [illegible] respects worthy its author. Equally so is the movement that follows (*allegro vivace*), consisting of a *scherzo* (in B flat) with trio (in G). Only Mendelssohn himself could explain what this movement signifies in [illegible] of his symphony,—supposing that [illegible] (as is generally held) to have been [illegible] connection with the rise, progress and triumph of the Protestant faith. It little matters, however; and when we say that it is difficult to decide which of its two divisions [illegible] is the more charming [illegible]. The audience on Saturday [illegible] unanimous [illegible] by [illegible] the movement, which was accordingly repeated from beginning to end. It was hard to resist the influence of melody so frankly rhythmical and unobtrusively [illegible].

The third and last section of the symphony consists of four movements, linked together so as virtually to constitute one organic whole. We know of nothing more [illegible] pathetic than the opening (*andante*, in G minor); and we can easily understand how it may be intended to convey a feeling of despondency engendered by [illegible] with respect to the most momentous problems of life. In this movement he [illegible] that go straight to the heart, [illegible] and just [illegible], with a [illegible] of [illegible] the second theme of the *allegro*, [illegible] the theme of the [illegible] chorale, "Ein feste Burg ist unser Gott" (*andante con moto*, in the key of G), the first bars of which are heard from a single flute, unaccompanied, comes like a gleam of sunshine unexpectedly lighting up a chamber where before there had been utter darkness. Mendelssohn has recourse to the rough and popular version of the tune, not to that which appears three times in J. S. Bach's [illegible], and which Meyerbeer, overlooking the fact that the early French Protestants were not Lutherans, but Calvinists, has introduced in the *Huguenots*. How he has treated it, how after the solitary flute has given out the first three bars, the oboes, clarinets,

bassoons and other wind instruments alternately enrich the harmony, faced alternately by the violins and violoncellos (divided), the violins taking no part until the variation that follows (allegro vivace, same key), in which to a bright accompaniment of stringed instruments, the broken snatches of the theme are heard at intervals from clarinet, oboe, flute, &c., the whole culminating in the vigorous and brilliant preamble of the finale—allegro maestoso (D major)—must be left to the imagination of the reader. In the final movement itself the most ingenious devices of counterpoint are brought to bear more through the one theme than the other. Of these not the least important is the turn of "Ein feste Burg" which, however does no make its re-appearance until the first subject, a fugal episode in the relative minor, and the second subject in the dominant major have been gone out at length. From this point, however, the old Lutheran choral is heard struggling for mastery—now on one instrument now on another often seeming as if it would gain the victory, but as often temporarily though never quite defeated. The second theme, first given out by the instrument of wood and brass there, as of a jubilant character, as though to represent the assured conviction of one sure that in the end the truth must prevail. A fugue for stringed instruments at every twice, the theme of which may recall it to of no episode in the second, "Be not afraid" from Elijah. On the second appearance of the fugue, when the chorale joins in the the[ory] of the theme, and the subject were elaborately worked, the chorale. Ein feste Burg, with wind instruments, and which appears in the fugue given as an independently as the last movement of no antagonist, and the combination of the two is one of the most interesting and masterly points of the finale. Others might be cited but we must be content to name the episode at the close of the first part, after the peroration of the fi[rst] and second theme, where, first in answer from bodyful instruments, then in full harmony the the whole of the wind, there appears a new in the accompaniment of a new and striking figure for the violins and other strings, staccato. To conclude, the working up of the whole after the second entry of the fugue combination with the chorale and the re-appearance of the second theme, in the ruling key of the movement, is in Mendelssohn's best manner. The climax is put off with grand effect, and when at length it is reached, the leading phrase of "Ein' feste Burg ist unser Gott" being given out in lengthened notes by the entire orchestra, fortissimo, we feel that a noble effect has been nobly and thoroughly achieved.

Upon the relative position which the Reformation Symphony is entitled to hold by the side of its composer's other great works, we need not speculate here. That it will obtain very general acceptance as among his best, we cannot reasonably doubt. Meanwhile, a first impression counts for anything, the enthusiasm excited by the audience at the Crystal Palace may be regarded as a significant fact. It should never be forgotten that this symphony was completed in 1830, and that, as Mendelssohn was born in 1809, it was the work of one who had not yet attained his 22nd year. But it did not require the Reformation Symphony to prove that in regard to precocious talent its composer stands forth as the most wonderful phenomenon of which the musical art can boast. The very idea of such a work being devised and planned out by a mere youth is extraordinary enough; the fact of so thoroughly successful accomplishment is still more extraordinary. But now that we have got it it can speak for itself and, as we are greatly deceived it will speak to future times. Often as it has been our agreeable duty to praise the orchestra of the Crystal Palace, and Herr Manns, its admirable conductor, we have never been able to do so more unreservedly than now. What would Mendelssohn himself have said to such a performance? At Berlin, in 1832, he could have heard nothing like it—nor with Habeneck; at Paris either even when Habeneck was conductor of the orchestra of the Conservatoire, much less now, with M. Georges Hainl from Lyons, at its head.

(From the Athenæum.)

Yielding to none in our love for the fame and memory of the last of the great German composers, it may be recollected that we have not shared with many of Mendelssohn's friends and enthusiastic admirers their eagerness to bring to light the works which he withheld during his lifetime as incomplete. The case is not a common one. His orderliness and self-knowledge were as remarkable as his genius. His reserves, therefore, are not to be classed with the oversights and oversights which apply in other cases of posthumous manuscripts. Whereas Bach with all his industry, narrated no care over his music,—leaving interpolations and doubtful, incorrect ed and narratives for his successors to decide on—it was not so with Mendelssohn. The plea that an author's inventions must become public property when once the breath has passed out of his body becomes specious, is subject to limitations. There is something of authority after all in the Stratford epitaph. Many wise and sincere persons, however, have held diametrically opposite views on this particular matter; and so it has come to pass that, in compliance with the pressure of these zeal, certain remains and relics are now appearing one by one.

The Reformation Symphony is probably the most important of the works left by the master which are the light, since we cannot conceive that those who advocate the production of every scrap of writing which came from Mendelssohn's pen would dream of demanding the doubtful pianoforte concertos which are in existence, or either of the ones carefully noted by him in the Thematic Catalogue prepared by his own hand. That the production of the work at Sydenham came need an amount of musical excitement rare in England was to be foreseen. It is not exaggeration to say that it was in not any more wonders are almost before I was heard and received with an enthusiasm which makes remark or qualification next to impossible. It is already thought to be set in its place among its composer's greatest works. One conviction, however, that much remains to be said on the subject, one observes that, no matter at what risk of unpopularity, it must be respectfully expressed. I all be stated in what that under better conditions as ofterwise such was never given. Every essay had been exacted to do justice to the memory of the modern musician most—and most justly—beloved in this country.

Mendelssohn's music is in nothing more admirable than in the characteristic that whereas it is not as shallow it does not torment the listener by mysticism. He wrote by the golden rule that to be great one is to be clear—the rule of Michael Angelo and Handel, of Beethoven at his best period, and Mozart every step a departure from which a (diagonal at how the portraits of mysticism will) a step downwards. In the works of what he laughingly used to call "his rebellious time" (as in his strongest quartet prelude) by the Lord let us wake") he was at times overcome less to show his scholarship, not by "the sweet mildness of art," but by ingenuities of knowledge and construction uncanny in one so young, and which, I may be said, occasionally shut up that freedom of melody and idea which are indispensable to complete pleasure in music. That the use developed by many a stride with every year that passed "Elijah" shows, as compared with "St Paul."

As the Reformation Symphony stands, we fancy it may have been composed and retouched at different periods. It does not present itself to us as an entire work. There is dryness in the first movement and over-labor and very limited phrase, howbeit dignified by the earnest felicity of instrumentation. The scherzo is charming, even among Mendelssohn's scherzi—its essential slightness, not to say frivolity of the elegant theme of its trio being dressed with every orchestral device and grace conceivable; neither device nor grace forced a hair's breadth towards affectation or false effect. The slow movement a mere mar[ch]-word—a Lied ohne Worte entrusted. The Lutheran Chorale is wonderfully announced and amplified. Among the stories to which this Symphony has given rise, is one that Mendelssohn held it back, conceiving himself anticipated—or his idea plagiated—by Meyerbeer, in "Les Huguenots." The finale is grand and spirited; but Beethoven had first written the finale to the C minor Symphony. The peroration is noble, rich, pompous overall to, and in some phrases anticipating, the one in the violin Concerto. But, as a whole, "come what come may," cause is to be found in this Symphony why Mendelssohn declined to send it forth; and cause may be found in it, should an act of acceptance fail to fulfil the expectations of those who have been immediate to announce its triumphant reception as among the most eminent of symphonic art.

A Contribution to the History of Oratorio.

BY THE HARMONIC.

(Continued from page 150.)

The results upon Oratorio of the various antagonistic influences now at work influences springing as on the one hand from the especially spiritual Mystery developed in Germany and, on the other from the musical-drama invented by the Italians, are first recognized in the cropping up of an ambiguous class of productions which cannot be designated as Opera or Oratorio, but which so powerfully affected the development of the latter that we must, on no account pass it. So in Italian we find in the Chorus Spirituale as well as in certain school-comedies of the first half of the 17th century. We will mention among them The spiritual Opera Pastoral or Comedy called "Seelewig" set specially in the ITALIAN fashion by Johann Gottlieb Staden. Nuremberg printed and published by Wolfgang Endtern in the year 1644.* The parts of three Nymphs and Six phonetiones are given to the treble, those of a Matron and several Shepherdesses the [alto] and tenor, and that of a Satyr or "Wood Devil" to the bass. The whole accompanied by fiddles, flutes, shalms, a horn and a theorbo.—Not less remarkable is the Coburg comedy of Jerusalem delivered by the dear Prince Gottfried Duke of Saxony,† the music of which is due to Melchior Franck—born about 1570 in Silesia, died about 1639—one of the most prominent masters of Evangelical Church music. This comedy already bears the characteristic name of Actus Oratorius, all which, however as we shall see, was undoubtedly borrowed from Italy.

Much more purely and significantly affected in such labors than his German contemporaries by influences emanating from Italy was Master Schütz. During the considerable period he resided in Venice and other parts of Italy as pupil of the head of the Venetian school the great Giovanni Gabrieli, he had adopted different and far purer notions both of Opera and Oratorio. While, on the one hand, he learned, on the spot, of about the commencement and effect of the former from such men as Cavalieri (born 1550), Peri (born 1560), Monteverde (born 1568), and Caccini (born 1558), profiting so much by what he learned that he was the first German opera‡ on the other coming, as he did from Northern Germany, where people had accustomed themselves to such a very deep a profoundness in Oratorio, he brought to his task a degree of earnestness, and a moral elevation of sentiment, which, combined with Gabrieli's highly developed theories, could not fail to produce something remarkable.

It cannot, however, be denied that as regards epic construction and form even for Oratorio he still found much to learn in Italy. In that country Oratorio had a very different beginning to

* Das geistliche Waldgedicht oder Freudenspiel genannt Seelewig, ... Johann Gottlieb Staden. Nürnberg, gedruckt und verlegt bei Wolfgang Endtern im Jahre 1644.

† This piece was performed on the 15th June, 1630, in the [illegible] of Coburg ... [illegible]

‡ Rinuccini's Daphne translated into German, and set to music by Schütz. It was produced at Dresden in the year 1627.

which [illegible] in Germany. While in Germany, we had to seek its roots in the Minnesinger, in Italy we find its [illegible] due to the very same [illegible] springing from classical Antiquity, which gave birth to opera.

Goethe's "characteristic" Saint, treated by Goethe with such freedom in the description of his Italian travels, the worthy Philippus Neri—born in 1515 at Florence; died in 1595 at Rome—gave most strangely the name to this whole class of works. Neri erected, in the year 1558, near the church of San Girolamo della Carità, a hall for prayer (oratory), where he collected his followers for their spiritual edification. In order to attract them by the aid of music, he secured the services of Johannes Animuccia, a [illegible] of St. Peter's in the Vatican, under whose direction the choral singing was cultivated. By the year 1575 the circle of Neri's followers had extended so considerably that by a bull dated the 15th July Pope Gregory XIII gave the sanction to the institution as "Association of the Prayer-Hall" "Congregazione dell' Oratorio." From that time forward the musical works performed there, and most of which, as we know, were founded on legendary subjects and words, were called off hand "Pieces from the Prayer-Hall," and, at last and more laconically "Oratorios."—Animuccia is certainly the first master who cultivated this branch of the art; he was followed, though not at first in the fully marked oratorical style, by Palestrina (especially in the [illegible] of the Passion for Passion Week), Giovanni Maria Nanino, Felice Anerio, Luca Marenzio, etc. In the works of Carissimi, 1582-1672, we already find Oratorios properly so called, the [illegible], such as Jephtha, the Judgment of Solomon, being important, inasmuch as they mark the [illegible] in the choice of the subject, which had had before been restricted almost exclusively to the Passion. Domenico Mazzocchi, born about 1590, even added an organ accompaniment. Both these masters were contemporaries of Schütz, who has outlived them. It is therefore more than probable that the [illegible] treatment of recitative in these oratorical works exercised a great influence on the Passion Oratorio composed by Schütz in 1666, when he had attained a very advanced age, though in power and depth of expression the German master left his Italian models far behind.

(To be continued.)

Harpsichord and Piano.

(From the "Pall Mall Gazette" Nov. [illegible])

Herr Ernst Pauer, one of our most distinguished pianoforte professors, has commenced a series of "Historical Performances," the second of which takes place to-day (Wednesday) at the Hanover Square Rooms. One curious fact in all these performances is the introduction of the harpsichord [illegible] "clavering," as it is called in the programme, on which, with more logic, Herr Pauer insists on playing all pieces originally written for that instrument. There are, doubtless, numbers of persons who as a matter of curiosity would like to hear the harpsichord of our great-grandmothers; but if the masters who wrote before Clementi composed music for the harpsichord, then, it should be remembered, was because the piano, that could be performed on the harpsichord, had not yet been invented. Hence Herr Pauer's principle, any music written for the pianos of J. B. Cramer's time ought to be executed on such pianos as J. B. Cramer knew. Beethoven's sonatas should be played on the pianos of the Beethoven period; while the most perfect specimens of the art of Broadwood and Erard should be reserved for the [illegible] more modern music of (say) [illegible] among classical composers and Thalberg among composers of the fantastic school. Herr [illegible] in the same direction would find it [illegible] Beethoven's sonatas could be performed on Beethoven's own piano which, according to the Revue et Gazette Musicale, has been lately discovered, and is, of course, for sale. The works of every composer on each composer's own piano would be a fine basis on which to give a series of Historical performances. The worst of it is that the requisite instruments would be difficult to obtain, and perhaps also obtained difficult to play upon. Chopin's piano, for instance, had a very violent fall in the agitated season of the year 1863, from the second-floor window of a house at Warsaw; and all the Czar's horses and all the Czar's men can never put Chopin's piano together again. But Beethoven's piano, to judge from the paragraph on the subject issued by the actual owners and would-be vendors (who certainly ought to know), is in admirable condition; and we have a dim recollection of a slightly asthmatic harpsichord said to have belonged to Handel, which was exhibited at one of the soirées of the Musical Society of London. The programme does not give the age of the harpsichord on which Herr Pauer, at his first concert, played pieces by Kuhnau, Handel, Sebastian Bach and Friedemann Bach; but, to avoid anachronism, special harpsichords ought to have been employed, the oldest of which should have dated, at latest, from the beginning of the eighteenth century.

To all our objections which we have presented fairly enough and just as they have occurred to us, Herr Pauer might, no doubt, reply that all he does is to play harpsichord music on the harpsichord and piano music on the piano. But on what instrument does Herr Pauer imagine that Bach himself would have executed his Italian Concerto if Bach could have been present the other day at the Hanover Square Rooms? Certainly not on the harpsichord.

Bach's forty-eight preludes and fugues are so well known, now, that Herr Pauer in the highly interesting occasional programmes, his English and French as we, when played by Madame Arabella Goddard and Mr. Charles Hallé are so often admired, that a less known work may be more welcome, and may serve to show how great Bach could be while identifying him to the [illegible] a former style. This as [illegible] has Madame Goddard and Mr. Hallé have always played the English and French suites on the piano, and performed on the harpsichord the Italian Concerto—with all the respect due to Herr Pauer's remarkable talent—cannot be heard to the greatest possible advantage.

The second part of Herr Pauer's first "Historical Performance" included—a sonata by Karl Philipp Emanuel Bach Sebastian Bach's youngest son, one of [illegible] between the years 1775 and 1787; a piece by Johann [illegible] Haydn a pupil of Emanuel Bach, who visited London [illegible] remained here a year or two, and afterwards went to St. Petersburgh, where he settled and in 1773 died; Mozart's Fantasia in C minor (No. 1); Beethoven's Sonata in F sharp minor (so-called by Hummel); Liszt's "Rhapsodie Hongroise," the presentation of which is made the occasion for giving in the programme a lively sketch of that pianist and composer's very varied career, and finally an original Romance by Thalberg, "where," says Herr Pauer, "it was recently become the fashion to slight [illegible] any one," he adds "who will take the [illegible] examine Thalberg's compositions will find that he never wrote a commonplace one, and that, although his part writing may sometimes occur [illegible] of place, it is always clear and without fault. It will be evident," he continues, "to those conversant with the subject in trying over Thalberg's music, that it has been composed on the piano and afterwards transferred to paper. Beethoven and Mendelssohn did not compose in that way, and it is possible Thalberg might have found it difficult to compose [illegible] so well drawn [illegible]." Nevertheless, the [illegible] were used and Herr Pauer [illegible] the [illegible] and entire [illegible] with the expression of a [illegible] Thalberg's best pieces, the productions of one at least acquainted with the primary value of musical grammar once again in vogue, rather than the present much which did the wonders and [illegible] be presented [illegible] of the moral culture.

Herr Pauer's "Historical Performances," especially when studied by the light of his programmes, will be found very interesting and [illegible]. The harpsichord is scarcely wanted. But everyone has [illegible] and a [illegible] for the harpsichord may be the weakness of Herr Pauer.

Her Majesty's Theatre.

The audience who were [illegible] the various theatres on Friday the 6th inst. were treated by a spectacle on which they had not calculated. The Old Opera House in the Haymarket, as it was familiarly called, was being lapped up by the fiercest tongues of fire that have ever brought a vast destruction on substantial property and visionary dreams. To some, the spectacle was before them with a defiant, overpowering fire where the record of the catastrophe [illegible] upon the scene. For miles round the metropolis there could be seen a glowing, trembling canopy of flame-coloured cloud, which showed what fury was then being accomplished beneath it. At eleven o'clock the flames had full mastery of the noble edifice. By one, their progress was arrested; yet not till after a fierce struggle against water to destroy the east side of Waterloo place. But daylight had gone out on Saturday evening, and flames still [illegible] themselves here and there, ready for more mischief, but, cut off from an opportunity, quietly dying out.

In the last opera performed the night previous to that of the catastrophe, "Don Giovanni," Ottavio and Giovanni were sung by two Englishmen, Messrs. Hohler and Santley; Zerlina by an American, Miss Kellogg; and Donna Anna by a German, Mdlle. Titjens.

The opposition to the first house was made early. Farinelli, under the patronage of the nobility and gentry, against Handel's "Rival Theatre"; and after, Handel left the Haymarket for Covent Garden, by 1733 the "nobility and gentry" faction occupied the Haymarket. At the end of about two years both parties were ruined, and Chesterfield's humour led the [illegible] of the Opera as the suppression of an establishment which would be improved by Convocation where there noble crowd would be saving for admission. A quarter of a century later his cautious man had shouted "Wherever I go to the Opera," he wrote to Mann, "I have my mind and my reasons as the door with my ballot-box, and deliver myself up to my eyes and my ears." He had got these to speak of the Opera as St Evremond had spoken long before that "Un [illegible] magnifique, mais [illegible]!"

The queer old house, with its high narrow [illegible] [illegible] and vaulted ceiling, was destroyed by fire in June, 1789. As nobody had the slightest idea how that calamity came about, everybody came to be assured that it [illegible] 'superb' [illegible] susceptibilities had been wounded had contrived a plan that he alone did it, out of revenge! The [illegible] meet the [illegible] with [illegible] indifference. "Is a year [illegible] over the Opera House?" asked Walpole of the sister Berry. "Do you agree with me that there is no reason to rebuild it? The nation has long been tired of opera, and this now a good opportunity of dropping them. Dancing prospered their existence for some time! But the more cyfer was the real support of both, and I like what has been said of some one, that they never speak their true meaning but in the postscript of their letters. Would it not be sufficient to hold an After Piece on the whole supplement, in which people might escape from all assemblies? To be crowded to death in a waiting-room at the end of the entertainment is the whole [illegible] for which one is only [illegible] at the last salutation of it?"

The last "Italian" house—where Horace Walpole and Gray and Lady Mary Coke and the Countess of Ossory figured with cricket and made love and talked scandal, the house in which Senesino sang and for which Handel and Gluck wrote their operas (in none has a few among the long list of brilliant associations of the last century) built by Sir John Vanbrugh—but burnt down in 1789. Till it could be replaced Italian opera found an home in the Pantheon then a theatre. That too [illegible] Lord Mount Edgcumbe's "Recollections" records of, was destroyed by fire. The second Grand Opera-House in the Haymarket, opened in 1791, was built by one Novosielski (a Pole) and some twenty years later was covered and an exterior [illegible] by Nash. As a theatre for the display of the voice, it was [illegible]. When it was desired, the demands for scenic display in Italian Opera were [illegible] in comparison with those we have lived to see and hear during the last five-and-thirty years. The range of how many [illegible] have felt so [illegible] and conveniences. But the aspect of the theatre especially when noble patrons and fine dames figured in the boxes and in "Fops' Alley" was [illegible] and passed to no common degree—a sight to be thought of and talked about now by those [illegible] by grand [illegible] of Mme. and [illegible].

From [illegible] our Haymarket Opera House has commenced [illegible] of [illegible] and [illegible] in Europe, before St. Petersburg and New York were thought of as centres and before the great [illegible] had followed the law of all [illegible] [illegible] a splendid [illegible] to [illegible]. What a procession of queens of song rises as we recall the names of [illegible] Grassini, Catalani (with her "ten supplementary dolls"), Pasta, Sontag, Malibran, and the three last, but not least, of the great [illegible], Grisi, Viardot and [illegible]! And what kings were there to wait [illegible], such [illegible] as Rubini, Lablache, and Signor Tamburini. Thus in the history of Opera in Her Majesty's Theatre, a long series has [illegible] for [illegible] the performance was wrought up by Mr. [illegible] to a point of perfection utterly unknown till then in this country.

Digitized by Google

Music Abroad.

LEIPZIG. The 7th Gewandhaus Concert (Nov. 28) began with an Overture to *Aladdin*, a MS. work by a former pupil of the Conservatorium, C. F. E. Horneman, a young Dane. The critics speak of it as a work of uncommon talent, fresh, original, imaginative, with a certain coloring of the author's nationality. A lady violinist, from Stockholm, Frau Norman-Neruda, who "takes first rank among the these artists by the manly strength and fulness of her tone, the absolute purity and by the faultless technique," played Rode's A minor Concerto and a Concerto by Vieuxtemps. The *Neue Zeitschrift* alluding to Mendelssohn's [illegible] the stage of the Gewandhaus hall, thinks that such parade pieces can hardly be called "*ver sacrum*." Another novelty was the singing of a Swedish male quartet (called in to fill a gap in the programme). They sung national compositions by Lindblad and others, and though the voices were not remarkable for power or beauty the *ensemble* is pronounced unsurpassable. Schumann's C-major Symphony formed the second part of the concert.

Bach's *Trauer Ode* (Funeral Ode) and the *Missa Solemnis* by F. Kiel, were performed in the Thomas Church by Riedel's Society in the latter part of November.—The third concert of the "Euterpe" consisted of the first act of Spohr's *Alchemist* for the first part, and Beethoven's Eroica Symphony for the second.

COLOGNE. The third Gürzenich concert came on the anniversary of Schubert's death (Nov. 19), and the programme consisted largely of his music: his great Symphony in C, the Overture to *Rosamund*, and the *Kyrie* from his grand Mass.

CONSTANCE. The Musikverein, besides its usual Concerts for all the members, gives seven subscription concerts this winter, consisting partly of orchestral and vocal, partly of chamber music, as follows: *Bach*: Concerto for piano and orchestra, in D minor. *W. Bargiel*: Overture to Medea; *Beethoven*: the Symphony and Overture to King Stephen; *N. W. Gade*: "Ossian" Overture; *J. P. E. Hartmann*: "Die Goldenen Hörner" poem by Oehlenschläger melodrama; *Haydn*: "Spring" from "The Seasons;" *F. Hiller*: Symphony in D minor; *Handel*: Concerto for two violins and 'cello in G minor; *Mendelssohn*: Selections from "St. Paul," and Overture to "Ruy Blas;" *Mozart*: Symphony, Concerto for violin and viola, Aria for soprano with obligato piano and orchestra; *C. Reinecke*: Ave Maria for chorus and orchestra, Concerto in A minor for violoncello; *Schubert*: "Parting" Serenade, for Alto solo, female chorus and orchestra; *Schumann*: second part of "Paradise and the Peri;" *Spohr*: Overture to "The Alchemist;" Chamber music: a Quartet and a Song by Haydn, a Sonata, for two violins and a 'cello, by Brahms; Beethoven's B flat Trio; and other things depending on the cooperation of Joachim and Grützmacher.

LONDON. At the Crystal Palace on Saturday Mozart's symphony in G minor formed the feature and was magnificently performed before an audience not too numerous. The violinist produced an especially gratifying impression in skilful and brilliantly performed Schubert's "Hark! hark! the lark" in D and the concert romance in "Marriage" by Mr. Sullivan were also successfully given. Spohr's Concertante [illegible] a work demanding all the resources of an artist, was satisfactorily performed by Mr. Henry Holmes.

The last of Herr Pauer's interesting series of pianoforte performances—called Historical Concerts—was given on Wednesday. In the second, Herr Pauer took as specimens the harpsichord music of Lully, Rameau, Couperin, Marais, and Paradies and the more modern pianoforte works of Clementi, Cramer, Field, Chopin, and Schumann and Kullak. The third concert, like the others, was divided into two periods, the Clavecin age, and the Pianoforte one. The pieces ran as follows:

THE CLAVECIN.

La Forlana, La Tendre Nanette, La Tourbillon—(1668-1733)	Couperin.
Suite Seconde ou Rondeau, [illegible] Musette, La Poule—(1683-1764)	Rameau.
Fuga, in F—(1715-1787)	Kittel.
Allegro, in E minor—(1681-1758)	Kirnberger

THE PIANOFORTE.

Andante and Variations—(1732-1809)	Haydn
La Consolation—(1759-1812)	Dussek
Capriccio, in C sharp—(1757-1827)	Steibelt
Andante and Rondo—(1786-1826)	Weber
Presto—(1789)	Kalkbrenner
Impromptu Op. 142, No. 3—(1797-1828)	Schubert
Three Musical Sketches, Op. 10—(1816)	Bennett
Allegro Brillante for Two Pianofortes—(1809-1847)	Mendelssohn

The various instruments were all played with that masterful appreciation of different and opposing styles which makes the thorough artist. In conception and execution Herr Pauer displayed true ability, while the larger part of his lecture afforded food for thought, and served to enliven the attention of the audience.

BERLIN. A correspondent of the London *Musical World* (Dec. 8) gives the following intelligence:

We are to have a revival and a grand one on the 16th of December—an event a novelty—of Gluck's *Alceste*, with Mme. Harriers-Wippern in the principal female part. Then we are promised by way of complete novelty Herr Langert's *Fabius* and the *Mignon* of M. Thomas, with Mlle. Fredricke Grün as the heroine of the first, and Mme. Lucca as the heroine of the second. M. Gounod's *Romeo and Juliet* on Shakespeare's title is written here, is also to be produced. Mme. Harriers-Wippern appearing as the Vie daughter of the house of Capulet. The last novelty, for the present with a revival of Wagner's *Tannhäuser*; the leading characters in which will be sustained by Mme. Lucca and Herr Niemann.

You will be sorry to learn that Mme. Lucca was suddenly taken ill a short time since. It was on the occasion of the hundredth performance of M. Gounod's *Marguerite, alias Faust*. The gifted lady went on, however, notwithstanding the and sang and finished her part, but not in her usual brilliant manner. The Chamberhall [illegible] be entirely out, and I am glad to say that Mme. Lucca's illness was nothing serious.

Mme. Lucca had sung the part of Marguerite, at the Royal Operahouse, forty-five times; Mme. Harriers-Wippern twenty-seven; and Mlle. Arron eight. It had, also, been sung by Mesdes. Schmidt, Fresle Harting, Geyer, Gentie, Deber and Rembach-Lim. The Marguerite in the hundredth performance was one [illegible] Mlle. [illegible] I should say that, by the list she would be unable, if in her time, of going through the part in her sleep, especially as it is the [illegible] long one. Faust was represented fifty-one times by the late Mlle. De Ahna, and twenty-one by Mme. [illegible] new Mme. Trautz [illegible] had never been [illegible], by a permanent engagement, and also by Mesdes. Ritter, Crux, Frieb, Wilde, [illegible] and a [illegible] number of times each. Seventy-seven times was Herr Woworsky, Faust seventeen times; Herr Krüger four times, Herr Niemann; and once [illegible] Herr Dörner. Herr Salomon "gave the role" of Mephistopheles in a very wise manner, having sung one single evening first for Herr Lindsch. Herr Betz too figured pretty often as Valentin for he [illegible] performed the part seventy-five times. On the remaining occasions, it was sustained by Messrs. Basse, Lang and Niemann.

Another agreeable event has been the revival of Gluck's *Iphigenie in Aulis* after a long absence of [illegible] years from the bills of the house. (A mistake: it was heard in Berlin in 1861 and the *Iphigenie en Tauride* also.—ED.) The greatest possible credit is due to the management for having revived this opera and revived it moreover in so perfect a satisfactory way, in so splendid a manner. But here we are no doubt that when I stop so, they were of nothing more of the interest of pure and high art than of more pecuniary success. This independence of money considerations is unavoidably a great point in favor of theatres and other art institutions being supported at least partly by State grants. It is a very well-and everyone knows it is very easy—to pick tame private managements not producing works the [illegible] cost not to pay, though however so he admired as men men of unusual genius. It is not in human nature to do it. But to resume: Herr Stern was conductor on the occasion, and kept both orchestra and chorus up the high standard of excellence. The opera was placed on the stage by Herr Hein. When a play some of your schools in England cannot be transported at this to witness a performance of it. How it would improve their knowledge of classical costume and classical architecture; and what a pleasant mode of learning!

I just mentioned Mme. Jachmann-Wagner. That lady has appeared, *Are*, as Fides in *Le Prophète*. Herr [illegible] was Bertha, and Herr Niemann, John of Leyden.

Among the operas performed since I last wrote, I may name as most worthy of record, *Il Trovatore*, with Madame Lucca, von Edelsberg, Herren Woworsky and Betz; and *Don Juan* with Mme. Lucca, for the first time, as Zerlina. The part is one which makes a very heavy demand upon her powers. She both sang and acted charmingly. She was compelled to repeat the [illegible] and the last aria.

Crispino e la Comare has been produced by the Italian company at the Victoria Theatre very successfully. Signora Sarolta was a delightful Annetta, and was well supported by Sig. Marchisio, as Crispino. This gentleman who made his debut in the character, is an inconsiderable addition to Sig. Merelli's company. He possesses pleasing, sufficiently well-trained voice, and no small share of humor. Among the other operas performed have been *La Figlia del Reggimento*, *Il Trovatore*, and *La Favorita*.

The manager of the Friedrich-Wilhelmstadt Theatre has for some time been nursing his great, with considerable profit to himself in M. Offenbach whose *Schöne Helena*, *Pariser Leben*, *Blaubart*, and *Fritzchen und Lieschen* appear as in an early sole programme of the bills, though it is true that Mozart's *Così fan Tutte* has been played a few times. "I [illegible] be [illegible] a penny worth of bread to this intolerable deal of sack!" quoth Prince Henry. "A deal of Offenbach and [illegible] deal of any one else," say I. But the public [illegible] the money and is therefore entitled to take its choice.—A given way [illegible] [illegible] a debut [illegible] at Frau Pauline Schöne-Krüger. I allude to Herr Adolphi from the Stadttheater, Frankfort. I should not wonder at his being regularly engaged and becoming a great favorite.

At Kroll's Theatre, also, does the music of M. Offenbach these attracting crowds. The manager has one and an old concert but [illegible] entitled *Tromb-al-cazar* first produced at the Bouffes Parisiens. The principal characters were well sustained by Mlle. Meyer, Herren Witte, Bernhard and Haase. The others revivals have been the same composer's *Damen der Halle* and *Das Verlobung bei der Laterne*, together with M. Suppé's *Pensionat*.

The concerts of the Philharmonic Society opened [illegible] with a "bang." The programme of the first concert contained a name which acted like a magnet on the concert-going public. Herr Joseph Joachim was announced to play Dr. L. Spohr's Concerto in E minor and J. S. Bach's "Chaconne." To describe how he played is unnecessary, because you, Mr. Editor, and all your readers, know it already. To say that it has ever been so applauded is, also, rather superfluous since as mighty an ovation; but the month of May—out of Kroll and—is generally an agreeable month. But Herr Jean [illegible] not so tested himself with a style at the concerts of other people he has given concerts of his own, to the utmost satisfaction of all who love what is pure and great in art. Among other pieces executed by him were the Concerto in the Hungarian style, Bach's Violin-concerto in A minor, and his own Second Concerto in G minor (unpublished). The last concert commenced with the overture to *Faniska* by Cherubini. *Faniska* is an early work, Cherubini's best work in his relation to *Medea* and *Les Deux Journées*. Yet in 1805 the Viennese looked upon it as a marvel of musical composition and usually preferred it to Beethoven's *Leonore*.

Among the most noticeable concerts have been the Monday Concerts of [illegible] Thomas. The Concerts of the Royal Cathedral Choir, the Quartett-Soirées of Herren Laub, [illegible] [illegible] Grützmacher and Herr Brassin, and the Matinées of Herr Bendel; all of which have presented the public with something worth hearing. The principal attractions at the last Monday Concert were Herr Lauterbach, a violinist from Dresden, who appeared in Berlin a year ago, and Signora Tomasi-Clementi, from Kassel, who sang an air from Donizetti's *Rosalinda*; "Voi che sapete" from *Figaro*, and an original romance "L'Eterno" by Tosti. Her voice is no longer what it has been, but her method might be advantageously studied by many young aspirants now commencing their career if they would learn how to make their voice last as

Hammer, Beethoven's Sonata in A major, Op. 69; and, alone, a Sonata by Benedetto Marcello, the [illegible] [illegible] of [illegible]. He performed, too, a Suite for violoncello solo by J. S. Bach. The vocal [illegible] was Mme. Herrenburg-Tuczek. The prominent pieces at the Royal Cathedral Choir Concert were an "Antiphon," by Handel; Lotti's eight-part "Crucifixus," in its own opinion a particularly fine effort; and Mendelssohn's "Credo." Haydn, Mendelssohn and Beethoven provided the materials for the four gentlemen of the Quartet-Soirée to exhibit their instrumental power on, while Mme. Harriers sang songs by Schubert and Schumann so charmingly as Herr Hallé's [illegible] that she added [illegible] [illegible] to the [illegible] of the entertainment.

A great sensation was created in musical circles not long ago by a report that there was a "split" between Herr Liebig and his well known orchestra. It was at first denied, but was afterwards proved to be true. I am not acquainted with all the ins and outs of the case, but the [illegible] of [illegible] are the members. The members of the orchestra made certain demands to which Herr Liebig would not accede. Iron [illegible] [illegible] [illegible] [illegible] had been [illegible] from the orchestra. [illegible] [illegible] members went and offered to transfer their allegiance to Professor Stern. The latter at first said he would accept a conversation, but found it all impossible. Herr Liebig would not descend one iota from the high ground he had taken up. The consequence is that the orchestra Herr Liebig formed for [illegible] many years has left him and now [illegible] the baton of Professor Stern, who was at length persuaded to accept the honorable post.

VALE

Dwight's Journal of Music.

BOSTON, JAN. 4, 1868.

Music in Boston.

CHRISTMAS WEEK brought with it the usual performances of Handel's "Messiah," and the absent crowded house of the Music Hall on both evenings (the Saturday and Sunday before Christmas) showed that the great religious work of genius is as far as ever from losing its hold upon the affections of the *great* mass of earnest music-lovers. The Handel and Haydn Society must by these performances more than have made good their loss by the unfortunate experiment of Thanksgiving week, and must feel in better spirits for the great master's work, the preparation of the oratorio of Passion for the coming "Musical Mass Fest."

On Saturday evening the chorus was in great force, certainly exceeding 500 voices; the orchestra, on a rather reduced scale of numbers, was yet quite effective on the whole; the great Organ played by Mr. LANG, came in at the right moments to supply great depths of bass and background to the massive choruses; the four solo singers all were excellent, and Mr. ZERRAHN as he had made the most of the opportunities of rehearsal (though it is harder to release habitual rehearsing these very familiar things, than it is to acquire better ones in new things), conducted with his usual ability. There were some omissions, for the most part judicious. We must protest again however against the omitting of that profoundly beautiful and touching chorus in the second part: "And with his stripes,"—if only because there Handel comes so near to Bach; but more because without it the later version, the transition from the preceding chorus, "Surely," &c., to "All we like sheep, have gone astray" is unprepared in point of modulation and painfully abrupt. Most of the choruses were sung as well as usual, some of them (old stumbling blocks, such as "His yoke is easy" and "Let us break their bonds asunder") considerably better. Others, and some too, suffered from want of perfect unity of pitch between orchestra and organ.

The new point of interest in the solos was the first appearance in Oratorio of Mr. GEORGE L. OSGOOD, whose beautiful tenor voice, thoroughly refined style and true expression had won such favor in one of the Symphony Concerts. He gave "Comfort ye" in clear, pure, warm tones, with admirable declamation, and sang the air, "Every valley," with a fluency and evenness of execution remarkable for one so young in this kind of experience. In "Thy rebuke," &c., he was almost equally successful, entering into the deep pathos of the scene with true intelligent and feeling. We were sure he was clearly heard by all and conveyed the sense and beauty of the music very satisfactorily; the only want was of greater weight and sustained power of voice—not by any means a thing to be counted *first* in the order of requirements, inasmuch as soul is more than substance. The want of power was more really felt, though, in the taking and energetic Aria, "Thou shalt break them." We could not feel as some have been so hasty to exclaim, that he "broke down" in it; but he did wrestle with the flood of disadvantage, and that, we fancy, was partly due to nervousness and partly to the fact that he had been overtasked with music which properly and commonly falls to the lot of the Soprano. Mr. Osgood must not be discouraged; his physical development is by no means complete yet, and his career is but begun; he has a beautiful organ, already finely cultivated, and, what is best of all, a musical nature, with refinement and diligence, and a love of Art for Art's sake by no means too common with those who bring voices and ambition to these high tasks. Mr. M. W. WHITNEY showed marked improvement in the bass solos, both in the rich and [illegible] quality of his voice, and in his [illegible] delivery.

Madame PAREPA ROSA, of course, was fully equal to her task in all the mechanism of vocal execution, the art of singing, and thorough familiarity with the music in all kinds of music. The voice was as sweet and the expression pure, we thought, in the opening phrases "There were shepherds," &c. And "Rejoice greatly" was splendidly done. In the great air "I know that my Redeemer" we still feel some lack of sympathetic quality of depth of nature, of inspiration such as made it impossible ever to forget how the Lind sang it. Other pieces too were marred by the introduction of cadenzas and little effects, more in place in the Italian singing. Even the high note to which the voice soared, as in ecstatic ecstasy, at the end of "Take his yoke upon you," beautiful as it was held out, was questionable, if only for the reason that it was too sure to "bring the house down," while it interfered with what was amply atoned, because it [illegible] us getting the same low sweet melody sung three over. Mrs. CARY's rendering of the first-mentioned, as the low key ("Come unto Him") was not as much less worthy of the compliment and its quiet beauty deserved not to be outdazzled by any extra brightening of the Soprano part. Indeed Mrs. Cary's singing of her whole part was as truly edifying as a warm, rich, sympathetic voice, without great weight, but finely cultivated, and sincere, deep earnest feeling could make it. This lady loses honor in the music.

The second night was stormy and reduced the numbers a little, though not much; it seemed to have made greater inroads in the ranks of chorus. And yet, as is often happens for the reward of those who brave the elements in a good effort, the "Messiah" went on the whole with more spirit and precision than the night before. This time Mr. CARTER sang the tenor solos, with greater power and volume of voice than Mr. Osgood, though not with more expression, nor so refined a quality of tone; but the effect was in every way highly successful; and so was that of Mr. RUDOLPHSEN in the bass solos. The rest was as before.

SYMPHONY CONCERTS. The fourth (Dec. 19th) consisted of just two solid instrumental pieces, and no more,—what Artemus Ward would have called a good "square meal" of music. But certainly no concert has been more enjoyed. It held the great audience in earnest rapt attention from the first note to the last. The orchestra was a better one than the last: the welcome face of WULF FRIES was seen in the middle of the group, making as such more in aid, violoncellos, as well as in double basses. We count a dozen first violins good and true, and when the other members of the Quintette Club return as they usually do the last second will be brought to due proportion to the whole. The good *free* and Herr KELLER's adjustment of leadership in the string department already appear in a greater unity of bowing and common understanding in the string of phrases, while Mr. Conductor ZERRAHN put greater care and more intent in the interpretation of each work as a whole. There was closer approximation also to true pitch in the wind instruments.

The first selection was Gade's "Ossian" Overture (*Nachklänge von Ossian*), a wonderful tone picture in the way of instrumental coloring. It is one of the Danish composer's earliest works, and gave him fame before the "Highlands" Overture or either of the Symphonies had yet appeared. Hence we have here his individuality in all its freshness; before the wild northern inspiration, by turns tender and stormy, fairy-like or pastoral and heroic, bearing the burden of old war songs in the strong image of the mist, and repeat themselves to mannerism. All that twinge and doom and woods and mellow horns and heavens here could lie in mingle and contrast the colors of a wild northern picture and moreover like legend and in a poetry, is here by a happy stroke of genius and with masterful skill realized. Ossian's long lost is too long. Gigantic figures stalk through the mists; and when the orchestra swells from such a measure to its climax in that final, sombre and hymn you feel the likeness with that old Viking [illegible] in the finale of his first Symphony.—Schumann's D minor Symphony, op. 120 completed the first part of the concert. We described it so fully last year that we need only say that the general impression of its power and beauty was confirmed; nearly all present followed the unbroken series of its movements springing so logically from one germ with sincere delight, and all with sincere respect; for Schumann's music, though some unmusical truly enamored more and to find themselves at home in it, more and more are giving in to his genius [illegible]. It was remarkably well played.

For the second part we had first, the last and greatest of Beethoven's five Piano-forte Concertos, the greatest indeed of all Concertos, called in England the "Emperor,"—that in E flat, op. 73. In the first and most movement, the heroic, in its glorious enthusiasm it seems to tread on air, in mover onward and upward with a devout momentum; while the Adagio is deep burning melody of infinite sweetness, singing itself out as sacred refuge, is altogether heavenly. Out of its deep peace the unaccountable [illegible] of the Allegro takes wings of energy and soars. In a mercenary orchestral and piano work, if you attend to the piano any short time to the other instruments, you

less the charm and meaning of the work for it is all one creation. It has had a merely recognition here before, and more than once (in the "Jubilee" Concert in honor of the Emancipation Proclamation, Jan. 1 1863 at one or two of Mr. Zerrahn's Philharmonic Concerts, and in the first season of these Harvard concerts), so that many welcomed it as an old friend. This time its wonderfully rich orchestral parts—rich in magic, ideas, as well as coloring—had much better justice done them than they ever got here before. And the young pianist Ernst Perabo, achieved his welcome task in a way that made the audience as the chords. He played it without notes but he had not merely trusted to that marvellous musical memory that with him, limpid touch alike audible in the most bloom and the strongest passages and that subtle power of execution which makes it a matter of course for him to give a clean, unbroken reading of whatsoever music interests him, even in most preparation but conscientiously in duty to the master and the occasion and himself he had carefully and carefully prepared himself resolved to do his best, and it was the genius. Feeling this he did it. Such a work, so played, is a rare feast.—The concert ended with the great *Leonora* Overture, No. 3, in C, which never grows old and this time was perfectly well played. The greatest of Overtures after the greatest of Concertos!

The next concert comes at a month's interval, Thursday, Jan. 16. The programme, like the last, contains four pieces. Schubert's Overture to *Fierabras*, Beethoven's *first* Concerto, in C, played by Mr. B. J. Lang, and Mendelssohn's Overture to *Ruy Blas* form the first part; and the great Schubert Symphony in C, with its "heavenly lengths," the second.

Advent Singing. Mr. J. C. D. Parker's Vocal Club still holds its own and more. It has become one of the institutions, and the feasts of music to which its few privileged guests are admitted twice a year, once in Spring, are to be marked with a white stone in our musical calendar. Again they have twice sung in Chickering's Hall on the last two Monday evenings, [illegible] was filled with delighted guests. They opened before us the treasures of the Winter's [illegible] in the most acceptable manner. The choir is even better than before. Indeed we have never heard a choir of forty mixed voices so perfectly balanced, so purely musical in tone in all four parts, and finely blended so that not was distinctly heard a little bit, subordinated to the whole [illegible] voice that did not tell. They have all practised ever more, and have held together so long to good purpose.

The programme included first a Choral by Bach wonderfully harmonized, followed by the Cradle Song from Bach's "Christmas Oratorio," sung with true simplicity and beauty by Mrs. Cary. Mr. Parker accompanying at the piano, as he did everything except the part-songs. Then came one of the novelties of the Club: a Christmas Cantata, by Ferdinand Hiller consisting of Introduction. Soprano Solo (Angel of the Annunciation). Tenor Solo (a Shepherd). Chorus of Shepherds, with which as it goes on a chorus of Angels (female voices) is mingled, with other choruses and solos. It is a very graceful, elegant, happy composition, full of delicate beauty, but hardly of so marked a character as we had hoped; yet we must own that it improved upon acquaintance. A Trio and Chorus to Latin words from a Mass by Mendelssohn succeeded. Then a couple of very beautiful part-songs: "On the water" by Schumann, and Mendelssohn's jubilant and romantic "Forest Birds." Then a couple of Duets: "*Frühlingsgrüss*" by Gade, and "*Heidenröslein*" by Mendelssohn, nicely sung by two young ladies. Then two more part-songs, an exquisite one by Gade, "The tranquil Water Lily," dreamy and mystical enough for Heine's little poem; and one of Mr. Parker's own composition ... The two last in [illegible] by the same pen—a more vigorous and impressive ... of music, which had to be repeated. Then Mrs. Harwood whom we were once free to name, sent than we may thank her for her pure voice and style be heard again in the "Spring Song" of Mendelssohn and Bellini's Rapsody ...

After a short interval, the singers assembled, divided into double chorus, and sang Mendelssohn's 98th Psalm: "Sing to the Lord a new-made song." We think it had never been heard here before, and certainly it is one of the noblest of his shorter Psalms; every image and sentence of the text is most vividly illustrated; the harmony rich contrapuntal, wonderfully effective, and when it comes to "He shall judge the world with righteousness," the grand culmination. All be forever went over. The whole was splendidly brought out,—and so may this rare collection of choice little pearls be blended and arranged by the same spirit, under the same excellent director!

Mendelssohn Quintette Club. The Mendelssohn Quintette Club, not spoiled by transatlantic West, where their harmony was like manna in a thirsty desert, (to judge from the rhapsodies about them in the Western papers) have returned to their post of duty and will commence their 19th season of Chamber Concerts (four) at Chickering's Hall next Tuesday evening. The programme is a rich one beginning with Mozart's E flat Quintet, op. 20 and ending with one of the last Quartets of Beethoven the great one in C sharp minor, op. 131. The intervening time will be filled by the Piano and Violin Sonata in F, op. 24 of Beethoven played by Miss Nina Perabo(?), a young pianist who comes well recommended from Dublin and Mr. Schultze's Spohr's "Gesang Scene" for violin, transcribed for him, and played by Mr. Hamm, and smaller piano solos from Mendelssohn and Chopin.

On Thursday afternoon of the week following, comes the fifth Symphony Concert.

We are glad to learn that Mr. Osgood, the young tenor who sings German *Lieder* so tastefully, intends to give a series of concerts at Chickering's Hall, with Mr. Dresel for accompanist, devoting one evening exclusively to Schubert, one to Mendelssohn, one to Schumann, one to Franz, with something of Bach and Mozart every time. An admirable plan, and sure to succeed.

Musical Correspondence.

Philadelphia, Dec. 30.—Sunday evening concerts have hitherto been a novelty hereabouts. The first of a projected series of these entertainments under the management and direction of Messrs. Mark and [illegible] Hassler was given last evening at Concert Hall. The audience was a very large one, the hall being uncomfortably crowded and was mainly made up of representatives of the respectability and intelligence of the city, so that the enterprise promises to prove a success. The undertaking was, in some measure hazardous, in view of the inveterate bigotry that abounds in Philadelphia, the latest manifestation of which was the Mayor and [illegible] sabbatarian ukase [illegible] upon the unoffending Sunday travel. Now that the efforts of these sabbatarian promoters of the public morals have failed in the latter regard, they will doubtless, renew them with an anxiety to stop this kind of equally unholy profanation of the Lord's day. Only however it would be prudent to meet with the same mortifying discomfiture. This was the programme presented last evening:

"Praise ye the Father" from "Athalie"	Mendelssohn.
Overture. Samson.	Beethoven.
Air: "He was Despised and Rejected"	Handel.
Miss Ellen Lemley.	
"See der Fromme" from "Lohengrin"	Wagner.
Evening Song. Sung by a [illegible]	Schumann.
Mr. [illegible]	
Overture. "Preciosa"	Weber.
Solo for French Horn. "Souvenir"	Lindpaint.
[illegible]	
Larghetto, from 2d Symphony	Beethoven.
Recitative and Aria, "Oh! Rest among Mortals"	Schubert.
Miss Ellen Lemley.	
Marche des Flambeaux	Meyerbeer.
Hymn, "Ein Feste Burg"	Luther.
Organ and Orchestra.	

The Orchestra, composed of some thirty or more of our best resident instrumentalists, directed by Mr. Simon Hassler, performed the several pieces assigned to them with considerable effect. A little practice together will do the string-section harm and will make these performances something of which we shall have reason to be proud. Miss Lemley is young, and has a fresh, very powerful voice, which she needs to control more than she seemed able to do at times. Her singing of the Handel Aria was so great as the pressure upon the [illegible] was too much for [illegible] to expect that the generally agreeable impression of her singing left upon the mind will be confirmed and enhanced at another hearing, when she shall have overcome the nervousness incident to a début.

Mr. Sentz's weekly Orchestral Matinées at the Musical Fund still continue. The attendance has been encouraging and the performances satisfactory. On last Thursday the lovely sixth Symphony of Haydn—called by some the "Farewell," wherefore I know not,—was given. On previous occasions the two Piano Concertos of Mendelssohn were performed by Messrs. Jarvis and Thunder respectively with orchestral accompaniments. Of each performance I have nothing to say but praise. The Jupiter Symphony is announced for this week and Mr. Wm. Stoll, Jr., a young and very promising violinist, whose performance of the Mendelssohn Violin Concerto in the Germania last Saturday I particularly desire to note as a remarkably finished and interesting performance, will essay a solo.

In the removal of Mr. Hobart Allen to Chicago, we have lost one of the most brilliant and competent of our professional musicians. Mr. Allen is the son of the well known and highly esteemed Professor Allen of the University of Pennsylvania, is the possessor of a thorough musical education obtained in the best schools abroad, and has been very successful in his duties since his return. With the true spirit of an American he has gone westward where he will undoubtedly find a much more extended field of duty. He deserves the warmest welcome that the friends in his new home can extend to him. May he, happily, receive it! Mercutio.

New York, Dec. 30.—The Second Concert of the N. Y. Philharmonic Society took place on Saturday evening, Dec. 21st, with this programme:

Symphony in C	Schubert.
Pianoforte Concerto, E minor	Von Weber.
Miss Alide Topp.	
Overture, "Othello"	F. Ritter.
Fantasie, "[illegible]" with Orchestra	Liszt.
Miss Topp.	
Overture, "Calm Sea and happy Voyage"	Mendelssohn.

It is only within the last ten or fifteen years that this Symphony has been performed, and it is difficult to understand how such a noble work could have so long (Schubert died in 1828) remained unknown to the musical world. The opening *Andante* and the bars of horn solo are fitly entitled by Schumann "*Horns of Elfland faintly blowing*." It is easy to perceive how a work of such genius took so strong a hold as it did upon Schumann's admiration. In it there is the symmetry of Mendelssohn, the depth and breadth of Beethoven, the elaborate instrumentation and peculiar quaintness of Schumann, yet through it all the unmistakable individuality of Schubert himself.

When all the numbers are so admirable, it is impossible—without occupying too much space—to enlarge upon the merits of any particular one. The *Allegretto* in A minor (2d movement) is perhaps the most attractive. There is something exceedingly subtle the movement resembles the stealthy march of the low bass notes taken by the violins and contrabass. The theme itself is charming.

The Scherzo is finely worked up; the Trio in A, which breaks in upon it, being a gem. The Finale, grand and broad is a sort of foreshadowing (as it were expression) of the closing movement in Schumann's C major Symphony.

The "Othello" Overture, by F. Ritter although written in a most scholarly, logical and musician-like manner, yet lacks freshness and decided originality.

Miss Topp, a young lady of some years, and a pupil of Von Bülow, played the Weber Concerto with

much [illegible] of expression and firmness of touch. The element of tenderness and feeling missed, however, in a considerable degree lacking; further there was a little uncertainty with regard to her playing, precisely with the orchestra.

It may be heterodox to hold such an opinion, but the Concerto is certainly [?] a most uninteresting composition. Miss Topp played without notes.

The orchestra, under Mr. Carl Bergmann's careful leadership, played admirably, every point of light and shade was faithfully observed and completely rendered.

On Saturday Evening, Dec. 28, the Mendelssohn Union gave in Steinway Hall the first performance of Mr. G. F. Bristow's new Oratorio "Daniel." The orchestra numbered 60, and the chorus about 150,—40 male and 110 female voices. Mr. [illegible] conducted. J. P. Morgan presided at the organ, and the soloists were Mme. Parepa-Rosa, J. R. Thomas and Miss Hutchings.

Extended analysis is out of the question, and I can only say that the work is most carefully written and scored, but many of the numbers are melodious and pleasing. The orchestral accompaniment to the chorus in A minor (No. 13) is excellent, somewhat Mendelssohnian in character; indeed there are strong suggestions of that master throughout the entire oratorio. The chorus No. 11 is very well worked up. The recitatives were all very monotonous, and were, as a rule, badly given. This was especially the case with No. 17 "To you it is commanded!" which was bellowed by the "Herald," as if it expected to taste of terror.

In the chorus No. 15 it was very evident that the soprano were by far too few, and their voices were drowned by the orchestra and the organ. It was also noticeable that the voices and instruments had not been drilled sufficiently together.

Daniel's Aria "Break off thy sins," (No. 20) is a very attractive number and was fairly sung by Mr. J. R. Thomas. He received an encore and sang a portion of the Aria again. The effect of the repetition was slightly marred by the fact that the orchestra, through some misunderstanding, were not within hailing distance of the soloist; the result was [illegible] of accord. The soprano Aria in F sharp minor is very fine, and in the hands of a first class artist would have made a most decided impression.

Mme. Parepa sang with her usual ease and taste. Mr. Thomas did finely. With regard to the tenor a charitable silence shall be maintained. Miss Hutchings sang [illegible] her voice [illegible] very [illegible] and [illegible] depth [illegible] alone [illegible] were hard and [illegible]

The audience was a very large and tolerably attentive one. The applause, however, very [illegible] was of the [illegible] and [illegible] character [illegible] have been owing to ignorance as to where the laugh came in.

It is greatly to be desired that the public should have another opportunity of hearing Mr. Bristow's works. With all the [illegible] assisted by competent artists, Daniel could not fail to make a stronger and deeper impression than it did. B.

VASSAR COLLEGE, POUGHKEEPSIE, N. Y.—Mr. F. L. Ritter, the accomplished musical director of this institution, has projected a series of musical soirées to be given by the pupils, resident lady teachers and artists engaged from time to time, the programmes to consist entirely of good music, like the following, for the first Soirée, Dec. 18:

PART FIRST.

Overture to "Don Juan," arranged for 2 pianos.	Mozart.
"The Sabbath Morn."	Mendelssohn.
Allegro and Adagio from the Sonata in F Major	Mozart.
Scotch Song, "[illegible]"	F. L. Ritter.
[illegible]	Chopin.
Song, "[illegible]"	Schumann.
Sonata in G Major [illegible]	Beethoven.
Wedding March, arranged for 2 hands.	Mendelssohn.

PART SECOND.

Andante and Allegro from the Symphony in [illegible] arranged for 2 hands, [illegible]	Beethoven.
Duo, "I would that my love"	Mendelssohn.
Rondo in G Major, Op. 51	Beethoven.
Song, "The Wanderer"	Robert Franz.
Andante from Sonata in [illegible] Op. [illegible]	Beethoven.
[illegible] "The Wings of Song" [illegible]	Thalberg.
Evening Song	Mendelssohn.
Overture to "La Dame Blanche," arranged for 8 hands.	Boieldieu.

THIRD ASSURANCE; LISZT.—The Western Musical Review (Indianapolis) has a letter from Leipzig, dated Oct. 25, 1867, of which the following is a specimen. The story is amusing, but so we may about the "American success."

Liszt arrived here on the 19th, and took rooms at the Hotel de Pologne. The news of his arrival spread rapidly among the students of the conservatorium, and aroused no little excitement. In the same evening a party of four or five of the American students—prompted by a wish for the romance as well as curiosity to see the famous pianist—started to find him. They traced him from place to place, until they came to the house where he was spending the evening, and it was this occasion as well as the romance and the catch a glimpse of him as he came out, but after they were endeavoring to learn positively where [illegible] in the house [illegible] they attract the attention of the host, who came to the door and inquired what they wished for. They explained that they were students from America, who were very anxious to see Liszt and were anxious to see him [illegible] the host became kindly disposed, and after a brief consultation with his wife said:

"I think I may invite you in—[illegible]—yes, I think I may"—and ushered them in to a room in the [illegible] the place every day [illegible] into a brilliantly lighted salon where was assembled a large company at the dinner. They found two young ladies playing Liszt's Faust Symphony, [illegible] arranged for two pianos while Liszt was sitting near and listening, and occasionally playing a few bars with them. Liszt was by no means displeased at the course which the young men had taken in thus visiting him without an invitation, and as they were treated to cake and wine, and besides to make them believe "as only at home" they passed a most delightful evening to the [illegible] and [illegible] listening to the playing [illegible] a wonderful artist.

Encouraged by the experience of the previous evening, one of the party (Mr. James M. Wilson, of Newport, R. I.,) called on Liszt at his rooms the next morning. His description of the affair is very laughable, and I regret that I cannot give it in full. He found Liszt on the [illegible] trying to convince an old man who came to ask an [illegible] and [illegible] ing the interview he was several [illegible] speaking in a room like so many soldiers, around each heard from Dr. Franz Brendel and other musical [illegible] very gravely and silently [illegible] permission to come. Mr. Wilson had no letter and so told solely upon American tact, [illegible] be candid, gave in Europe [illegible] he [illegible] his card with "an American" was not upon it, and he [illegible] was [illegible] for at last upon. The "[illegible]" [illegible] and he was again very kindly received. He played Chopin's E flat Polonaise which was highly complimented by Liszt, who played one piece through after he [illegible] with such remarks and suggestions as he learned and made, and honored him with an invitation to visit him in Rome.

It is the general idea in America that it is a difficult thing to gain an audience with such men as Liszt, and yet he has met an American [illegible] to extend rather than [illegible] of German [illegible] to friend. Where [illegible] on this occasion [illegible] not flatterering to artists, and it is always successful.

Upon making his way, the Americans who were [illegible] outside happened to know how he [illegible] and were [illegible] [illegible] they learned that he had not enough had a [illegible] a letter or an invitation. He says I asked the Cantata [illegible] long time to [illegible] such a course of action.

Liszt wore, when I saw him [illegible] black [illegible] [illegible] very long and [illegible] after the usual fashion for a Roman Abbé, and a broad-brimmed hat [illegible] looked rough enough to have been through a dozen campaigns. The only [illegible] of color [illegible] them [illegible] was a beautiful [illegible] rosette [illegible] [illegible] buttonhole of his coat. In person he is tall and commanding, while his large eyes peering out from under great over-arching eyebrows and his long light-colored hair, combine to give him that lion-like look which has so often been remarked.

Special Notices.

DESCRIPTIVE LIST OF THE

LATEST MUSIC,

Published by Oliver Ditson & Co.

Vocal, with Piano Accompaniment.

Nelly Wildwood. Song & Cho. *M. E. Fellx.* 30

A very [illegible] little ballad, and probably will have a great [illegible] [illegible] sequence.

Tannie Nuge. Duet. Treble & Bass. *Weber.* 30

Another acceptable contribution to "[illegible]" literature. [illegible] has a fine opportunity of proving his [illegible] before publishing, and what is good enough for his choir can hardly fail to meet with a [illegible] welcome.

I'm 96. Comic song. 35

Queer enough, and portrays the comfortable [illegible] of the old single lady to [illegible] old maid, which no one will doubt the author [illegible] to do.

High-tide. Song and Chorus. *Keller.* 30

Just in season. Have it well learned before the [illegible] storm.

The only tiny star of heaven. Ballad. *Forms.* 35

Smiles and tears. *Keller.* 30

No well, in [illegible] series of graceful songs. Put them in your programmes in home songs.

Moonlight Hour. Song. *H. A. Ford.* 35

I doubt the single city [illegible] [illegible] by moonlight and it just the song for the time. Pretty [illegible] nobody sung by some sweet voice. Rowing and [illegible] among the [illegible] [illegible] places.

The Charmer (Il Ucello) [illegible] *Mendelssohn.* 50

While we cannot say that the song fits taste in the Master words [illegible] [illegible] with anything but good music to say them. Some songs are more [illegible] than others, and [illegible] where the strings.

Tarantella. The Pensent and the Swallow. *S. D. S.* 30

A very neat and short thing, in short phrases. Has Italian and English words.

Instrumental.

Grand Duchess Galop. *Knight.* 35

" " Polka. " 35

The opera, which everybody will go to hear, furnishes melodies that easily made up into [illegible] and Mr. Knight is already with these fine arrangements.

Mabel March. *Hall.* 35

Serenade. *Aubert.* 35

Spirited and pretty marches, quite above the common character of such [illegible].

Blue Bird Waltz. *C. De Janon.* 35

A pleasing, twinkling thing.

Fairy Mazurka. *Kinkel.* 30

Baby clock. Schottische. " 30

Mr. Kinkel is among the best writers for beginners, and the [illegible] very [illegible] to [illegible] his place [illegible].

Summer Garland. Mazurka. *E. Mack.* 40

Very pleasing, and has a very pretty title page.

Chant du Zephyr. Morceau de Salon. *Jacks.* 40

Amateur Hymn. Fant. Brill. *H. Smith.* 75

For more advanced players, and skilfully arranged and [illegible].

La Belle Hélène. Repertoire. *Offenbach.* 35

La Belle Hélène is one of Offenbach's light operas and a favorite. Players will be glad to be familiar with its melodies.

Ka[illegible] Lakes. (Artist life.) Waltz. *Strauss.* 75

Full of life, and brilliant, of course.

Une Perle de Varsovie. Fant. Brill. *S. Smith.* 60

This Smith has forged many clever chains of sounds. Here [illegible] [illegible] the [illegible] We may [illegible] a [illegible] [illegible] of the polishes.

Ukraine Mazurka. *Ziblich.* 75

[illegible] of the Ukraine, and besides being good is a [illegible] [illegible].

MUSIC BY MAIL.—Music is sent by mail, the expense being two cents for every four ounces, or fraction thereof, about one cent for an ordinary piece of music. Persons at a distance will find the conveyance a saving of time and expense in obtaining supplies. Books can also be sent at double these rates.

Dwight's Journal of Music.

WHOLE No. 699 BOSTON, SATURDAY, JAN. 18, 1868. VOL. XXVII. No. 22.

For Dwight's Journal of Music.

Celtic Music.

BY W. A. D. METHVEN.

NATIONAL MUSIC: Art. III. No. 8 L. North British Review.

POPULAR MUSIC OF THE OLDEN TIME: Art. III., No. CCXLI. London Quarterly Review.

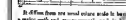
SONG MUSIC: Encyclopædia Britannica.

Article CELTAE, &c.

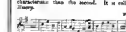
IRISH MELODIES, by Moore and Stephenson.

Whoever spends a Sabbath in the country remote from towns and great routes of travel more especially in the South, will hear a class of tunes which strike the unaccustomed ear as peculiarly wild. For the most part they are in the minor mode, and have a strange way of modulating. Yet in these curious melodies there is a certain pathos which one will seek for in vain in the more fashionable music. There is reason to believe that these strange old airs are of Celtic origin, and quite different from our common church music. It is here attempted to give some account of their peculiarities.

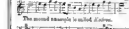
These airs seem to be naturally divided into three classes. In the first class belong those which are most widely different from our ordinary music. They are derived from this scale, which we consider the true *Celtic Minor Scale.*



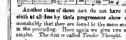
It differs from our usual minor scale in having a major sixth and minor seventh, and in being related to the major key one degree below; whereas the German minor has a minor sixth and major seventh, and is related to the major scale a minor third above. This change in the relation of the sixth and seventh, and the consequent change in modulating to the relative major, account for the peculiarly wild expression that these melodies have to Teutonic ears. We give two melodies as examples. The first is more characteristic than the second. It is called *Hurry.*



The second example is called *Kedron.*



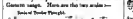
Another class of these airs do not have the sixth at all, but by their progressions show unmistakably that they are found in the same scale as the preceding. Here again we give two examples. The first is called *Tender Thought.*



In accordance with the custom, I have given this most the signature of the relative major, although the characteristic F sharp is not in the melody. The whole tenor of the melodic progression is such I think, as to indicate the relative major to be G. The second example is like unto it, and is called Solemnity.

Still another class of these airs comprises those which, although founded on the same scale tones as the preceding, bear a relation to the concert major key more in accordance with the German usage. Here are the two scales:—

Scale of Tender Thought.



Re, Mi, Fa, Sol, La, Si, Do, Re.

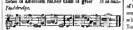
Scale of Tuckbridge.

La, Si, Do, Re, Mi, Fa, Sol, La.

Of this class we give also two examples. The first is full of the gloomy pathos we should expect to find in the music of the *Druids.* The shadows of the oak and mistletoe, and the terrible sacrifices of the old gods, are not foreign to such strains. It is called *Idumea.*

Slowly, with subdued tone.

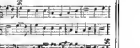
The second example has none of the sombre gloom of Idumea. It has tears, but they are tears of affection rather than of grief. It is called *Tuckbridge.*



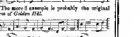
In comparing these with any Teutonic minor melodies we cannot fail to be struck with the entire absence of that effeminate quality that characterizes the Teutonic minor. Of this effeminacy the Germans have supplied them consciousness by their turn for distinguishing the minor scale; namely male, soft. The major they term *dur,* hard.

There are also Celtic melodies in the major mode. These commonly omit the fourth and seventh tones of the scale; and this has been regarded by some as a distinguishing feature, but I think, with insufficient reason. Secular melodies of Scotland and Ireland have sometimes had these tones. The following is the *Celtic Major Scale.* The small notes indicate tones commonly omitted in sacred airs, but used at pleasure in secular.

The minor third seems to be a favorite progression in Celtic music. In the major mode they attain this progression by almost invariably striking the sixth of the scale before the tonic. Two of these melodies follow. The first is called *Bloomer.*



The second example is probably the original form of *Golden Hill.*

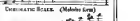


The unmistakable Scotch character of the tune will, I think, be apparent to any observer. The inversion of the rhythm in the third measure (♪ for ♪.) is a Scotch peculiarity; and throughout we seem to hear the "benignant hum of that old worthy the bagpipe" as has been humorously suggested. In the correlation of phrases these airs have the peculiarity that the last phrase is a recapitulation of the first, or something of much the same purport. In Teutonic airs, on the contrary, the correspondence is between the first and third, and second and fourth phrases.

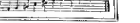
Another noticeable peculiarity is the tendency of the modulations. In this music the favorite modulations are from the major to the relative minor, or from the minor to the relative major. But in German music it is more usual to modulate into the dominant or subdominant of the prevailing key. These modulations are scarcely ever made by Celtic melodies.

There is reason to believe that these Celtic scales are identical with certain ones used by the Greeks. According to the Greek system of musical science there were three genera in music:—the Diatonic, Chromatic, and Enharmonic—and, omitting certain tones as directed by their scientific writers, their melodic scales were as follows:

DIATONIC SCALE. (Melodic form)



CHROMATIC SCALE. (Melodic form)



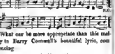
Digitized by Google

EUHARMONIC SCALE. (Melodic form).

The omitted tones were employed whenever, in the judgment of the composer, a good effect would result from their use. By inserting one of the omitted tones—indicated by the small notes—the Diatonic Scale becomes the Celtic Minor Scale in Eb. This form of the Chromatic is identical with the Celtic major scale. The Euharmonic gives us the Teutonic minor scale minus the fourth and seventh.

There is another class of tunes found in our church music which are less peculiarly Celtic in structure and spirit than those we have been citing, yet have a very perceptible infusion of the Celtic cast. Such are the Lowland tunes of the Scotch. *Windsor*, *Avon*, and *Aylesbury* are examples. Indeed I do not know of a Scotch minor melody in all our tune repertory that is unmistakably Teutonic. Somehow the German minor airs are so effeminate and depend so much upon harmonic support, that they have not been able to win their way to our people's hearts as tunes, simply. Those of these that are apparent exceptions to the sweeping charge are those whose *ethos* of the Celtic more than average Germany so ages long gone by. Some of these tunes are evidently remnants of old English carols, which in the fifteenth and sixteenth centuries, were sung by itinerant minstrels, mostly of Celtic blood. The following air is a case in point.

GOLDEN CITY.



What can be more appropriate than this melody to Barry Cornwall's beautiful lyric, commencing:

> "There is a land immortal,
> The beautiful of lands;
> Beside its ancient portal
> A silent sentry stands.
> He only can undo it,
> And open wide the door;
> And mortals who pass through it
> Are mortals never more."

Those of our readers who are familiar with Helmore's "Carols of the Sixteenth Century" will readily observe the similarity of quantities between *Golden City* and the carol "Paul at Athens"* in that book. These carols, be it remembered, were the tunes of itinerant minstrels. The only itinerants who sing such strains now-a-days are those of the white canvas. Can their nomadic life affect their musical taste?

Many of the structural peculiarities of this music may justly be referred, I think, to the fact that from time immemorial the bag-pipe seems to have been the national instrument of the Celtic race. It certainly was known to the Greeks and Romans, and we are told by Suetonius that Nero, among his various musical accomplishments, was a bag-pipe-player. The well-known peculiarity of this instrument is that one or more tones are kept sounding throughout a musical performance constituting what is called a drone. The upper tone of the drone is in unison with the lower tone of the chanter—or that part of the instrument is called which plays the melody—while the lower tone is an octave below. This constant buzzing of the tonic requires the whole melody to contain few tones not consonant with it. The Celtic scales are developed from one point of crystallization, the tonic; but Teutonic* scales crystallize around three points: the tonic, subdominant and dominant.

It does not appear that the Celts ever practised part-singing, further than for a portion of the chorus to perform a drone while others sang a melody. Like Nature's songsters, the Celts delighted to pour out their artless tuneful melodies. The more civilized and artificial Teuton on the contrary delights in the changing devices of counterpoint and the rich luxuriance of modern harmony. Between two such beautiful charmers how shall we choose?

* Query. Why not *Teu-tonic* instead of Teutonic?

* Also given in Dr. Lowell Mason's "Hallelujah."

A Contribution to the History of Oratorio.

BY EMIL BRUMBER

(Continued from page 162.)

If now we examine Schütz's four *Passions*, taken from the Gospels, and composed *a capella*, when he was in his 80th year, compositions springing from so many artistic elements inherent in the period itself or handed down by it and from the harmonic realization of these which was already taking place in the composer's mind, we cannot help confessing that it was these works which really prepared the ground on which oratorio could be raised to Bach and Handel, its last pinnacles. With the exception of the congregational part, we here find strongly marked the musical elements and the spirit characterizing Sebastian Bach's *Matthäus-Passion*. Here, as there, the separate personages introduced speaking the text of the Bible are, in opposition to the previous four-part system adopted for the whole Passion, treated as single voices, that is represented by a recitative-like or melodic solo, though the form is sounder with Schütz than with Bach. In Schütz's *Matthäus-Passion*, this solo treatment rises on one occasion even into a formal and regularly finished "Duet of the false Witnesses." As was the case in Bach, and seven times in the *Matthäus* before him the narrating Evangelist also, is musically personified. But the similarity between these two German composers, separated from each other by an entire century, is most astonishingly evident in the short "Jews' choruses," coming in with great dramatic effect and full of passionate emotion, in the *Passions according to St. Matthew* of both. The parts of these choruses, consisting of musical exclamations, or the characteristically and sharply marked tone-phrases, are, when examined in score, like each other even as far as the eye is concerned to say nothing of the musically so crouching and aggressive spirit embodied in them. In Schütz no less than in Bach, entreatingly Christ is introduced speaking: there is a wonderfully glorious and overflowing handling of the melody in the recitative, besides much more we might mention. But one great difference between them is that Schütz, who, considering also he is but may be placed side by side with Bach even as an instrumental composer, was the greatest and first operatic composer in Germany, while Bach was limited to sacred and instrumental music. Schütz was, therefore there can be no question—though the fact in no way detracts from Bach's greatness—the more varied and more objective of the two masters, and for this reason we can speak of his subsequently exerting an influence upon Handel, who, for plastic objectivity was superior to the ideal Bach. Only as we shall see later there Christian and classical element that Schütz in his Operas and Passions kept tolerably distinct were destined to be blended by Handel in our and the more kind of work, namely *Oratorio*, which, in consequence, then first rose to all the importance of a musical epic.*

Among Schütz's successors in Germany, we must distinguish Sebastiani, born at Weimar in 1622, died 1672. His Passion was probably the first in Germany that could boast of a complete instrumental accompaniment: 2 violins, 4 viols, 1 bass continuo, with organ, lutes, theorbos, and viola di gamba. We must likewise mention Johann Theile, born 1646, at Naumburg (the reader will remark that Saxony and Thuringia were still the scene of the development of this entire branch of art), died 1724.

While these two masters, who belonged principally [illegible] a bet in a German more was a national tendency as exemplified for oratorio in the retention of Luther's rendering of the text of the Gospel, a rendering as much adapted to the sentiments of Protestantism, and as the addition of a new and popular element, by the introduction of the congregational part in the form of those chorales, with which the people were all acquainted, and which they had sung for a century, we perceive oratorio at the same period in Italy becoming more and more restricted to art music properly so called, and a public previously schooled to understand it. The most musical masters in this style are Marco Marazzoli, born at Parma, in 1600, died 1662, who produced about twenty oratorios, and the great Alessandro Scarlatti born at Trapani, Sicily in 1659 died at Naples in 1725.

With the beginning of the 18th century we meet in Germany the *forerunners of Handel*; among others, Reinhard Keiser. This musician—born in a village between Weissenfels and Leipzig in 1673, died at Hamburg in 1739—rendered good service by the way to the development of opera in Germany. We possess no less than 116 works of a dramatic nature by him. He was, also, very fertile in the sphere of Oratorio, including oratorio itself and oratorio allied to it. We may mention his Christmas Cantata, his Passion as a poem by Brockes, his Passion according to the Gospel of St. Matthew, and his oratorios: *Der für die Sünde der Welt gemarterte Jesus* (*Jesus the Martyr for the Sins of the World*); *Der zum Tode verurtheilte und gekreuzigte Jesus* (*Jesus condemned to Death and crucified*), &c.—Mattheson too, born in 1681 at Hamburg, died in 1764, who wrote 24 oratorios, and Telemann, born in 1681 at Magdeburg, died in 1767 though both saw the light of the world only three years before Handel, and so were friends of his, must be counted among his forerunners.*

To prove this, we need only remind the reader that Handel did not seriously devote himself to Oratorio till he had attained the age of fifty, while most of the labors of Mattheson and Telemann in the same field are to be referred to the middle age of both, and consequently may have influenced what Handel did.

While calling these men forerunners of Handel, we would not be misunderstood. Just as little can Ben Jonson, Beaumont and Fletcher or even Marlowe when regarded from a higher point of view be termed the forerunners of Shakespeare, with whom all they have in common is merely a general likeness in the form, the persons, and the language of their pieces, a superficial connection of affinity as regards the selection and treatment of their subjects, and a

* That Schütz carefully [illegible] by the fact among other things, that [illegible] one of the greatest instrumental composers of his time [illegible]

* Among Mattheson's Oratorios there are two Passions; among those of Telemann, on the other hand, we find 12 specimens of Passion music, some in the German form, [illegible] a Resurrection of the Lord, a Resurrection [illegible] Jerusalem [illegible] and a Last Judgment.

Digitized by Google

vague kind of family resemblance, characterizing generally their time and nation. Keiser, Mattheson and Telemann did not furnish Handel with more than canvass, colors, and frames, that is, so to speak, the materials with which the great master was to work. In this instance, also, it is merely the outward habit which connects with immortal genius those men, who, however eminent in their own day, possessed only talent. With regard, however, to pregnancy of ideas, to realization and idealization of artistic form, to depth of feeling, or grandeur of sentiment their productions compared to Handel's are like copper to gold.

Before considering the position occupied by Handel whom we feel inclined to regard as the father of pure tone-poetry in the real and more restricted sense of the word, we have to say a few words concerning the place of his great contemporary Sebastian Bach, with reference to Oratorio.

Johann Sebastian Bach, who, as we all know, was born in 1685, at Eisenach, and died at Leipsic in 1750, represents the acme of all Christian sacred music, as developed from the introduction of the Gregorian *cantus planus*, about the end of the 14th century till past the beginning of the 18th, that is, the last blossom of a development of more than a thousand years. We find, therefore, in his works, the results won by the great Netherlandish, Italian, and German masters, on the Roman Catholic side, in the 15th, 16th 17th, and 18th centuries, that is to say, before, contemporaneously with and after the Reformation, in formal nature and deeply intense religious expression, and we find them combined with the evangelical and popular spirit peculiar to Protestant church music which sprang from the song and the choral, the Passion Plays and the Passion Oratorios.* It is, therefore, self-evident that the master's compositions, even as regards their form, but frequently by means, I am considering their passionate expression, his *Matthew-Passion* and his *Johannes-Passion*, the all which would make of him, must be permeated by a touch of thoroughly lyrical feeling since each, as we have already shown, was innate in all church-music. What strikes us in these is not only the outbursts of pity, pain, idealized love, or sorrow in the composer's heart, worked up by him, on contemplating the martyrdom of the Lord, the uttermost limits of feeling. We may see it as exemplifying what we have said, the, emotional, and apparently as dramatic chorus, "Sind Blitze, sind Donner verschwunden." In the *Matthew-Passion* a chorus which is, at once, has the echo of the communion in Bach's own mind, and the ideal congregation connected with him. Not looking back beyond Bach's masterpieces, we can see the connection again with a more remote period of semi-secular-religious Mysteries, which merely at present half as a more idle play and a simple manner. In an old French Mystery the Angels address to God the Father who is with the Son during the Crucifixion of his Son, the famous words "Seigneur n'en aurez-vous pas honte d'estre telement votre fils?"—We cannot, I believe, deny that the "Jews' Chorus" in the *Matthew-Passion* is characterized by thoroughly human life, but this, also, springs from a state of the composer's soul, wrought up by subjective emotion. Such was absorbed in contemplating the sufferings and the death of our Lord that the whole chain of events has become a fact immediately present to him and is, therefore, portrayed in his inward vision a plastic fullness, and with the most expressive intimations. The events on all sides merely His own salvation but that of the whole world depends, are no more events long since past, he himself is an eye-witness of them, he feels them as directly actual and true. Thus his highly wrought mode of expression appears to be no more than the other side of that religious lyricism and ecstasy which is mirrored in the devout chorales, sometimes carried to too great a pitch of painful emotion, in the treatment of the vocal parts, in the airs and duets, as even in the manner, so profoundly lyrical, in which the recitative of the narrating Evangelist is treated. If we remember, in conjunction with this, the way, characterized now, as it were, by timidity, now by growing confidence, and now again by child-like endearments, with which Bach addresses the Saviour, as he would his dearest friend, using such expressions, for instance as "Liebe süsse seele liebstes," in the conclusion of the *Matthäus-Passion*, in the chorale *Gottes Zeit* as in the cantata of that son who possessed, perhaps more inward affinity with him than any of the others, Christian Bach (1735—1782) "Ich lasse Dich nicht!" where the soprano voices exclaim so fervently "Mein Jesu!" besides answering with the whole chorus "Ich lasse Dich nicht," we must feel convinced beyond a doubt that Bach was connected only in a secondary degree with epic poetry. This is apparent moreover from the limited number of his Oratorios. Properly speaking he possessed only two, since we can scarcely include the *Christmas Cantata* among them. In these two works, also, Christ appears as the personal object of the love of Bach's soul, his friend, and rock—as the one only central point of his thoughts and feelings.

How different it is with Handel, with whom we may conclude our sketch, since he stands before us as the real founder of the musical Epic, and, in the same line—the Homer—as the model, which never has been, and probably never will be, surpassed of the whole branch of art.

The profound and characteristic difference between Bach and Handel is that Bach represents the highest point to which the development of sacred music attained under purely Christian influences only. Handel, on the other hand, is the very highest master of the style that of necessity resulted from the alliance of Christian civilization and humanity with the traditions of classical culture and views as handed down through the period of the Renaissance. If consequently Bach excels Handel in evangelical enthusiasm, even as in fervor of expression if, as a far more subjective and more passionate nature, he gives himself up to Christ as the ideally Beloved One of his soul that which say, if he deserves to be called the best in every sense where the composer steps in the foreground with his own personal feeling in Handel, on the other hand, we are first struck with that objectivity and varied power of expression which all in as easy on the most opposite subjects with equally inexhaustible plastic capability, marks the true poet when at forget at his work. In Handel we are first struck with that greatness and boldness, that glowing heroism, distinguishing alike the hero, and him who sings the hero's deeds. It was, therefore, Handel who first showed us in music as in other arts, the true interpreter in all the purity of his kind that is, freed from everything tending to restrict the work of art. The fact is the more significant because, though, as we have already remarked, Oratorio was more favorable to biblical subjects than the Epic the Oratorio was not destined to give the predominance, before the *secular* and *heroic* element took its place of sentiment more particularly subject as in the case of the whole composition. As a matter of course, a great national bard, as a hero, is all his solitary, is not conceivable without a God without moral precepts, and strict grandeur to which in the case of Handel must be added the fact that the class of subjects previously prevailing in oratorios, as well as his own feeling, caused him to find the most lofty theme and the source of all that is great in the one primitive God of the Old and New Testament. But as the very fact that he did not treat that God merely according to the *New Testament*, *so evangelically*; not, as a word merely *communally* and *subjectively*, like Sebastian Bach, but Handel's *heroic-ideal* one. For him the God of Joshua, Jephtha, Samson, and Solomon though in his oratorio the same is not according to the period and vision portrayed by Handel the New Testament God of *The Messiah*, but the national God of *Israel*, conceived entirely in the spirit of the Old Testament; a zealous God, who, by his miracles, though still more by the arms of the heroes aroused by him, chastises the Heathen the Philistines; a God who takes vengeance even unto the third and fourth generation, leading His chosen people from punishment and repentance to victory and triumph. While, however, in the composer's soul, the humanity resulting from his Christian culture is wedded to the Heroic principle, he raises the story of the Jewish heroes, as Homer raises the *Iliad*, to the Universally-Human, or the absolutely Beautiful and Sublime. In the morally elevated and pure enthusiasm of such choruses as "O mach' uns frei, von unserer Feinde Tyrannei!" in *Judas Maccabæus*, or the nobly moderated delight of victory in the triumphal song "See the conquering Hero comes," from *Joshua*, the most civilized people of the present day thinking of the struggle for their freedom, or surrounding their hero after a well-won battle, might take part.

(Conclusion next week.)

Schubert's Symphony in C.

From the Crystal Palace Programme.

The estimation in which the instrumental works of Schubert are now held in England is a remarkable instance of a sudden growth of reputation, after a long period of neglect. Twenty years ago, it is not too much to say, that, except in one or two, to the musical public of England, Schubert was known only as a writer of songs. No concert programmes, none of the numbers of the musical societies, at that time ever included a sonata, a quartet, or a trio of his. His Symphony in C major had been rejected with ridicule by the leading band of the metropolis even though presented to them by so high a judge than Mendelssohn himself—in fact, his existence as an instrumental writer was absolutely unknown to the public. Since that time however things have materially altered for the better. Schubert's Sonatas, Impromptus, Moments musicales, and other pianoforte works, are among the most favorites at our most popular concerts, and divide the honors with those of Beethoven himself. His Quartets and Trios are now constantly heard, and within the last few years his great orchestral works are beginning to force their way to that high level in the popular favor to which their great merits will doubtless fully entitle them. Of the last mentioned works the most important are his Symphonies. Of these he left behind him—in a more or less perfect state—nine, of which the following is a complete list:—

No. 1.	In D major	
" 2.	In B flat,	1815.
" 3.	In D,	1815.
" 4.	In C minor—"Tragische Sinfonie,"	—1816.
" 5.	In B flat,	1816.
" 6.	In C major	1818.
" 7.	In E,	1821.
" 8.	In B minor,	1822.
" 9.	In C major	1828—the year of his death.

Of these, all but two (Nos. 7 and 8) are complete. Of No. 8, the two first movements alone were finished. The MS. is clean and unblotted as any fair manuscript by a copyist, but with a singular gran and neatness in the writing, which marks the hand of the dear composer himself, breaks off abruptly at the will of the scherzo.

The *adagio* and *andante* were lately published and are well known to the audience of the Crystal Palace Concerts, having been performed on the 6th April and 5th October last. No. 7 exists MS. indeed, in a sketch only in a sketch. It was first heard of in the possession of Mendelssohn, who is said to have commenced orchestrating it, but it would appear that it is no longer to be found among his remains. No. 1, the work which is to be played to-day, was published at the instance of Schumann and Mendelssohn, in 1840. The remainder are still in MS. in a dusty cupboard, in the house of Dr. Schneider, a well-known amateur of Vienna, and since the writer had the honor and pleasure of examining them during a visit to that city in 1860 he was recently enabled to make through the kindness of the Directors of the Crystal Palace, who were ready to adopt any suggestion for increasing the interest and worth of the Saturday Concerts. Dr. Schneider was good enough to permit copies of Nos. 4 and 6 to be taken and it is hoped that before long an opportunity will occur of presenting some portions at least of one or both to the Crystal Palace audience, and it may be a revival. Hardly less interesting that that of Mendelssohn's *Reformation Symphony*. I take the opportunity to mention that

in the same rehearsal I was fortunate enough to discover the whole manuscripts of Schubert's music to the "Drama of Rosamunde" — which portions have been already played here — the original part-books, lying as they had probably lain since the first representations at the Theater an der Wien 1823.

The original MS. of the Grand Symphony No. 9 in C major, which is played to-day, is in the library of the Musik-Verein in Vienna, where I examined it in company with Mr. Sullivan. The volume consists of 4[illegible] pages in oblong quarto. The handwriting, like Schubert's usual autograph, is perfectly neat and distinct, except where it has been altered by the composer. The alterations are confined almost entirely to the first three movements, but in those they abound. The fact of their alteration is remarkable, because in general Schubert did not make alterations. His scores are usually very free from them. He appears to have written under the influence of a kind of immediate inspiration without rough sketches or any of the other processes to which great musicians commonly resort — as Michael Angelo is said to have hewn his statues straight from the marble, and when once written he appears as a rule, never to have returned to his work. Indeed, the rapidity with which his compositions succeeded one another is almost incredible. In the opera of Fierabras the 1st act, consisting of [illegible] large pages, [illegible] in [illegible] days, between the [illegible] and [illegible] May 1823, the 2nd act, 300 pages in [illegible] days between the [illegible] May and the [illegible] June. The last movement of this [illegible] quartett, by no means restricted in length, was finished off in the dead of a night. In these [illegible] half, the hour and minute of beginning and ending being carefully noted by Schubert himself. And as each of these compositions was no sooner completed than [illegible] a fiery musical artist [illegible] to the shore or [illegible] and it could have had no opportunity of recovering. The C major symphony, however, almost of all his symphonies, is an exception to this rule. He seems to have felt how it was to be [illegible], and gone over it and almost acted severally. [illegible] had passed since he threw off the [illegible] beautiful fragments in B minor [illegible] The interval was occupied by chamber music, operas, and vocal music of all descriptions, and now that he summoned his highest order of orchestral composition he set his ideas down. [illegible] only one alone, namely the Song of the Sours. It was composed in March and on the 19th November he was no longer alive. What is more proven than its [illegible] its noble sentiments to the amazingly careful and authentic and correct [illegible] the first three movements were [illegible] — the lovely opening phrase for the horns which forms the theme of the introduction has been [illegible] subject of the allegro — and [illegible] a considerable part of the movement was completed, so that the correction had to be made over and over again. In the andante there are many alterations of minute moment but the most remarkable of all is in the adagio [illegible] the [illegible] a beautiful and [illegible] effect is produced by the sudden introduction of a new melody which after being played by the flute in the key of C, [illegible] by the [illegible] and first violin in C minor, a change which [illegible] [illegible] the whole of this passage [illegible] [illegible] between the [illegible] of the [illegible] previously written. The Finale shows a [illegible] from corrections; the hand of the composer seems to [illegible] carried him in [illegible] a [illegible] of the glorious music itself.

It is impossible in the limits of a concert programme to give any description or analysis of the [illegible] work. Nor is it less difficult to single out any part of so splendid a work as this Symphony for especial notice, where all parts [illegible] as the full of beauty and grandeur. But if a writer may be allowed to mention that which affects him most, he would mention the opening and the finale, and perhaps [illegible] the [illegible] the movement. There is something inexpressibly magical in the soft opening phrase for the horns alone, with its [illegible] of the strings to its close. In the slow movement there is a wonderfully touching passage where the horn seems to [illegible] note after note, and [illegible] the orchestra is all hushed and still, as if an angel had descended into the room and were [illegible] among the instruments. But should we not [illegible] others, they are all eclipsed by the finale, which is one of the most glorious, if not the most glorious movement in the whole realm of music. It is one [illegible] of impetuous passion from beginning to end, with a rhythm so strongly marked that it is impossible to resist it [illegible].

Nothing is [illegible] of Schubert's [illegible] of his [illegible] in this movement as what pictures to [illegible]

(if any) be had in his mind. [illegible] sentiment of the writer which [illegible] somewhat fanciful and [illegible] (and [illegible] after all) may perhaps be pardoned in [illegible] the [illegible]. According to this legend, then, the finale represents the story of Phaeton and the Horses of the Sun. It opens with a [illegible] of the wood and [illegible] the very [illegible] and [illegible] interview between [illegible] Phaeton [illegible]. It is equally great. Phaeton [illegible] the chariot and takes [illegible] round with the reins. Then off they go the team pulling hard, as horses of the sun should pull. Once or twice he manages to arrest their pace, but only [illegible] and they soon resume their furious course. Then comes a passage describing their [illegible], which conveys to perfection the feeling of the wavering and [illegible] down to the [illegible]. After this, the second [illegible] and [illegible] Phaeton [illegible]. The sky is dying and the hill [illegible] begin to blaze from the sun. The [illegible] and together and begin to [illegible] At last [illegible] the [illegible] youth can no longer control them, and the steeds [illegible] with the [illegible] of their [illegible] and [illegible] into the waters of the Adriatic. — So far the legend which need not [illegible] repeat with [illegible] Phaeton or no Phaeton all [illegible] allow that the finale is a perfect marvel of spirit and vigorously [illegible] to be the [illegible] of [illegible].

Vocal Music.

[From "The Voice in Singing," from the German of Emma Seiler.]

It is a matter of complaint among all persons of good taste who take an intelligent interest in art, and especially in music, that the singers are becoming more and more rare [illegible] formerly [illegible] [illegible] [illegible] lack of [illegible] the [illegible]. The [illegible] all [illegible] without reason, when we [illegible] in [illegible] and [illegible] of [illegible] [illegible] very [illegible] [illegible] the last century and come down to the present. The [illegible] shows us plainly that the art of singing has descended from its former high estate, and is now in a condition of decline. When we consider what is said in the [illegible] works of [illegible] Burney, Kiesewetter, Brendel and others, and compare it with our present poverty in good voices and skilful singers, we are forced to [illegible] of the voices that [illegible] the [illegible] of [illegible] as well as [illegible] the [illegible] of singers — male and female — appearing at the same time.

* * * It appears that far greater demands were made upon singers than than nowadays. At least, history celebrates, together with the great men [illegible] of the [illegible], the unsurpassed beauty of their singing, the noble tone, the thoroughly cultivated [illegible] by which they showed themselves [illegible], and produced upon their hearers an effect of [illegible].

On the other hand, how sad is the condition of vocal art in our own time. How few artists by cultivated voices are there! And the best that there are, [illegible] they are used up and [illegible]. Among [illegible] and more recently Tichatschek, are exceptions to be made.

Mediocre talent is now often sought, and rewarded far beyond its desert. One is often tempted to think that the public at large has [illegible] a [illegible] capacity of judgment when he [illegible] the reputation of one of [illegible]. Let a singer, male or female, only [illegible] the [illegible] [illegible] [illegible] [illegible] [illegible], [illegible] than [illegible] and [illegible] [illegible] is [illegible] out of place, [illegible] the [illegible] [illegible] and [illegible] [illegible] [illegible] [illegible] the [illegible] [illegible]. In fact, we [illegible] [illegible] that [illegible] no [illegible] [illegible] comment. Let the personal appearance of the [illegible] be handsome and prepossessing, [illegible] [illegible] [illegible] about [illegible] a [illegible] of [illegible]. The [illegible] of the art of singing [illegible] to the [illegible] of good voices and [illegible] of voices is [illegible] [illegible] [illegible] [illegible] [illegible]. To [illegible] it appears as the [illegible] consequence of [illegible] [illegible] and [illegible] the art of singing [illegible] [illegible] [illegible] [illegible] developed [illegible] [illegible] its [illegible] of perfection.

* * * The art of a [illegible] in [illegible] of the seventeenth century in [illegible] [illegible] [illegible] and [illegible] more and more by [illegible] of the opera, [illegible], the [illegible] [illegible] [illegible] [illegible] [illegible] at

the composition. This rendered necessary to the singer the most thorough aesthetic culture, going hand in hand with the culture of the vocal organ. For only thus could he succeed in acting upon the souls of his hearers, in moving them and carrying them along with him in the emotions of [illegible] the [illegible] [illegible] all [illegible] ruled. The dramatic [illegible] [illegible] [illegible] [illegible] [illegible] the [illegible] is still [illegible] for the [illegible] [illegible] [illegible] conception of the music. [illegible], [illegible] [illegible] [illegible] [illegible] [illegible] of the [illegible] of the voice (Tonbildung) and to the [illegible] of [illegible] of our modern [illegible] [illegible] in the art of singing, [illegible] [illegible] [illegible] [illegible] element — the decline of this art [illegible] in part to be [illegible]. [illegible] [illegible] that [illegible] the [illegible] of those [illegible] singing masters [illegible] and [illegible] have [illegible] more and more [illegible] [illegible] of the present day [illegible] [illegible] [illegible] what is [illegible] by them. This is [illegible] the beautiful tone of voice (Tonansatz) which must be considered the foundation and first [illegible] of fine singing, is more and more [illegible] [illegible] male and female, and [illegible] [illegible] importance to [illegible] perfect form to the creations of the sculptor.

But the [illegible] [illegible] technical education of the earlier singers [illegible] of [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] in order to [illegible] [illegible] and [illegible]. The applause of the [illegible] [illegible] such [illegible] to become the fashion among artists. The [illegible] [illegible] [illegible] to [illegible] [illegible] [illegible] [illegible] [illegible] them [illegible]. By the [illegible] [illegible] of [illegible] [illegible] [illegible] [illegible] a [illegible] [illegible] into the hands of [illegible] singers, who [illegible] [illegible] the female voice. In accordance with their own [illegible] which could not be otherwise than [illegible] the [illegible] existing [illegible] [illegible] [illegible] [illegible] the difference between the male and female [illegible] of [illegible]. As, in our [illegible], people are [illegible] to [illegible] that they know all about [illegible] and [illegible] [illegible] undertake anything, [illegible] [illegible] singing is generally [illegible] [illegible], [illegible] [illegible] [illegible] by many persons [illegible] [illegible] [illegible] the [illegible] [illegible] [illegible] thorough acquaintance with the organs of singing, what comprehensive knowledge of all the [illegible] of [illegible] and what aesthetic and general culture, the teaching of singing requires. Very few persons [illegible] clearly understand what is meant by the education of a voice, and [illegible] what qualifications [illegible] and [illegible] should be [illegible]. The [illegible], for instance, is very [illegible] [illegible] every musician, whatever may be the branch of music to which he is devoted, and especially every singer, is qualified to give instruction in singing. As [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] such is the wide diffusion and popularity of music beyond all the other arts, that the want of a [illegible] [illegible] and [illegible] [illegible] of a recognized sound method of [illegible] becomes more and more urgent, and although we have in these times distinguished singers, male and female, as well as skilful teachers, yet the number is very small and by no means equal to the demand.

[illegible] every evil as soon as it is felt to be such, so is [illegible] the [illegible] [illegible] removal, already in various [illegible] attempts are making in the department of the [illegible] of singing, to restore it as perfectly as possible to its former [illegible] [illegible] and if possible to a [illegible] [illegible] higher condition. It was natural that the attempt should first of all be made to revive the old Italian method of instruction, and that [illegible] strict adherence to [illegible] [illegible] [illegible] [illegible] [illegible] down to us [illegible] we should [illegible] [illegible] [illegible] [illegible] and [illegible] [illegible] [illegible] the [illegible] [illegible] [illegible] vocal music was [illegible] [illegible] [illegible] [illegible]. Without considering [illegible] [illegible] [illegible] [illegible] any [illegible] — and [illegible] [illegible] [illegible] — [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] that any [illegible] [illegible] [illegible] anything [illegible] know how to educate a voice. Thus many [illegible] of Italians have become popular teachers in other countries.

The old Italian method of instruction, in which vocal music owed its high condition [illegible] [illegible] [illegible] [illegible] [illegible] old singing masters taught only according to a sure and [illegible] feeling for the beautiful, [illegible] by their faculty of [illegible] observation, which enabled them to do [illegible] of what belongs to a sure [illegible]. Their [illegible] [illegible] by [illegible] [illegible] [illegible] [illegible] from [illegible] [illegible] [illegible] without [illegible] [illegible] [illegible] [illegible]. But after the true and natural way has once been forsaken, and for so long a period only [illegible] [illegible] and [illegible] [illegible] have been heard and taught, [illegible] almost impossible by [illegible] [illegible] to [illegible] [illegible] old and proper method of teaching. With our higher degree of culture, men and things have greatly changed. [illegible] [illegible] [illegible] longer [illegible] [illegible] and content to [illegible] [illegible] the true within the [illegible] of scientific principles.

[illegible] [illegible] has already done much to [illegible] the

formation of musical forms [illegible] art. Mathematics and physics have established the principal laws of sound and the processes of [illegible] in accordance with which our musical instruments are now constructed. Philosophical inquiries have succeeded also in discovering the eternal and unchangeable laws of the art upon which the musical influences of melody, harmony and rhythm depend, and in thus giving to composition [illegible] and forms [illegible] which no one can now [illegible]. And more recently Professor Helmholtz, in his great work, "Die Lehre von den Tonempfindungen," has given to organs of all kinds a scientific ground and basis. But for the science of the human voice, in singing science has as yet furnished only a few lights. The well known experiments of Johannes Müller upon the larynx give us all that was known, until very recently, respecting the functions of the organs of singing. Many singing masters have sought to found their methods of instruction upon these discoveries [illegible] at the same time putting forth the boldest [illegible] in regard to the functions of the organs of singing in the living subject. But they have thus [illegible] than these modern men, so [illegible] reference to the formation of the voice [illegible] the [illegible] of their pupils, and for the rest let them sing as they please.

These partial treatments of science, and the unfortunate results of its application, have injured the art of singing more than benefited it, and created a prejudice against all scientific investigations in this quarter among the most distinguished artists and teachers as well as among those who take an intelligent interest in the department of music. It is a pretty common opinion that science has nothing to do with the improvement of voice and nothing for the culture and preservation of the voice in singing. And the belief all regarding science and art as opposed to each other renders it extremely difficult [illegible] a hearing for the results of thorough scientific inquiry in this direction.

Science itself admits that it can neither create artistic talent nor supply the place of it, but only furnish [illegible] aids. Besides, with the whole vast nature of music, no forms of thought [illegible] have anything to do. It has [illegible] Through [illegible] of sound, the expression of emotions as they rise in the human soul with respect themselves [illegible] It is [illegible] and [illegible] and [illegible] the [illegible] of the tone. It speaks directly to our consciousness. At [illegible] in every human being, and is enabled to form for itself a [illegible] the [illegible] of [illegible] deep in human nature. The [illegible] shows that festivals with songs as the expression of their devotion [illegible] and nations of [illegible]. [illegible] the [illegible] as the [illegible] of their poetry and regarded it as the chief aid in the culture of the mind.

But together with its purely internal character as its [illegible] and formal side, for it can act [illegible] to the æsthetic feeling, and to [illegible] this feeling [illegible] the right feeling, so it [illegible] he understands how to read and [illegible].

Everything [illegible] it is to be made [illegible] to the perceptions of others, requires a form which [illegible] material, as well as instruments, may be more or less perfect, [illegible] which all that [illegible] the sphere of our perceptions, [illegible] To discover and establish the natural laws which form the basis of all our forms of art is the office of science; to fashion and [illegible] these forms and [illegible] the task of art. In singing, the [illegible] in tones [illegible] and [illegible] for the expression of every [illegible] of feeling. To set forth the natural laws by which these tones are produced is the business of physiology and physics.

This is then not only no useless [illegible] to the art of singing, but a physiological and a physical [illegible], a [illegible] exact knowledge, appreciation, observance, and study of which [illegible] should be observed and [illegible] as [illegible] of [illegible] possible.

In the physiological [illegible] vocal art we have to do with the [illegible] and strength of the organ of singing in the act of uttering sound, and under the [illegible] of sound [illegible] take place in certain tones (the [illegible] being transcended).

The physical [illegible] comprehends the [illegible] and control of the air flowing in vibrations of sound from the lungs through the trachea, and the position of the [illegible] glands and parts of the mouth which serve as a sounding-board to the voice.

But the evidence of vocal art, and the spectral [illegible] of the form [illegible] the seventh, comprise the whole domain of [illegible] and poetic beauty.

Musical Correspondence

NEW YORK, JAN. [illegible]—The [illegible] of Mason and Thomas's concerts of chamber music (for the present season) took place in Irving Hall on Saturday evening, Jan. [illegible] The artists were Theo. Thomas, 1st violin; Mosenthal, 2d; Matzka, 1st viola; [illegible] Bergner, 'cello; and S. B. Mills, piano. I subjoin the programme:—

[illegible] string	Mozart
Sonata A, op. 47, piano and violin	Beethoven
Quartet, [illegible] string (posthumous)	Schubert

Curiously an attractive array. The Quintet was well and [illegible] played [illegible] I need scarcely [illegible] [illegible] I may particularize the Adagio, which was played with sweet strength and [illegible] effect. The sprightly Finale in G major has the genuine, fresh [illegible] Mozartean inspiration.

Mr. Mills made his first appearance in public, [illegible] his return from Europe in the famous "Kreutzer" Sonata. He was warmly greeted and created a favorable impression by his performance of his portion of that work. There seemed, [illegible] however a [illegible] want of clearness and crispness in certain passages in the first movement, as also (less noticeably) in the Finale. I have heard this Sonata played by Arabella Goddard and Joachim and the performance seemed [illegible] perfect.

Mr. Thomas played superbly. We have gradually become so accustomed to that gentleman's [illegible] [illegible] anything which he undertakes, that we sometimes overlook the fact that he is one of our finest violinists. His performance will not compare unfavorably with that of Joachim in the [illegible] In [illegible] he deserves the greater credit for acquitting himself so well, because, just in the middle of the first movement, one of his violin strings snapped and an interruption and delay of some minutes was thereby occasioned. Such an accident [illegible] of course [illegible] and [illegible] Mr. T.'s coolness and [illegible] were notable.

The Schubert Quartet was given with much élan. The most interesting movements are the Andante ("Song of Death") and the Finale; the latter is the [illegible] most fanciful and most fascinating thing which one can imagine [illegible] To describe the Andante is simply to [illegible] it cannot be described. It suggests—in some [illegible] way—Bürger's "Lenore."

The audience was not large—three, or perhaps, two hundred people present—and the hall was uncomfortably chilly. The concert was [illegible] long owing to Mr. Thomas's violin accident and to the fact that the [illegible] did not commence until quarter after eight.

Great credit is due to these faithful and unfaltering artists for their earnest endeavors to advance the standard of Art in our city.

NEW YORK, JAN. 13.—Mr. Thomas's 3d Symphony Soirée was given on Saturday evening, Jan. 11 at Steinway Hall. Mr. Mills was the solo performer and the programme was as follows:

8th Symphony, op. 93	Beethoven.
Lieder [illegible] "und Frühlingsnacht."	Schumann.
Mme. Dalgh.	
[illegible] and Rondo, [illegible]	Chopin.
[illegible]	
[illegible]	Liszt.
Lieder "[illegible]" and "Cupido"	Schubert.
Fest-Ouverture, (posthumous)	Mendelssohn.
Overture to "Genoveva," op. 81	Schumann.

The 8th Symphony with its Hayden [?] Allegretto and vivacious Finale is perhaps somewhat [illegible] and [illegible] in the [illegible] of the noble series of symphonic works which have so justly established the undying fame of Beethoven. The orchestra was particularly excellent in those rapid transitions from fortissimo to pianissimo, which are so characteristic of the [illegible] movement: the [illegible] crescendo passages in the latter were admirably [illegible].

The Schumann and Schubert Lieder were robbed by the coarse and slovenly manner in which they were sung by a new aspirant for public favor, Mme. Dalgh. It was evident that she had not the slightest conception of the significance of passages which [illegible] and overflows the "Ich grolle nicht." Farther [illegible] [illegible] the effect was terribly harrowing.

Liszt's so-called Poem was what [illegible] the usual sort: the usual waiting for the appearance of an idea, the usual agonizing suspense, the usual rapid changes of key and the usual want of form, [illegible] or purpose. It seemed as if some member of the orchestra, whose province it might be to make prominent some theme or melody, had been unable to make his appearance, and that the "Poem" had been [illegible] without him—in other words, Hamlet with the role of Hamlet omitted.

Refreshing and cheering, after this "Liszt" performance, came the Genoveva Overture, which is the genuine, prophetic, future music. Something for which a thorough and loving appreciation shall yet come.

Mr. Mills played the heavenly Romance (from the Chopin Concerto) delightfully; he wove the [illegible] of touch and tenderness of feeling that is that exquisitely romantic music. The Rondo was given with the crisp strong manipulation which constitutes one of the marked features of his artistic excellence. The Franz Schumann [illegible] second [illegible]—a most attractive composition and most artistically rendered—[illegible] a hearty double encore as is [illegible] To this Mr. Mills responded, in the first instance, by simply bowing, and in the second upon the renewal of the applause, by playing a charming Étude in C sharp minor by Chopin.

The audience was large and really appreciative. There seemed to be a very general and kindly satisfaction manifested in the substitution of Mr. Mills, as soloist, for Mr. De Meyer who had been announced to appear at this Soirée.

NEW YORK, JAN. 13.—On the evening of the 8th inst. Mr. A. Dossert began a series of his "Grand Concerts (Sacred-grand)" at Steinway Hall with the following programme:—

Andante and Allegro, Offertory in E major, for the Organ.	L. Dossert.
Mr. E. Dossert.	
"Ich liebe Dich"	Händel.
H. Colburn.	
Quartet, [illegible] op. [illegible] strings	Cell [illegible]
[illegible]	
[illegible]	
Grand Valse of th[illegible]	A. Thomas.
Mme. E. Dalgh.	
[illegible] Wagner [illegible]	Liszt.
Mr. Jules Topp.	
Andante [illegible] Violin.	Ferd. David.
Mr. L. Heyland.	
[illegible] No. 1 Op. 36, [illegible]	F. Mendelssohn.
[illegible]	
Mme. E. Dalgh and H. Colburn.	
Grand [illegible]	Liszt.
Mr. Jules Topp.	
[illegible] for the Organ	L. Dossert.

The unique feature of this enterprise consists in the fact that in each concert two string Quartets are to be performed, with, of course, the usual amount of trash to float them.

When we consider the paucity, nowhere in New York of late [illegible] and cultivated listeners, we hardly feel disposed to blame Mr. Dossert for treating the public to a conglomeration so anomalous as the above list, in which the beautiful F minor Quartet "shines like a rich jewel in an Ethiop's ear."

And even [illegible] this beautiful work, so bright with Mendelssohn's own peculiar charm, with its wavering lights and shadows delicately blended—[illegible] was almost murdered outright by [illegible]

Digitized by Google

playing; but it was only in the passage marked [illegible] that the violins and 'cellos [illegible] of that [illegible] and [illegible] of design which is the charm of quartet playing.

The other Quartet is [illegible] enough in its construction, but weak and [illegible], untouched by what somebody calls "the Promethean fire of genius."

Mr. Dresel's organ [illegible] were decidedly French [illegible] but were well played.

We refer [illegible] to the [illegible] of the "Flying Dutchman" and [illegible] of the past [illegible] in the spirit of [illegible], we may as well ask why it is that Mr. Trapp [illegible] his cleverness, devotes her really fine talents to the thankless performance of Liszt's rambling and [illegible] pianoforte pieces which, whatever merits they may be said to possess, are certainly most [illegible] distracting.

The other solo performances were not remarkable.

The next concert [illegible] will take place on the Fifth inst. when Haydn's Quartet in G major op. 76 and Beethoven's E flat major Quartet, op. 74, will be given.

Dwight's Journal of Music.

BOSTON, JAN. 18, 1868.

Music in Boston.

The only musical events of consequence during the past fortnight have been the revival of two of the old standard series of Concerts: those of the Mendelssohn Quintette Club and the Orchestral Union; and a Symphony Concert.

The MENDELSSOHN QUINTETTE CLUB, now composed of Messrs. WM. SCHULTZE, CARL MEISEL, THOMAS RYAN, EDWARD HEINDL (a [illegible] and most admirable flutist, whom he [illegible] in the second viola), and WULF FRIES, have entered upon their nineteenth season of classical Chamber Concerts, giving the first of the series of four at Chickering's Hall, on Tuesday evening, Jan. 7, to a large, attentive and eager audience. This was the programme:

Quintet in B flat, op. [illegible]	Mozart.
Sonata for Pianoforte [illegible]	Beethoven.
Miss [illegible] and [illegible]	
"Gesang Scene," Violin Concerto [illegible]	Louis Spohr.
Arranged for Piano by [illegible]	
[illegible]	
[illegible] Song without words [illegible]	Mendelssohn.
[illegible]	Chopin.
[illegible]	
Grand Quartet, in C sharp minor, op. 131	Beethoven.

The Mozart piece is not found among his Quintets proper, nor [illegible] number. Most of it sounded like a very early work, simple, naïve, rather antique in cut, but with the charm of the young Mozart melody and clearness. Only we could not help fancying that the Finale may have been added at a later period on account of the [illegible] of [illegible] with the quick bright Allegro. Mozart's biographer [illegible] this [illegible] our memory is not mistaken, [illegible] Quintet of Beethoven [illegible] the same [illegible] of the classic [illegible] works in that form; what would he say to this? After [illegible] through Köchel's huge thematic Catalogue of Mozart, we discover the Quintet in its original shape of a Divertimento for 2 violins, viola, bass and 2 horns, composed in 1772 when Mozart was about 16 years old. The famous G minor Quintet [illegible] of the tribe was written [illegible] years later. Was not all the Divertimento [illegible] it into a [illegible] respectable Quintet for strings alone we do not know; it was so published by André of Offenbach, as Op. 68. It was on the whole well enjoyed, but that [illegible] smoothness of the rendering was sometimes marred by high notes a little harsh and not quite [illegible].

The well-known Beethoven Sonata Duo in F suffered somewhat from the embarrassment of the young pianist, whose debut it was, who evidently failed to reach the hall in season and had to play her part in anything but a cool and self-possessed condition. This made her touch [illegible] and heavy, though she gave evidence of good clear, honest execution. There was an [illegible] about her [illegible] and careful rendering, and though we hardly think that Miss [illegible] is yet prepared to shine among such pianists as our concert rooms can boast, we have no doubt she will fill a useful sphere in some large more-loving town both as teacher and as concert artist. For she is earnest, modest, well-taught and engaging in manner and appearance. The Mendelssohn *Lied* (the "Duet") was taken too slow; her best success was with the Chopin *Impromptu*.

Spohr's "*Gesang Scene*," often called *Scena Cantante* or the "Dramatic Concerto," is a capital violin piece,—perhaps the most interesting of all his music for that subtle, searching instrument, and in that sense it has no [illegible]. But the [illegible] about a [illegible] piece of it for the flute is, that the accompanying instruments (quartet of strings in this case) are so much more searching and expressive than [illegible]. A flute however well played, (and Mr. Heindl did it marvellously well, as a [illegible] of breath, an [illegible] of [illegible] apparent) must sound tame and dull in contrast.

The great thing of the evening, that "posthumous" Quartet of Beethoven, was unspeakably interesting for earnest music-lovers and students to follow.

ORCHESTRAL UNION. The first Wednesday Afternoon Concert occurred this week. The day was snowy and the audience not so large as the music deserved, which was indeed excellent. The orchestra, of about 30 instruments, [illegible] led by CARL ZERRAHN. The programme included the fine Concert Overture in A by Julius Rietz, which only improves upon acquaintance, and the second Symphony in D of Beethoven, which gave great delight. The lighter pieces were a very pretty new Strauss Waltz ("Fairy Tales") [illegible] arranged Duet from William Tell, "*Frühlings Erwachen*" (Spring's awakening), by C. E. Bach; and "*Rund du Lara* [illegible]" by [illegible].

The SYMPHONY CONCERT of Thursday, one, for the first part two very [illegible] Overtures [illegible] the [illegible] by Schubert, and the *Ruy Blas* by Mendelssohn; and between the two [illegible] Piano Concerto of Beethoven, in G, played by B. J. LANG. Part II was filled by the [illegible] Symphony in C, about which there has been [illegible] something [illegible] from Mr. Manns' Crystal Palace programmes in London; only a fig for the [illegible] at the end!

"La Grande Duchesse," &c. &c.

"[illegible] when [illegible] the [illegible] of the French we must be heartily funny [illegible] against [illegible] —Lord [illegible].

"In Offenbach's [illegible] Duchesse [illegible] which [illegible] have been [illegible] the Opera Comique, where the greatest masterpieces by Grétry, Boieldieu, Hérold, Meyerbeer, Auber, &c., have been performed, and that such music is only pleasant to hear once in [illegible]."—*Letter from Paris.*

"What [illegible] the *Journal of Music* [illegible] of the great musical event of the past week."—*Boston Evening Transcript, Jan. 8.*

So much the worse for the "great event" (arrival of the Duchess) — [illegible] a fair inference. So much the worse for the *Journal of Music* [illegible] what the *Transcript* [illegible]. Perhaps it will be as much the worse for the *Transcript* before we get through. Our smart [illegible] neighbor, which on the whole we think [illegible] of its propensity to fling [illegible] —mostly [illegible] because altogether vague and [illegible] of nothing —and [illegible] thought it would the whole [illegible] them. Therefore, had we [illegible] Daily with [illegible] daily column of "brief jottings," it had been easy to fling back [illegible]. No mention? Why? Because the person who appears to edit the "Trans." with such wonderful [illegible] we might say identity in all the newspapers [illegible] of the *Journal of Music*. The close agreement [illegible] witnesses is fatal to their testimony. Because of the selection of our [illegible] under the obligation [illegible] of Mr. Bateman or any [illegible] impresario, we write about what interests us, and what we think should interest the friends of Art [illegible] in an artistic, not a business point of view. Frankly, our first conviction after seeing the "Grand Duchess" was that we [illegible] the better, especially since all the papers had already said too much. Such a manifest attempt to write a thing into notice and forestall public opinion, such exaggeration of all the facts as there has been in this case we have very seldom seen. A thing entirely trivial has had more fuss made about it by the Press than if it were one of the grandest masterworks of Art. In fact, though but [illegible] (and what [illegible] extravaganza does not?) has been proclaimed as a grand triumph, the conquest of [illegible] by a new kind of a musical genius, whom we are all henceforth to hug to our hearts and forget that there was any genius in melody a Mozart or Rossini! Really good things do not conquer [illegible] in this sudden way,—at all events they do not so command the instant unctuous allegiance of the Press.

But we will give our reasons for not joining in this glorification of the Duchess with which all the newspapers are ringing.

1. We deny that its arrival is a "great musical event." Musically the thing is of the smallest worth. The music is commonplace, nothing often [illegible] of a grade hardly above negro minstrelsy. In the rest of its melodies, in a certain piquant accent, it is very French; but a German has only [illegible] in any musically creative sense it is not; there are more [illegible] musical ideas, more delicious [illegible] in any five minutes of "The Barber" than in the whole of it. It is full of tunes, they say: tunes [illegible] one that are sure to be whistled in all the streets, and ground out on the hand-organs. True; and because they are sufficiently vulgar and [illegible] [illegible] like flies and mosquitoes in the dog-days would we [illegible] them! The great favorite of the new papers, the [illegible] "Sabre de mon père" is positively flat [illegible] for a [illegible]. These things are of the very essence of clap-trap. Even what has such things all [illegible] originated? The [illegible] and we say [illegible] so much an "Overture"! The whole charm consists in the fact that the music (like the play) is often [illegible], and always very light. But musically considered by itself [illegible] more than the [illegible] of a Quadrille Band; the more accompanying instruments, and [illegible]

[illegible] by Google

while you watch the play about as much as that does while you watch the dancers in a ball-room. Stripped of costume and stage show who would sit through this music in a concert? Worst of all is that the music nearly lost its music: the music never for a moment forgets itself enough to have some heart in it as Mozart's always does even in the most comical situations, thereby idealizing all manner [illegible] which it is the very nature and business of music to do. This is music bastardized, as far as possible from naive in its simplicity, totally devoid of identity as poetry. It lends itself to the purpose of broad farce with the same pretence [illegible], having nothing on its own account to say, but merely to [illegible] the play along and lift its feet as in a ballet.

The cleverness of Offenbach consists in the ready knack he has for turning off light, empty melodies to fit the funny nonsense on the stage and to contrive odd surprises [illegible] in the voices and the orchestra to make it more laughable. Now and then, to be sure, you detect an allusion to other composers, burlesque imitations, however, of airs among them of *music*—but not nearly so many as so happy as the active fancies of our newspaper critics would persuade us. Perhaps the frequent instances of the sort is the scene of the *Duchess* as one at the beginning of the third act contains in the performance here. It is a palpable allusion both to the "*bénédiction des poignards*" in the Huguenots, and no more other things. It is where the conspirators suddenly change the tempo of their dark [illegible] music which has the gentlemen are brought in and yield before them and they all go in sharpening their swords, the orchestra touching an allusion note at every mention of sharp points.

Thus there is anything like "musical wit" in the work we fail to see, and we do not deny that there can be such a thing as musical wit; we find it in Rossini's "Barber." In a way a comic opera, and holds it to be very enjoyable; but here there is nothing [illegible] or long enough to suggest it: it is burlesque extravaganza.

But why all this stir? Who ever heard before of Offenbach as taking a [illegible] among the musical composers? Surely [illegible] with musicians, he [illegible] musical world as such he [illegible] such reputation and is hardly mentioned. The Opera Comique of Paris, the Opera Buffa of the [illegible] have called out the finest powers of musical [illegible]. But this thing is no opera comique, as some might suppose innocently [illegible] the Opera Comique in Paris, as shows how though in their way laughable and [illegible] as buffooneries of Offenbach. Just now to be sure, for the first time, he has written something for that theatre in *Robinson Crusoe* and we are told a fairly general [illegible] it is received as a [illegible] of a piece which believes but leaves a better character. Perhaps the [illegible] of the Bouffes a company, opened in Paris, in the same direction the Duchess "conquers Boston."

2. But what is this *Bouffes Parisiens*, whose advent raises such a panic in our newspapers and to which crowds and reporters (by [illegible] of [illegible] the Bostonians) are so eager to pledge the unconditional surrender and allegiance of Boston? Always a name is at least questionable respectability, what we have stated as its very low theatre, its first forms of the Offenbach Muse as well as her later haunts the *Variétés* [illegible] has been devoted to the sports of broad farce and burlesque which, even without music and in spite of [illegible] always finds plenty of admirers, but which under the floating, sparkling guise of gay and graceful although very common music and all the pantomime of stage [illegible] from winking or unconquering women [illegible] tolerate [illegible], *double entendres*, to low appetites, which are palpable enough to the practiced imagination as of those for whom they are intended. In a word, such theatres exist here to pander [illegible] of the most *blasé* [illegible] of the great wicked City of Paris. It is eminently Parisian, but its character also is a [illegible] rites. Offenbach presented himself with just the gift for [illegible] music to this vulgar business [illegible] for writing which turns a sheer medley of musical [illegible] a kind of musical *argot* to go with the scene thing.

At any rate the *Bouffes* and Offenbach have ever been the specialty of certain minor theatres; and though they have their cult all over Europe we never [illegible] in any principal or royal opera house. Then a Berlin, where we were [illegible] half bored by the "*Orphée aux Enfers*," it was at the little Friedrich-Wilhelmstadt theatre, and not at the Royal Opera house nor the Victoria where such things could not possibly have gained admission. On what little could they gain at the Opera Comique in Paris,—until now. Many here no less but the *Bouffes* [illegible] brighter more extravagant and funny sort of *Commedia*, but they are not for a moment to be confounded with that. They ask to pass as [illegible] *dignity* of comic opera, they are coarse, *de pro forma* in their entire conception, both of plot and character and music they are full of coarse [illegible], which is the serious part of them and the music they [illegible] in Paris is [illegible] far modest eyes, but is not so long as all to enliven, [illegible] and lift the burlesque up.

The extravagance of the Grand Duchess, therefore, [illegible] far from [illegible] respectable. And, strange to say, the very thing which is the attraction in our "*Academies of Music*" is most apt amidst in it, completely the curtain to be raised after it has once charmed [illegible] upon a spectacle the [illegible] have ever seen upon the stage at least in the impersonation of a woman and [illegible] [illegible] the [illegible] of the [illegible] *Cancan*. The very word is Parisian [illegible] to ears polite. This scene itself peculiar to low theatres, so legally prohibited and has to look out for the vigilant eyes of the police. Indeed, it was once report he says it is associated with whatever have a [illegible] and dissolute in [illegible] of Paris [illegible]. We are credibly informed that on the fête-day of *Napoleon*, 15th of August, license to perform the *Duchess* was asked and refused by the Emperor, on the ground that it was not a thing fit for his dear children to be entertained with on that day—No doubt all have it has [illegible] signed from here, but the imported article is bad enough.

3. We must also charge the newspapers with most extravagantly overrating the success and triumph of [illegible] in Boston; as if "Boston" had been unconditionally "conquered," because many people were delighted with the fun and the [illegible] of the [illegible] from. Such statements, too, as that a better [illegible] once more and [illegible], and had [illegible] more and more enjoyable, must be taken with a large grain of salt. One never would suspect it from the newspapers, but we put our take express there of the opinion here and of [illegible] and disgust are very [illegible]. [illegible] a good of the audience of the [illegible], and [illegible] themselves as far having had the patience to sit through it in the hope of finding something [illegible] who gave their [illegible] and found entertainment [illegible] the [illegible] of the more [illegible] on the part of the [illegible] we must admit [illegible] hundreds of [illegible] light music [illegible] who are [illegible] and lastly with [illegible], who enjoy the "Barber," the "*Flauto d'Amore*," Ernani [illegible] and [illegible] *Trovatore* or [illegible] *Huguenots* (and we are of them) found this thing [illegible] and [illegible]. There, as it shows being "nothing offensive in the most refined audience" to the action we could each count a score or two among the most intelligent of its [illegible] persons by no means prudish, who, having seen it once, will not go again nor consent to have their daughters see it. No doubt many [illegible] and refined persons of a larger [illegible] witnessed it, have been more or less carried away by it, and not following the French librettos carefully, have gone smiling, or [illegible] their [illegible]. Thank heaven youthful innocence and modesty carry their own protection with them in their own unconsciousness which sees not and suspects not the [illegible] around it so innocent and true.—The presumption that *Boston* [illegible] may be fairly seen by the amount [illegible] is utterly carried away and conquered by the Duchess. [illegible] the [illegible] of chance, one of those large [illegible] which was only [illegible] from reporters' pens, and meant to serve for advertisement to other centres on which the Duchess and her [illegible] have set their eyes for conquest. Sweet [illegible] them for the Impresarios to call under such [illegible] their high-sight [illegible] [illegible] wait, for do they not keep among their [illegible], one whom they call their "manager of the press," unless they happen to be the [illegible] of the "local press" too well [illegible]? [illegible], the [illegible] of [illegible] [illegible] wholly?

In [illegible] for the good name of our city that [illegible] seems to be [illegible] about in [illegible] as [illegible] as such grand [illegible] opera of Offenbach we have [illegible] again [illegible] of years and [illegible] to supplement those who expressed what has been waiting [illegible] for expression, having thus far found none publicly. Strange, that while these things have been pretty generally felt [illegible] has not been one word said of it in any of the newspapers! But then the [illegible] [illegible] the artistic and the moral value of the opera-bouffe all [illegible] in this question, will at least be an open question.

We have not too much [illegible], as perhaps for the patience of our [illegible] but we must still put in a caveat against a confounding of [illegible]. It will be said [illegible] you cannot [illegible] *Duchess* because you have no pleasure in music that is light and sparkling [illegible] of the [illegible] and funny but want always what is [illegible] and classical, etc. This we can [illegible] not only in that article, but many a time in the course of [illegible] [illegible] while we had a [illegible] [illegible] to serious Italian opera, have we [illegible] delight in the Italian *buffo* and [illegible], as a thing of [illegible] in its way.

Again, it will be said: This is of nothing [illegible] in *Don Giovanni*, why so squeamish then about the *Duchess*? The cases are wholly out of relation to each other. In "Don Giovanni," or "Il dissoluto punito" as Mozart called it, we have the most solemn of tragedy throughout the [illegible] the awful [illegible] of the impenitent [illegible] the music the dissolute [illegible] the [illegible] [illegible] is [illegible] tracked at every step and haunted by the shadow of the [illegible] from the first scene it [illegible] and [illegible] by Death stalking into the midst of [illegible] by the lofty character of Donna Anna. If the Don [illegible], [illegible], it is not he, but the poor [illegible] that [illegible] our sympathy for in [illegible] it. The music [illegible] all nervous [illegible], [illegible] revealing the inner truth and [illegible] of things. [illegible] Mozart's opera by the [illegible] and [illegible] sublime [illegible] tragedy of life, of universal scope, with comedy and [illegible] as in Shakespeare or in human life [illegible]. But in the French thing what [illegible] indecent in the very [illegible] [illegible] [illegible] of [illegible]; [illegible] there is no moral [illegible] anywhere [illegible] [illegible] made of good or bad [illegible] a joke, no triumph of innocence to be [illegible] the simple love of Fritz and Wanda [illegible] as much [illegible] as the old fogies and conventional [illegible] of the court [illegible] with the [illegible] we have said [illegible] [illegible].

"The Voice in Singing."—The extract which we give upon another page is a specimen of the [illegible], the [illegible] and [illegible] admirable [illegible] of this [illegible] book, of which we mean to speak more at length when we [illegible]. Meanwhile we strongly recommend it to all who are interested in the art of singing and the true culture of the voice, and give [illegible] Annie [illegible] the following notice in the Philadelphia *Evening Bulletin*.

"The Voice in Singing." Translated from the German of [illegible] by a Member of the American Philosophical Society. Philadelphia: J. B. Lippincott & Co. 1868.

The hearty thanks of all who are interested in the advance of the art of music in this country are [illegible] due to the translator of this most valuable work.

In this book we have the results of the [illegible] [illegible], earnest study of one who, deeply imbued with a [illegible], and realizing that art, to be true, must spring from natural causes [illegible], as we are only made aware of their [illegible], these causes are [illegible] has by the most diligent and [illegible] investigations in physical and physiological science, made herself thoroughly mistress of the [illegible] and effects in the production of sound.

By [illegible] the [illegible] of Garcia, by means of the laryngoscope, far beyond what that eminent teacher found possible, and after long practice by an [illegible] use of the [illegible] the organs of the throat being enabled to move [illegible], thus [illegible] to view the [illegible] in action in the living subject, the author has been able to set at rest a [illegible] important to the teacher of singing [illegible] to the [illegible] of the voice [illegible] its laws. We [illegible] to her investigations and [illegible] adjustment of the different registers of the human voice; for, to quote the words of [illegible], Professor of Physiology in the Royal [illegible]. We are to her [illegible] a [illegible] of the position of the larynx and of [illegible] the production of the several registers of the human voice, and she appears especially to have brought to a final and satisfactory [illegible] the much vexed question respecting the [illegible] of the so called falsetto [illegible]. She has been associated with the best powers possessed by Germany in the department of the theory of music and physiological science, standing by the side of the celebrated physiologist Helmholtz, when he was engaged in his physiological-acoustic work upon the [illegible] of the vowels and the nature of [illegible] [illegible]."

While scarcely feeling competent to review this book thoroughly in all respects, we may still express our appreciation of its [illegible] [illegible] and when we consider the [illegible] and years of [illegible] research necessary to [illegible] the results here so clearly, concisely and forcibly stated, we [illegible] impressed with the fact that no selfish motive has prompted the study, but a sincere wish to benefit the cause of truth in science and art.

Having [illegible] sketched the rise, development and decline of the art of singing, which forms the [illegible] [illegible] the present condition of the singing [illegible] with the past and to be almost ready to realize that the art of singing is a dead art, that is [illegible] [illegible] by her thoroughly scientific [illegible] and conclusions that though apparently dead, it can be revived and made to bloom well all its former beauty by [illegible] of showing those natural laws which are the foundation of all art.

She [illegible] herself to be [illegible] a [illegible] [illegible], [illegible] the patient [illegible] [illegible] but the true artist. This is [illegible] the last chapter on the aesthetics of the art, [illegible] is to be found much that is truly original and beautiful.

We commend the book to all who are interested in the [illegible]—to the teacher of singing and [illegible] in his work, to the physician who seeks to know the true path [illegible] to the physician, whose difficult task it is often to attempt the cure of throats [illegible] by false systems of singing, to the educated [illegible] who is willing to admit that [illegible] there is something more profound than the mere [illegible] of the [illegible], and to all who have a real interest in the triumph of true [illegible].

We congratulate Philadelphia that among her citizens she is able to number one so highly gifted as the author of this most interesting work.

New Haven, Conn.—*Loomis' Musical Journal* (occurring at [illegible] in the "City of Elms") [illegible] [illegible] its readers on the artistic opportunities of the past year, enumerating:

First.—The [illegible] of [illegible] at the [illegible] Art School. This collection of art specimens was made a great exposure [illegible] for taste and appreciation of much in this department. Many people came from a great distance to [illegible]. The receptions were attended by the most brilliant audiences; the rooms were [illegible] always with [illegible], and the exhibition was such as to [illegible] and be noted down as an important event in this year's history.

Second.—The Philharmonic Concerts were a rare [illegible] and [illegible] which one of us [illegible] character [illegible] one would have credited the statement [illegible] years ago that it would have been supported here at this time. The programmes included Beethoven's Symphonies No. 5 in C minor, No. 4 in F Major and No. 7 in A Major; also the Overtures to *Der Freyschütz*, *Euryanthe*, "Merry Wives of Windsor," "William Tell" and "Midsummer Night's Dream," the Concertos of Mendelssohn in G Minor and Beethoven in [illegible] Major and other selections. [illegible] conducted the concerts with great success.

Third.—The Mendelssohn Society [illegible] during the year two oratorios, viz: [illegible] "Eli," and Mendelssohn's "St. Paul." The chorus was of good and in both concerts, and was assisted by the best solo talent from New York and Boston.

Fourth.—The [illegible] concerts, early in the year, were really enjoyed. Miss Ives played very finely the Concertstück by Weber and a "Rondeau Brillante" by A. Schmitt, also Weber's "[illegible]," the [illegible] Sonata, and a transcription of "La Charité" by Liszt, besides an original "[illegible] Waltz," a composition of great merit. The programmes included also the Overtures to *Gazza Ladra*, *Zampa*, *Crown Diamonds*, *Fra Diavolo* and *Semiramide*.

Fifth.—The Chamber Concerts, of which there have been six, have afforded a delightful [illegible] of [illegible] selected from the best works of Beethoven, Mozart and Haydn. Miss Ives also played at these concerts a Concerto from [illegible] and Mendelssohn's Capriccio in B Major. Vocal selections from Beethoven, Mozart, and Schumann were also on the programmes.

Sixth.—Organ concerts, and good ones, too, have been given here during the year, embracing some fine selections, at the the management of genuine [illegible].

Seventh.—The Mendelssohn Quintette Club, of Boston, have given us two concerts containing [illegible] good part of classic music. They were assisted by Addie S. Ryan as soloist.

Eighth.—We have had also the operas the "Barber of Seville" and "Trovatore," both of them excellent renderings.

Ninth.—Miscellaneous concerts of all descriptions have been numerous, and included some of the best artists in the country. We have had [illegible] of these.

Taking the year as a whole, it has never been approached by any year preceding, for the production of musical entertainments.

New Orleans, Wis.—Here are a couple of programmes, performed last month, which show a [illegible] [illegible] miscellaneous direction [illegible] the two principal musical organizations of this city. The first is that of the 149th concert of the "Musical Society."

Overture—"Les Dragonnades" [illegible]	Meyerbeer
[illegible] Aria for Soprano from "La Traviata"	Verdi
[illegible] "Song for tenor with [illegible]" [illegible]	[illegible]
[illegible]	[illegible]
[illegible]	Mendelssohn
[illegible]	[illegible]
[illegible]	[illegible]
[illegible] "Barber of Seville" [illegible]	Rossini
Jubel Overture	Weber

The next is that of the "Philharmonic Society"—"vigorous and promising young Society."

Overture from [illegible]	[illegible]
[illegible] Chorus from [illegible]	[illegible]
[illegible] with variations	[illegible]
Solo by [illegible]	
"Good Night," Quartet for male voices	Abt
Chorus from the opera "[illegible]"	[illegible]
[illegible] "In the Night [illegible]"	[illegible]
"The [illegible]" Chorus for male voices	Handel
Fantasie Capriccio for Violin	Vieuxtemps
[illegible]	
"Through [illegible]," Duet	[illegible]
[illegible]	
Gloria, Chorus from the Twelfth Mass	Mozart

An Overture by Offenbach in a Philharmonic concert! and followed immediately by Handel's Hallelujah Chorus!

Special Notices.

DESCRIPTIVE LIST OF THE

LATEST MUSIC,

Published by Oliver Ditson & Co.

Vocal, with Piano Accompaniment.

We'd better bide a wee. *Claribel.* 30

Poor's love. " 30

[illegible]

Hear it like a [illegible]. Song. *Holmes.* 30

[illegible]

Pretty song bird sing again. Sg & Cho. *Wellmore.* 30

Meet me in the [illegible] (Claribel) *M. Keller.* 30

Speed away. Quartette. Solos by *Haydn.* 30

The ladies will [illegible], and the others are [illegible] agreeable songs.

There's a one is waiting for me at home. *Clifton.* 30

Good night little [illegible]. Song. *Keller.* 40

O, come to me at my dreams. *C. W. Walker.* 30

[illegible]

Adelphine Morning Glory. Song. *D. Brahms.* 30

[illegible]

O how the charm. (D'[illegible] [illegible]) from "Marco Visconti." *Petrella.* 35

Rose. Duet for tenor and contralto or baritone. *Campana.* 75

[illegible]

Instrumental.

Recueil de Morceaux for 4 hds. *Bessel.*

No. 1 Minuet. 45

" 2. L'Angelus. 35

Those who like duets will [illegible] welcome these [illegible].

Potpourri from the "Grand Duchess" [illegible] two Nos. *Wels.* 44

[illegible]

Three Sonatinas by Köhler. No. 1 60

2 50

3 75

[illegible]

The Hydropathen Waltzes. *Gung'l.* 60

Bright, [illegible], [illegible], as the author's well-known style.

Spring Messenger. (Frühlingsboten). *Jungmann.*

No. 1 First green 40

" 2 Ride in the gondola 40

" 3 Shepherd's horn 40

[illegible]

La Grande Duchesse. Grande Valse. *Strauss.* 60

Good dance music.

Happy Dreams. Polka Redowa. *Frankl.* 30

[illegible]

Books.

Nava's 18 Vocalizzi di Perfezionamento. For Mezzo Soprano. 2.50

Studies for "perfecting" the voice, and are of course for advanced pupils.

Music by Mail.—[illegible]

Digitized by Google

Dwight's Journal of Music.

WHOLE No. 703. BOSTON, SATURDAY, FEB. 1, 1868. VOL. XXVII. No. 23.

Nohl's "Youth of Beethoven."[1]

(From the Leipzig Allgemeine Musikalische Zeitung, translated for this Journal.)

BEETHOVEN'S LEBEN von LUDWIG NOHL. Erster Band. *Die Jugend* 1770–92. (Wien. Markgraf 1864.)

When in 1859 the Life of Beethoven by A. B. MARX appeared many may have hoped to see their long cherished wish fulfilled, that at last a picture of the Master's life was built up on firm foundations and the correct points of view afforded of the development of his creative power. How sadly they were deceived was thoroughly and decisively proved by A. W. THAYER in a criticism[*] which was given in German in the 49th and following pages of the *Deutsche Musik-zeitung* for 1861, and which closes with the result, that Beethoven's Biography still remained to be written. The hopes, thus demolished however, may have been immediately revived by the fact, that the minute knowledge of facts and circumstances relating to Beethoven evidently resting upon his own researches, which Thayer exhibited [illegible] him out as having a special vocation for the task; and indeed it soon came out, that he was actually engaged in the work. But it was already known that a Life of Beethoven was to be expected from the pen of Herr OTTO JAHN; his preface to the "Mozart" hinted this, and divers articles (upon *Fidelio*, the complete edition of Beethoven's works, &c.) have appeared more or recent convey [illegible] to speak of the work.

Thus, then whatever was necessary for the memory and the due estimation of Beethoven was perfectly provided for; and the only question now was when the completed works would be before the public. Suddenly the musical journals announce that Herr LUDWIG NOHL is busy with the labors preparatory to a Life of Beethoven and no long time passes before the first part of the work under the special title "Beethoven's youth," merely crowded lies before us. Herr Nohl has won the musical public's knowledge of his existence through various writings prepared during the last few years. In quick succession have appeared:—in 1860, "Mozart, a contribution to musical Esthetics;" 1861 "The Son (*Geist*) of the Musical Art;" 1862 "The Magic Flute;" 1863 "Mozart;" this last, a Biography, is reviewed in No. 47 of the last volume of this *Zeitung*.† Whoever has looked through these works or had patience to read them, to him Nohl's

a mission to become the Biographer of Beethoven must seem, for a twofold reason in the highest degree doubtful.

First, the absolute dependence upon other writers in the historic parts of his productions, especially the Mozart, to which he yields himself and his frequent citations of long passages of their works, particularly out of Jahn's Mozart leave it in doubt whether he has any conception of the obligations and dignity of scientific investigation. And then the views, which he has hitherto promulgated in relation to Beethoven hardly allow any hope of real estimation of the Master to be expected from his pen. We let pass in general here the turgid and bombastic phrase-making of Nohl's methods, which nowhere holds to any given technical principles, but refers every phenomenon at once to the "history of the human soul;" but the manner in which he has shown itself in relation to Beethoven is, for our present object worth recalling to mind.

Thus, there we read in the first publication, p. 30: "But just the superabundant affluence of thought (in Beethoven's Sonatas) especially in the Adagios, far too often hinders their transparency and free movement—a certain sensuous effect (?) is not avoided,—a clear statement of the musical idea is not attained." On page 58 [of the same first publication] Mozart and Beethoven's natures are compared: the former had life-warm blood in the veins, the other—alas! "has Homer's Gods. Hence, p. 58 *Fidelio*, compared with Mozart's operas, comes off badly: the forms have not gained independence of the orchestra: the music does not necessarily belong to the situation: and where it "does go with the scene, it has a wooden tone—something empty"—not intimately adapted to the words. Compared with Belmont and Constanze, Fidelio and Florestan seem "to have at best fish blood (*schon?*) in their veins." With all this there is not a want of fanfaronade exclamations upon Beethoven's greatness, which, however, is for the most part sought outside the sphere of music.

In his second publication the strong contradictions retire somewhat into the background. On p. 414 it is said though that Beethoven's superfact narration a counterpart is to be remarked in many a later work of his (also by Herr Nohl!) and p. 240 all sorts of faults are found in the great Mass [the *Missa Solemnis*] that the author has changed his main opinions, however, is nowhere appears.

But whoever in consequence of all this, might naturally expect in Nohl's Beethoven to find a trace of his character in its Gold-chef let him open the book without anxiety. Beethoven has in the meantime become the type of the German *folk*: he is the representative of the grand compelling ideas of his time, in the edifice raised by his predecessors, he has added the tower, necessary to its perfection.‡ "Beethoven was to be the first who should bring this art into the sphere of

the highest human intellectual achievements" (p. 788). "Beethoven's genius alone had power so to carry out the great work of Mozart, viz. the development in tones of the depth of human feeling—that not only music but humanity was a gainer" (p. 265). These vague and hyperbolical utterances may doubtless awaken doubt as to the conversion of Nohl in real upward progress: we have therefore to consider, whether as his work as a whole, it has produced good fruit.

The preface instructs us as to the object of the work; in contradistinction to his Mozart Nohl has now to seek for himself, in the main, his materials, and to lay his own foundations. The fact that this had not previously been adequately done, leads him into a critical examination of previous works upon Beethoven. While speaking of the printed Biographies, he mentions also the "Fischoff manuscript" as he calls a collection, now in Berlin, of written notices upon Beethoven, exceedingly various in character which after his death was made by friends, preparatory to a biography. One might naturally think that this would fall under the head of original sources. On the other hand, Nohl does great wrong in omitting here a work which for him, as he afterwards says—and in a far higher degree than he says—has been of important service to him throughout. It is an article upon Beethoven's life in the Brussels "Revue Britannique" Vol. 4, 1861 p. [illegible] of which Nohl says, in a note (p. 364) it is written not without knowledge of the subject, and a few errors excepted.* throughout trustworthy. The article is, however, but a translation of one originally written in English for the Boston *Atlantic Monthly* (1858 No. [illegible] 444 et seq.) and its author is no other than A. W. Thayer. Whatever is given on the basis of this article, clearly goes, to the account in value—not, to be sure, to Nohl's credit—who since he expresses the hope, that his book will be for the history of music and not alone for that of the *Master* as an original authority," is bound first of all to examine and give his own authorities conscientiously.

The work is intended to be in four volumes, three of these Biography, one for the consideration of Beethoven's compositions. These proportions, as well as the entire principle of separating the

[*] The article here referred to when it appeared in the *Atlantic Monthly* [illegible]

† The reviewer [illegible]

‡ That Herr Nohl [illegible]

[footnote] In Mozart's operas, "*Die Entführung aus dem Serail*."
§ A [illegible]

* Thayer's article was written [illegible]

Digitized by Google

master's creations, the grand events of his life, from the life itself, must arouse the strongest doubts whether the author really comprehends his task.

The first volume, now lying before us, contains Beethoven's youth—from 1770 to 1792 and thus, too divided into three periods, of which Herr Nohl makes also the same number of books. The first book has a sub-title, "Dreams." If those which follow—"Dawn" [*Dämmerung*] and "Awaking"—did not stand in connection with this first there would be temptation to believe that the author is referring to his own dreams.

Much promising and emphasis begins the first chapter entitled "Lower Rhineland!" thus:—

"In the not great number of men in whom that which is peculiar to the German character [*Wesen*] has expressed itself in all its significance, and who just on this account have come to be world historical personages, belongs pre-eminently also Ludwig van Beethoven."

And now in a long dissertation, the nature of the German Intellect [*Geist*] and its influence upon the history of humanity is placed before us; the Germans, in contradistinction to the ancient peoples, had "considered the world more especially from an intellectual point of view" had "striven to spiritualize the earthly."

The serious as well as the gay of the German nature character are referred back to this primal conception, ideal conceptions of the world and the contradictions which naturally follow thereupon, and at once applied to Beethoven, of whom still now not a word has been heard. *Self-consciousness, pride, obstinate fire, contentiousness* [*Rauflust*] (in Beethoven's case degenerated into spiting) *naughtiness* [*Ubermuth*] (as B.'s case the fondness for changing his lodgings and for going his own way ?) love of strong drink— a very German characteristic—all, combined with the beautiful and noble phases of the German nature, are found in Beethoven.

Should any one question the right of Herr Nohl to employ such high-sounding, all-embracing forms of speech—let him not be disturbed. Vischer is so rated by Nohl, must in the second part of his "Æsthetics," take all the responsibility. But what perverseness is this—to begin Beethoven's biography with Cæsar and Tacitus and trace back the composer of the *Eroica* to the idea of Germanism!

The pattern of German character becomes, particularly special and is applied to Beethoven's native country, that of the Lower Rhine. Now follow the commonly received, but in fact very doubtful, distinctions between North and South Germany, according to which the intellectual, earnest element combined with a certain dreaminess, are characteristic of the former,—but certainly not of the people of the Rhine. Yet, moved up to Nohl and in contradistinction to the Westphalians "those stolid, honest friends of ham and pumpernickel," as he—himself a Westphalian and therefore no unprejudiced judge—calls them on p. 44, these Rhinelanders have the opposite to give to life form and artistic expression. Here he pictures the gay temperament of that people, their festivals and dances, their tables d'hote, their wine.* The Rhenish appetite is a *belly*

* For example: "But the Rhenish soil, to indulge, this wine, the best, which it puts in, is great enough to produce that celestial oil, which gives it fragrance and juice, and yet not so great as all the other, it crushes from this flavor, poetry [illegible] wine table." &c. &c. p. 44 [illegible]

marked characteristic of Beethoven (p. 350) he is a forgetter on what is the same (p. 11).

Upon this geographic-ethnographic basis for a view of Beethoven's character follows the historical as a second chapter, headed "*Ancien regime*" displays the political and social condition at the close of the last century. Here too, Nohl assumes the air of the profound historian and politician treats of the grand object and laws of a State, "the universal schoolhouse of humanity" (p. 21) "which has not the nightwatchman mission to protect the mass in the material existence" (p. 22) but to promote its higher development. He points in a few words to the consequences of States in the progress of history, emphasises the importance of the Reformation, and then dwells more fully upon sovereignty as the time of Louis XIV. and during the last century. He bemoans the wretchedness of the people of that era, and the consequent decay of good morals; but, "to comfort those who make themselves familiar with history" he lays stress upon the point, that in such times the intellect seeks activity in other directions. Bach, Handel, Lessing, represent that intellectual struggle. Art flourished, a radical tendency made itself felt in opinion and action, Goethe and Mozart appeared. The French Encyclopædists and an explaining the mental condition; as the first of practical acts of the century appears the Declaration of Independence of the American colonies, at a time when "the majority of Teutonic fogies [*Philister*] were busy casting their theological ideas," (p. 19) and then a picture of mighty intellectual and political wrestling stands displayed which is to give us a basis for the comprehension of Beethoven "the greatest progressive man of that century" (p. 43)

The dumfounded reader asks for object and aim in these reflections in a biography of Beethoven; he is still more astonished, when he learns, that the fountain whence here and elsewhere, Herr Nohl has drawn his historic and political radicalism is no other than Johann Scherr's "*Blücher und seine Zeit*" [Blücher and his Times]. The industry of Scherr may deserve credit; his tendency and coloring find admirers as the case shows,—but nothing can mark more strongly Nohl's utter want of judgment and taste, than his taking a work of this character as a basis for the biography of an artist. Naturally, he is satisfied with this one *pale* source, and to avail himself of other, not unknown, reputable sources by Hausser, Perthes, &c. or of independent research of his own,—it never occurs to him.

By degrees, however, Herr Nohl must draw nearer to the real task before us. That though that great artists for the most part have had their birth at ancient seats of culture (Bach, Haydn (!) Lessing, Schiller (?) brings him (p. 46) to Bonn as such (?). Here then he has gone back to old Roman times, next notices the elevation of Bonn to the position of Capital of the Electorate, describes the spirit which here developed itself and condenses a strong, as preserves the dissoluteness of the Electors Joseph Clemens and Clemens August word for word after Scherr. At last he comes to Maxmilian Frederick (1761–1784) and his minister Belderbusch; for a local history the *Rheinische Antiquarius* III. i. p. 596 et seq., is a rich source, which he also uses where he says nothing about it. For instance, after he prints, p. 56 the passage from the English traveller Burnham, and the liberal discourse of Peter Ansch p. 12, he might well have told us, that he had taken both from the *Rheinische Antiquarius*.

Now it was Max Friedrich who first discovered and promoted the budding talents of Beethoven; that brings the author p. 59 to the Elector's interest in his music and theatre. And here he has really made an approach to some work of his own, and has brought together out of the Gotha *Theater Calendar*, the Electoral Court Calendar, Forkel's Musical Almanac, the reports by Junker in Cramer's Magazine, and other similar sources, notices of the members of the theatrical company and the orchestra, which, though not complete, nor even digested into a clear picture, had not been previously collected thus, and contain some useful information. Beethoven's father and grandfather are here first named as well as his first teachers.†

After this long introduction, "which rather resembles a journey in a post coach of the last century than a modern railroad tour" (p. 69), Nohl will explain to us the effect of all these relations and circumstances upon the development of Beethoven. And so begins, p. 70, the story of Beethoven's birth and youth; we must know at the outset, that Nohl for all his facts is dependent upon Wegeler's "Notizen," and still more upon the article by Thayer mentioned above, and often adopts word for word their statements without giving credit; we could name many passages of the kind did space allow. What is really his own is almost exclusively the long æsthetic reflections and fantasies, the nature of which is well enough known from his former writings. After repeating the well known facts in relation to the family and to the childhood of Beethoven, with the necessary embellishments,‡ Herr Nohl comes to his teacher, Neefe, and, with right, thinks it proper to give us an account of the man. Although he had most excellent materials for this in Neefe's autobiography [*Allg. Mus. Zeitung* I. p. 241 et seq.] he has not succeeded in giving a clear picture of him as a man and an artist; the manner in which he speaks of Neefe's style of composition leaves it doubtful whether he has really made himself acquainted with the works, which he mentions as still in existence. Without any sufficient reason he disputes Wegeler's statement, that Neefe had little influence upon Beethoven and that the latter had often complained of the former's too severe criticism; but he here gives the rein to his fancy and talks

† Thayer's Introduction on the Beethoven is a chronological, a broad as is [illegible] the American and English reader [illegible] the history of the music and theatrical establishment of the Electors of Bonn beginning the commencement of the last century and continued to the year 1784. He uses the above named authors, he [illegible] his materials for the most part from the original documents of the "Düsseldorf Archives," [illegible] the notices of and documents relating to the Beethovens. [illegible] this Introduction [illegible] it has a special claim upon the attention of the reader as being the only work from which can be obtained any adequate idea of the constitution and capabilities of the many [illegible] which [illegible] by Germany which were [illegible] down to this century. The only [illegible] [illegible]. The whole is however kept separate from the Biography and can be omitted by the reader.

‡ Thus Wegeler mentions three brothers of Beethoven, and Nohl, of course, the same; while Thayer adds two sisters and a brother of the family with names and dates of birth and death, all found by him in the records at Bonn.

§ Of the grandfather Ludwig van Beethoven, of whom very little is known (this was written before the publication of Thayer's book), is affirmed, [illegible] he was [illegible], which still a few [illegible] in [illegible] founded on [illegible] upon [illegible],"—that is, he had run away from home. [illegible]

much of Nohl's supposed mode of instruction—as he is always extremely ready to supply the want of facts by improbable assumptions.

In this connection, Beethoven's first works, the three pianoforte Sonatas, which appeared in 1783, dedicated to the Elector, come under notice, and upon these Herr Nohl reads us a short Commentary. In the same connection Thayer had introduced (in the *Atlantic Article*) Dwight's opinion of these Sonatas. That the reader may see with what marvel Herr Nohl copies not only facts but the opinions of others, we place the two side by side.

Nohl, p. 34.	Dwight, as copied by Thayer in *Atl. Mon. Monthly*.
"They are of little importance, as the work of a child, for they stand little, of which the pianistic [illegible] was [illegible], in a style so [illegible] [illegible] and [illegible], so [illegible] and [illegible], that we clearly see, how well Nohl understood the [illegible] of the midwife at this period. The Sonatas have original ideas, they [illegible] decided [illegible], I [illegible] you, for the [illegible] of this period [illegible]."	"These Sonatas, from boys' work are indeed remarkable. They are [illegible] the [illegible]. There is no [illegible] about them. [illegible] do [illegible] [illegible] and well pronounced, and so [illegible] in [illegible] [illegible], in a [illegible] of [illegible] [illegible] [illegible]. Truly [illegible] [illegible] the [illegible] [illegible] of the Sonata form, and [illegible] its [illegible] [illegible]."

After mentioning some of Beethoven's earliest compositions, among which Herr Nohl will place the *Dogaressa*, op. 23, there follows a chapter with the heading "Sebastian Bach," but he will greatly err who expects anything satisfactory here upon Beethoven's artistic culture. Starting from the fact that Beethoven at that period [illegible] played Bach's "*Wohltemperirte Klavier*," Nohl dreams away through several pages upon Bach's influence on Beethoven, to be sure this is not to be recognized in the earlier works, and moreover Beethoven has rarely spoken of Bach; but then it was just that, which was most in accordance with his own nature, of which he was least conscious; his later works, especially the *Missa Solemnis*, show, according to Nohl, this influence already. Now everybody who knows Beethoven, knows that no such direct influence of Bach upon his productions exists. Not until his last works did he then employ the art of polyphony and then with a purpose. In the beginning and middle of his career both in form and matter he stood on the ground of the Haydn-Mozart development. The [illegible] spirit of Bach, which Nohl especially dwells upon, was certainly not represented in his pianoforte works; and they were all that Beethoven in his earlier years knew of him. Whoever thinks he sees this influence deeply pervading the *Missa Solemnis*, has understood neither that work nor the spirit of Bach's church music.

For Herr Nohl, however, so certain is this influence, that he deems it necessary to go into a consideration of Bach's character and of the rise and progress of church music. The phases of this progress he makes contemporaneous with the revolutions in the church; some examples from this, p. 104, posits: "It is thoroughly characteristic that the church of the Middle Ages, for the natural position of its conscious state of all its thought and sentiment, took account with her tendency to good so that even in our times a more [illegible] apprehension of the sensual-profane life and gaiety in all northern countries; while, on the other hand, the new church purposes (to Christ) the more, with his self-conscious will for the good, as the ideal of human effort." Thus Nohl—the profound theologian. The first period is represented by Palestrina, &c.; the second by Bach. Contemporaneously, the effort to blend the two together—the spiritual-intellectual and the worldly-sensual—the Northern and the Southern—led to the invention of the Opera (p. 107). The new conception of the world, among the Germans, rooted itself more in the depths of the sentiments, in the heart; but Bach was not yet reached by this novel emotion.

After laying down these new principles, Herr Nohl turns again to Beethoven, and discourses upon his education. This was scanty. Beethoven always remained unskillful in Arithmetic, knew but little Latin, a little more French. History? "It is only before 1800 a Koblenz[?] was allowed to teach history in the Prussian schools" (p. 113). Certainly in Beethoven's case the public must have been at fault. But then his going to a common school brought him nearer to the people, hindered him from knowing the upper classes exclusively; yes, he was also the first (before Haydn?) who introduced popular human ennobled into music. The unfortunate circumstances of his family might well have hardened him; his pursuit of music was not of a character to refine and purify him (p. 116, and yet just before, we are to take as a fact the deep impression upon him made by Bach); a noble compensation for all these deficiencies was supplied by the Breuning family about whom he has brought together p. 118 the all-known facts of Wegeler's Notices.* Here Beethoven made his acquaintance with German literature—according to Nohl especially with Klopstock, Goethe and "his brother in spirit" Schiller. Much, however he might have already learned in the Electoral theatre; for no one understands Beethoven until he reflects upon the influence which the dramatic art exerted upon him, for music "is all real music is everywhere dramatic."** "As music in fact as a part of what constitutes opera, separated from it and elevated to independent importance in the invention of opera"*** and with the development of all the modern music has its origin in dramatic declamation.**** [illegible] was suggested by his recitation of the drama (p. 122) a glance at history proves it. [!] How may Mozart have been inspired when seeing the Singspiele! Ph. Em. Bach learned from the drama to compose characteristic music for instruments, because Haydn had not opportunity to see so much, he never reached the dramatic, expressional Mozart; moreover Reichard learned from the drama his perfect declamation [!]; and so forth "Beethoven." Are not his Symphonies real dramatic paintings? (p. 127). But then that is natural, since Beethoven working in the orchestra as viola player (which it is true we do not so precisely know until 1789) had early learned a great deal. There follows now a list of performances in Bonn, drawn up from the *Theater Kalender*, from which it is easily interesting to learn that among them were works of Mozart and Gluck. That Beethoven once spoke upon any such youthful impressions, gives Herr Nohl very little trouble —the memory of them had vanished; or he had no occasion to talk about them.

We have already advanced into the following period; it must therefore be noted, that on the 15th April, 1784, Max Friedrich died. Shortly before Beethoven had petitioned for the appointment of assistant Court Organist;* his petition however was rejected; a fact hitherto unknown, which Nohl obtained from the documents obtained from the provincial archives at Düsseldorf, and prints p. 133. One is rejoiced at last to hear something new about Beethoven; only it is strange, that heretofore his organ playing had had but a passing mention. Upon the whole, at this point where Nohl closes his period of "dreams," we must with regret lay stress upon the fact that he has taken no little pains to give us a vivid and characteristic picture of the character and disposition of the boy on the basis of the known data. The high pictorial and tremendous principles with which he at a later date fills him, must so far as possible, have been noticeable in the boy; but how we are to conceive of him in his intercourse with others, how his talents and musical taste exhibited themselves in his early years, what sort of a boy he was—on these points Nohl knows nothing to say.

(Conclusion next time.)

*Thayer's chapter on the Breunings not only adds much to Wegeler's interesting data, but shows conclusively that Nohl is to put you out of the way in his chronology.

**The reader must not forget that all of this is Nohl's language, not the reviewer's.

***Is a supposition from Thayer. [illegible]

****A very slight study of Chappell's "Popular Music of the Olden Time," or any work of the character, shall then at once carry at [illegible] Nohl's [illegible] [illegible] on to the winds.

*Thayer's researches—very full and to the point—showed, that so far from opposing this appointment, the Elector appointed the boy to the place. This was done nearly a year before Max Franz came to Bonn and three years before the alleged date of Count Waldstein.

A Contribution to the History of Oratorio.

BY KARL NEUMANN[?]

(Concluded.)

Were it allowable to compare two poets of such different periods of civilization, we should say, Handel the Homer of Music: he is certainly one, place him as Gervinus does, with Shakespeare. It is not that, up to his fiftieth year, we find Handel devoting himself to [illegible] as to other compositions. But all the operas cannot drive from them everyone as very [illegible] that his genius had not yet found its proper sphere. While his operas have disappeared entirely from the stage, and lost in total the memory of the public, his oratorios now and then one or other of them revived in them—his works plainly many of them gave evidence of success—performed at a musical festival of Germany as a permanent all their [illegible] works. Pre-eminently in the central pieces of the performance pre-eminently the Sing-Academies of Germany and of the musical world for this celebrated a service both in Germany and England. Lately they have forced their way even to America, Sweden, Russia—and Paris itself. We need then here assert that Handel's popularity as a composer of Oratorios, [illegible] on the increase, just so much so we feel certain that it will continue for all time. That which in all Gervinus lies in comparing Handel with Shakespeare was, notably on the one hand, the [illegible] of the poetic spirit to power with which Handel in the same clearly and invariably objective manner as Shakespeare, treated subjects so different as are the materials of *Deborah, Esther, Athaliah, Susannah, Theodora, Semele, Samson, Solomon, Saul, Joseph, Judas Maccabeus, Joshua, Jephtha, Belshazzar, Hercules, Alexander's Feast, Acis and Galatea, The Messiah, Israel in Egypt*, &c.; and, on the other, the fact that he, in the very same whole we are generally compared with his English contemporaries, as a true and a full poet only Shakespeare is; Handel's, perhaps, Love too was suited to the drama of [illegible] of [illegible] so many of the [illegible] and [illegible] expressed in of the [illegible] of the above Oratorios, we feel on the part of our [illegible] as an equal degree by Handel and by Shakespeare, so grandly more national divine and heroic individuals. This parity has already been applied to Handel by the nature of the epic poet; but the drama is common to Handel's Oratorios never goes beyond the limits of the musical Epos, nor we might almost say that even the way in which he is [illegible] and treated in characteristics of the [illegible] of [illegible] details. How tremendously effective for instance is

the chorus in *Israel*, "The Horse and the Rider has he [illegible]." The continuous [illegible] of the movement and feeling [illegible] the tremendous event to become [illegible] our [illegible] eye; we are actually spectators [illegible], though of good courage, [illegible] thanks to the power of a [illegible], which by its very [illegible] and freedom [illegible] as the [illegible]. Were we to place this chorus on the stage, it would drag; it would be heavy and [illegible] from the very breadth, mode of operation, and climax, which we [illegible] [illegible] at the side of the [illegible]. [illegible] began [illegible] at their words, [illegible] would the respective [illegible] and [illegible] of the two [illegible] be if placed [illegible] on the stage. Even *The Messiah* [illegible] [illegible] by Handel [illegible]. [illegible] Bach [illegible] to the *Passion*, Handel shows in the [illegible] [illegible] of his [illegible] by St. [illegible] the [illegible] the [illegible] of [illegible] by the Angels to the shepherds at Bethlehem until the time of his sufferings and the Resurrection. Nevertheless [illegible] where he [illegible] [illegible] Handel is [illegible] Bach [illegible] on the whole, has [illegible] a certain [illegible] of [illegible] and dramatic weight of [illegible]. [illegible] [illegible] where the [illegible] of each of the two great masters really lay with regard to Oratorio. We must not forget [illegible] that Handel was [illegible] to English [illegible] from [illegible], Pilate [illegible], and the Jews, [illegible] and speaking according to the Scriptures [illegible], He [illegible], who could [illegible] [illegible] for [illegible] favorable [illegible] for the development of dramatic [illegible], and the [illegible] sphere which was the [illegible] of his soul. The central [illegible] of Handel [illegible] on the contrary, the history of the struggles of the Jewish people for their freedom [illegible] and material, though [illegible] [illegible] *The Messiah*. The struggles [illegible] Handel [illegible] the struggles of the Greeks and [illegible] [illegible] already [illegible] Handel [illegible] the classical [illegible] in *Hercules*, *Alexander's Feast*, *Theodora*, *Semele* and *Acis and Galatea*. We have here to do with the classical [illegible] [illegible] the period of the Renaissance, as is shown by the titles of his operas, among which we [illegible] *Rodrigo*, *Agrippina*, *Theseus*, *Admetus*, *Alexander Severus*, *Agrippina*, *Nero*, *Julius Cæsar*, *Mucius Scaevola*, *Parthenope*, *Xerxes*, *Pastor Fido*, *Floridante* and *Atalanta* and *Berenice*.

Just as [illegible] the [illegible] the Greek, [illegible] Handel [illegible] from the English [illegible] her and his [illegible] did not take place [illegible] the [illegible] for a century after it had taken place [illegible] and [illegible]. Handel [illegible] the [illegible] period, [illegible] [illegible] the [illegible] period. It is [illegible] that the [illegible] [illegible] that [illegible] before Mendelssohn [illegible] and [illegible] [illegible]. As the [illegible] of the [illegible] we may [illegible] the [illegible] [illegible] from 1659, [illegible] and [illegible] 1659, [illegible] of Frederick the Great. The [illegible] [illegible] of [illegible] and subject [illegible] [illegible] [illegible] in the [illegible] [illegible], Haydn [illegible] [illegible] who, [illegible] the [illegible] of [illegible] Oratorio, [illegible] from an [illegible] [illegible] compared [illegible] [illegible]. In the path opened [illegible] by Handel [illegible] great Joseph Haydn, who, in *The Creation* and *The Seasons*, [illegible] the range of subjects for Oratorio. [illegible] [illegible] instrumental [illegible] together with [illegible] of the landscape and [illegible] [illegible] [illegible] with regard to Handel's [illegible] [illegible] in the [illegible] with [illegible], [illegible] [illegible] from the [illegible]. In the [illegible] [illegible] of Oratorio [illegible] Spohr, Schneider, [illegible] [illegible] and Felix Mendelssohn, [illegible] [illegible] followed by the [illegible] to be compared to them.

The [illegible] [illegible] by [illegible] of all the known composers of oratorio, numbering [illegible] 200, from the 15th century up to the present time, establishes the fact that Germany was always the principal country for the development and cultivation of this class of work. Next came Italy, though, as we see [illegible], with quite another tendency. Oratorio appears to have progressed [illegible] in France, a country which, in other branches of music, could be [illegible] mentioned with Germany and Italy. In Germany again, we find the majority of oratorio composers in the North, that is to say, in the native land of Protestantism. Of such composers [illegible] Eastern Germany [illegible] [illegible] North Germany [illegible] [illegible] among [illegible] Bach and Handel, from [illegible] and [illegible]. Even the [illegible] in South Germany belong mostly to the Protestant [illegible], namely Franconia, Suabia, Baden, and the Middle Rhine, while Bavaria and the [illegible] appear almost [illegible] [illegible] a striking and [illegible] [illegible]. The oratorio composers born in the 17th and 18th centuries were nearly all natives of Saxony and Thuringia. It is, therefore, in the centre of Germany [illegible] of Protestantism, that we [illegible] the cradle of Oratorio. [illegible] [illegible] [illegible] by the Reformation; [illegible] the [illegible] [illegible] the endless [illegible], [illegible] [illegible] Luther's [illegible] and the whole civilized world.

*Most of this [illegible] by Christopher Bach (1784-1817). [illegible] [illegible] [illegible] and Paul Opera from the old [illegible].

OFFENBACH'S LAST CAT-[illegible]. Mr. Chorley is evidently of one opinion about the musical and moral worthlessness of the whole "Grand Duchess" tribe of so called operas. The London *Athenæum*, Jan. 4, contains the following review:

"*Tableaux [illegible] Opéra Comique* [illegible] *at [illegible]*. Paroles de F. [illegible] Musique de J. Offenbach. [Paris, [illegible]]

A [illegible], [illegible] [illegible] [illegible] [illegible] Lady [illegible] [illegible] could only appear on persons as [illegible] [illegible]. No amateur could have [illegible] expected [illegible] [illegible] [illegible] [illegible]. [illegible] [illegible] be [illegible] that in the [illegible] [illegible] the [illegible] of [illegible] [illegible] [illegible]. We have [illegible] Offenbach [illegible] himself as a composer capable of better things than burlesque [illegible] [illegible]. We are obliged now [illegible] [illegible] [illegible] [illegible] [illegible] *La Grande Duchesse*. [illegible], [illegible] coarse and [illegible] [illegible] story. [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]. There [illegible] [illegible] [illegible] [illegible] *Mrs. Cohen*, on the [illegible] subject of [illegible]. Vulgarest of all is the [illegible] [illegible] [illegible] with the *Falcons* and *Schœne* [illegible] [illegible] 'Chorus'. The [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] And then they quarrel [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] and popular theme of 'Social'.

The tendency of M. Offenbach's [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]. In this, [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] the [illegible] of the [illegible]. The symphonic [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] the [illegible] *Les Troyens* of M. Berlioz, and we doubt [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]. [illegible] [illegible], for instance, with the first movement of Spohr's "Consecration of Sound" Symphony, where the harmonies and melodies of Nature are [illegible] with such freedom, yet with such perfect submission to musical form and order. [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]. We could multiply examples of [illegible] [illegible] [illegible]. What [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]. The [illegible], including the [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]. Perhaps the best [illegible]. We have [illegible] degraded public.

Taste in "The Metropolis."

"Let me make the songs of a people and I care not who makes its laws." This [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]. New York, the great financial capital of America, [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]. During the past season, the [illegible] [illegible] of New York has shown itself [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]. The [illegible] drama and the Italian opera have failed in New York during the past season. The *Black Crook*, the *Devil's Auction*, the *Grand Duchess of Gerolstein* and the *White Fawn* have absorbed the [illegible] of [illegible] [illegible] [illegible] [illegible] of New York.

It is [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] of dollars [illegible] [illegible] New York during the past [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]. The *Black Crook* is [illegible]. The *Devil's Auction* [illegible] [illegible] [illegible] [illegible] *Black Crook* [illegible] [illegible] [illegible]. The *White Fawn*, which is the [illegible] [illegible], [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] New York [illegible] New York [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] New York [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible].

The Italian [illegible] has always had a precarious existence in America [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] New York [illegible] New York during the past season. The fashion and [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] *Grand Duchess* [illegible] [illegible] French. There is a very [illegible] and very [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] New York. It [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]. But that our [illegible] and our [illegible] should [illegible] out of

fashion for a whole season Mozart, Rossini, Bellini, Donizetti, Verdi, Meyerbeer and Gounod; that is and the motley Italian dramas should drive out Shakespeare, Colman, Sheridan, and even Tom Taylor, Boucicault and John Brougham, is an expressive illustration of the kind of taste that prevails in the largest and wealthiest city of the United States. The attraction of this absurd and extravagant little farce is enhanced, in New York eyes, by the introduction of the vulgar dance, referred to as a feature of one of the [illegible] ballets that are so profitable to their managers. The literary merit of the piece is not above that of a common place farce, and the music is of [illegible] ... But, for the matter at least, as I am [illegible] ... It is not really [illegible] in New York, just as she [illegible] before here I [illegible] the drama.

I ought to be sorry and ashamed to tell Philadelphia [illegible] these burlesques so much catastrophe here. The German Opera [illegible] to be fairly supported, and the Italian Opera [illegible] by stars from New York, has been [illegible] and richly [illegible]. The public of this city has been served with good operas and good [illegible] and has not craved the sensational and vulgar ballets and the trashly musical farces, [illegible] operas [illegible] that have been to chief entertainment of the theatre-going public in New York. They have had a chance to try both of [illegible] kinds of entertainment and there is a probability that they will have other such chances. But they will laugh at them or be bored with them only a little while and there is no probability that they will devote themselves as the New York public has done, to such low travesties and will neglect the better class of musical and dramatic entertainments.—*Eve. Bulletin, Philadelphia.*

Mr Barnett: "Ancient Mariner"

From the London Chronicle

It is pleasant to welcome the meritorious work of an English musician who, having practised in other branches of his art now ventured on Cantata of *The Ancient Mariner* [illegible] one of his [illegible] most important [illegible]. Mr J. F. Barnett had earned a right to the consideration of the Philharmonic [illegible] by his Symphony produced at the [illegible] of the Musical Society, when those gentlemen offered him a commission to write a Cantata for this year's [illegible], the result of which is his setting of Coleridge's celebrated poem.

The feeling is to be respected which prompts a musician to seek among the classics of another art for a theme worthy to exercise his own. It implies some diffidence to hope rather less inspiration from the universal work of a kindred muse than to rely solely upon composers [illegible] [illegible].

It is a great work which the present work that, while it [illegible] preserves the [illegible] character of the poem, it [illegible] adequately renders the full expression of its [illegible] beauty and presents it rather in the charmed light of a fairy story than the ghastly gloom of a delirious dream. The verses are so [illegible] ... they are [illegible] in the [illegible] of the [illegible] ... the sense of visions ... which an [illegible] ... the [illegible] of [illegible] ... [illegible] of musical expression [illegible] ... and [illegible]. The [illegible] has fallen a legal [illegible] of poetry which owing [illegible] ... [illegible] to [illegible] ... perfect are been [illegible] by the [illegible] and strong emphasis [illegible] ... The composer has however [illegible] the [illegible] the poem conveys [illegible] ... by [illegible] as the close of the Cantata [illegible] ... the opening by the Mariners' Chorus to the lines commencing—

"The ship was cheered, the harbor cleared."

It is true they are not here in [illegible] words, but the suggestion of this [illegible] is surely that the ship [illegible] ... with the thought of happy [illegible] ... and [illegible] ... the [illegible] ... the [illegible] ... is materially enhanced and the melodious character that pervades the whole work is justified. The [illegible] ... of desolation and remorse which with Coleridge leaves a soul [illegible] which the Ancient Mariner rehearses ... narrative.

There is one fault manifest throughout the Cantata—the redundant repetition of words. It is indeed admissible ... of a sentiment, to reiterate a line or even a single expression. Thus, to repeat "I love," "I hope," or "I rage" is [illegible] to represent the continuance of the state of feeling, hoping or raging. Upon this principle, it has been the custom of all composers to reassert a cantabile movement upon a brief sentence, repeated as frequently as the flow of the melody requires; because this brief sentence gains whatever condition of feeling may be the consequence of the dramatic action. They have always distinguished this from the recitative, portraying the current of emotion that leads up to the moment of reflection, in which the words are never or rarely repeated. Thus this custom, however, is much narrowed by the [illegible] of our own time, conspicuously by [illegible] and [illegible] ... than [illegible] ... cannot be expressed ... [illegible] ... expressed by [illegible] ... in many cases [illegible]. I not [illegible] ... [illegible] ... between and before them were, [illegible] ... the repetition of phrases ... the purpose of showing that the [illegible] ... [illegible] ... of the poem ... [illegible] ... on this account, few phrases run with [illegible]. The [illegible] to the [illegible] of the work ... the Wedding-Guest and the Mariner [illegible] ... the [illegible] ... the new-comer and experienced ... which is [illegible] to enable a [illegible] ... to the [illegible] ... and the [illegible] ... I may [illegible] from Mr Barnett [illegible] ... and [illegible] his [illegible] ... principles of [illegible] ... [illegible] ... regard to the [illegible] ... conviction that the [illegible] ... has been, [illegible] ... by words. Mr Barnett however appears to have confounded general principles with particular forms, which, when they are mere forms, are [illegible] conventional ... the songs of Mendelssohn (those published by him [illegible]) ... whose production may [illegible] ... the whole ... of the [illegible] ... the [illegible] ... construction, combined with [illegible] regard for the principles on which these forms are [illegible] ... of the [illegible] ... this series, will show a glance the [illegible] ... with the [illegible] ... of the writer. Mr Barnett has [illegible] ... which much [illegible] by the [illegible] ... of an [illegible] ... [illegible] ... constructive measure ... [illegible] ... comprehensible, the [illegible] ... [illegible] ... the [illegible] ... of [illegible] ... from the [illegible] ... The [illegible] ... Barnett's [illegible] ... the [illegible] ... of the [illegible] ... northwards, where the [illegible] ... of [illegible] ... [illegible].

Among all that is charming and much that merits far higher commendation, it cannot be denied that there are some technical points of design and of [illegible] open to question. A work however ... of the present is to be [illegible] higher standard than the [illegible] ... of the [illegible] and it would be ... the purpose of [illegible] ... for [illegible] ... to [illegible] ... of [illegible] ... from such [illegible] of musical [illegible] ... would [illegible] ... importance in proportion to the [illegible] ... of the Cantata, and in proportion as he ... [illegible] ... [illegible].

This consideration then may be [illegible] for the [illegible] part of finding some of the [illegible] among the many points of [illegible] in the work. [illegible] ... the [illegible] ... Chorus, ... the beginning ... flowing [illegible] ... which concludes the finale of the Cantata. "And now the storm-blast came," is another choral piece of merit, which runs to [illegible] ... passage beginning "And now there came both mist and snow" being [illegible] graphic, and that from "And then there came [illegible]" really beautiful. This is strikingly [illegible], and the harmonic progressions are as new as they are natural and pleasing. From this [illegible] ... however, must be reserved a [illegible] ... with [illegible] ... through the [illegible] ... of the phrase.

[illegible] ... must be [illegible] the Trio ... "Down dropt the breeze" which is one of the most original pieces in the work ... as ... and [illegible]. ... called [illegible] ... to the highest level of the ideal ... [illegible] ... the [illegible] ... the [illegible] ... the passage ... [illegible] ... being a particularly happy instance of [illegible] description. Next must be distinguished the chorus "About, about," which is picturesque and full of fire. It may be [illegible] ... of Mendelssohn, but Mendelssohn himself might have been pleased to have written it. [illegible] ... for concerted.

[illegible] ... graceful and singable [illegible] ... would be [illegible] ... [illegible] ... of [illegible] ... in Mr Barnett's [illegible]. The [illegible] ... the chorus "The [illegible]" ... are in [illegible] ... of which [illegible] ... [illegible] ... the [illegible] ... The quartet "Around, around" ... some ... but ... [illegible] ... [illegible] ... [illegible]. There is [illegible] ... a new idea of [illegible] ... the [illegible] ... Mendelssohn's Night's Dream Melodies, and [illegible] ... [illegible] ... the [illegible] ... The [illegible] effect of the [illegible] ... [illegible] ... [illegible] ... "The [illegible]" ... [illegible] ... [illegible] ... and as well as the [illegible] ... [illegible] ... period ... [illegible] ... of a [illegible]. It is [illegible] ... [illegible] ... the same [illegible] ... the [illegible] ... [illegible] ... effect of the chorus ... [illegible] ... "This [illegible]" ... of the [illegible] ... and an [illegible] ... [illegible] ... The [illegible] ... throughout the Cantata, are ... [illegible] ... [illegible] ... [illegible] ... [illegible] ... of the [illegible] ... [illegible] ... [illegible] ... of a work of the length and pretension of the present.

Enough has been said to show the Cantata to be characterized by musical conception, [illegible] and mastery of [illegible] resources ... in such, to ... English ... [illegible] ... and [illegible] ... among all who practise the [illegible] in this [illegible]. The composer ... admirable ... [illegible] ... his musical training at the Royal Academy of Music and after ... [illegible] ... [illegible] ... at Leipzig, ... [illegible] ... of [illegible] ... a ready [illegible]. The [illegible] ... the author of "The Mariner" ... [illegible] ... The world will, however, and Mr Barnett ... [illegible] ... the present Cantata only as [illegible] ... which [illegible] ... further things ... to [illegible] the just ambition of an artist or the hopes of his well wishers.

Dwight's Journal of Music.

BOSTON, FEB. 1, 1868.

Beethoven's Biographers.

We notice occasionally, in the American and English press, paragraphs, in which the Volumes (respectively) of Thayer's and Nohl's Beethoven —covering substantially the same part of the master's life—are placed upon a level, as repositories of the facts of the same period. Indeed one from an English periodical, unfortunately admitted into our columns (Journal of Nov. 9) leaves the reader to infer that in that regard Nohl's book even deserves the preference. How far this is the case with the first volume, the reader may decide with some degree of confidence upon perusing the review of Nohl's Vol. I from the Leipzig Allgemeine Musikalische Zeitung (the most important German musical journal)—a translation of which we begin in the number. Of the notes, those followed by a B are given in the original; the others are added by the translator. As to the mere quantity of new facts, and their due chronological arrangement, the comparison will go far in favor of Thayer's book which however covers but a small portion of the period embraced in the recently published volume of Nohl—which, we have reason to think, has gained somewhat from the necessity with which the first was criticised by all the competent German authorities.

Music in Boston

SYMPHONY CONCERTS. The 5th, on Thursday afternoon Jan. 16, was one of the most fully attended and most interesting, to judge from the faces and the silence of the audience—by far the best sign—rather than from the clapping of hands. Silence is sometimes put the opposite to "apathy." A preference for purely instrumental programmes has manifestly grown upon the audience in these concerts; accordingly the feast again consisted of a grand Symphony, two Overtures and a Concerto, thus:

Overture to "Fierrabras"	Schubert
Pianoforte Concerto, No. 1, in C major, Op. 15, (first time)	Beethoven
Allegro con brio—Largo—Allegro scherzando. (Cadenzas by Moscheles.)	
Overture to "Ruy Blas"	Mendelssohn
Symphony in C major	Schubert
Introduction and Allegro—Andante con moto—Scherzo—Finale.	

Schubert was here represented in his best and especially. But it seems hard that his splendid Overture to Fierrabras shall never get here a hearing. Twice before heard in Boston, in which alone one can come into true relation with such music, been disturbed. One late comer than ever, the belated people would keep bustling into the seats until the very end of it, spoiling the pleasure of the rest. It is too fine a work to be allowed to go unappreciated. Tasking the full force of the modern orchestra, it does not deal in mere sonority, covering paucity or commonness of ideas by imposing brilliancy and fulness of instrumentation. It is thoroughly a musical full of unexpected, ... with which the whole work is instinct. The long tremolo crescendo with which it opens (seen to a charm by the unusually large mass of strings,) in the dark E minor key, is as stirring as the opening of Macbeth. A rich burst of four horns follows; but then how sad a theme is taken up, still by the horn. In short, panting phrases, which, short and simple as it is, is deeply, subtly wrought into the whole texture of the overture, giving way now and then to a fortissimo Allegro, which for vigor and intensity is hardly to be matched even by those in Weber's Overtures. The wonderful felicity and finesse with which each pregnant bit of theme comes back again and again, in other keys, in other groups of instruments, still with fresh interest and still the same, shows the imaginative, plastic art of a great, master, true tone-poet. This young man "has the divine spark in him," said dear Beethoven looking over some of his so late composed ones.—Those who did then resolutely shut up out disturbance, were deeply moved by the Fierrabras Overture.

A good thing to compare with it, and form its pendant on the other side of the Concerto, though far from equal to it only more taking at the very first apprehension, was Mendelssohn's Overture to Ruy Blas (C minor). Also very dramatic, and not a little out of the usual vein of Mendelssohn. It brings in a speaking sort of theme, a short broken phrase, the bassoon being all of spokesman; but this is not deeply wrought into the whole texture, as in the Schubert work; the themes succeed each other more in the free and simple way, then traces as open melody exposed to ears that have no taste of the loss of being themselves a polyphonous involution (a unusual variety in unity). But it is a fresh, original absorbing overture, never dull and never trivial.

We must speak of that day's performance of the great Schubert Symphony in C as perhaps the highest achievement in symphonic interpretation thus far of a Boston orchestra. A thousand or two people that day quite forgot the dread of a long Symphony and after listening to the four acts of the four long movements, each more glorious and uplifting than the last, could with a sigh of satisfaction echo Schumann's "heavenly length." Surely all but a used of it a whole we copied last time from the Crystal Palace programme, is more than justified in each fine hearing that we get of it, and this was a fine hearing. For masculine and a flight of inspirations lofty, long and glorious, we can look to no other Instrumental work except the greatest of Beethoven's. This is pure creative musical genius, in its most earnest effort, with consummate mastery of largest means. "Glorious" is the word for such a Symphony; you mount Jove's eagle for a flight above the clouds as soon as you submit yourself to its enchantments. "Perpetual repetitions" authors of the same passages and phrases? Yes, as there is in the motion of strong wings, as say of chariot wheels that bore the prophet up. But none the less, perpetual variety exquisite contrasts and surprises, new colors marvellously diffused on everything by some subtle magic of models one of instrumental combination. Think of that opening recitative the soft fairy horn! then the two bold contrasted, yet related, of the two main themes of the Allegro: the first so bold adventurous, heaven-storming, ascending the air for the sublime flight,—the second gay and jubilant happy songs and harps ... careering through the air from the elated voyagers,—both richly mingled with a wealth of charming accessory thoughts. Then the thoughtful solemn march of the Andante con Moto,—a movement feeling upon its own deep, delicious thought, so that its strength is still "renewed like the eagle's." Once, midway in the march, a reverie or trance seems to come over the movement,—we insist (in the words of the article above alluded to), "that wonderfully touching passage, where the horn sounds faintly note after note, while the rest of the orchestra is all hushed and still, as if an angel had descended into the room and were gliding about among the instruments." Then the rousing unison of the strings as the Scherzo bids you shake off dreamy thoughts and soar again, and the quaint ... be aware of the piping reeds and listen now a singing chant, mixing in a human barbaric fondness, soon passing in later quite new colors softly falling as the bassoon or to gather some sweet little majestic flower of a fresh musical fancy. Then the Trio, with its sumptuous pomp of buoyant and triumphant rhythm! But grandest of all, say we too, is the finale, with its stupendous energy, when it has acquired full swing after the smart challenge of the opening subject answered by the answering triplets of the violins with all the reeds accompanying in thirds, as if all the rainbow-winded spirits of the air came hovering round. As it goes on we hardly wonder that the author of the "legend" (Crystal Palace programme) should have dreamed of Phaeton and the Chariot of the Sun. Was there ever a bolder or a more inspiring idea (except the marble tread of Mozart's statue of which they must have reminded more than one) than those tremendous thumps in unison upon the key note of the Symphony which startle you at intervals toward the end.

The newspapers are continually announcing "the musical event of the season"—meaning commonly for the time being, any cheap sensation that is loudly advertised. Of course we do not take them seriously; but seriously speaking what musical "event" can one ... convert in the experience of all the music that fills that can be considered quite so rare and so significant as such a listening to such a performance as we had that Thursday of such a work as Schubert's Symphony in C? Mr. Zerrahn may be proud of his orchestra and of his work that day.

Beethoven's Concerto in C, the earliest of the five, though hitherto entirely passed over in favor of the greater ones, fully justified Mr. LANG's choice. It is of a lighter genial effect than the last three, neither of such deep and spiritual poetry as the one in G nor at all of the great heroic fire of the one in E flat. But we think it was found more interesting than the No. 2 in B flat, which we heard last year, and it is full of charming invention, fresh and well-developed thoughts, and of the young Beethoven power. It is very much in the vein and in the style, especially the Largo, of some of the early Sonatas. And the three movements are very individual in character. Nothing could open more amply than the orchestra does in the introduction, and the themes for treatment spring up most naturally in the piano-forte and orchestra lend equal ... narration now by turns and now together and the whole development is graceful, then symmetrical, delightful. In the piano part there is no great striving after brilliant effects or running intricate embellishment. The ornaments are simple, neat and graceful. There was abundant opportunity for the player to show his good taste, the sum of reserved power, the subjection

Digitized by Google

of Joft, thoroughly practiced hands to expression, all which Mr. Lang assuredly did show. And no less in the religious rich repose of the slow movement and in the piquant, sportive Rondo of the finale. It was a most smart and happy rendering of a charming composition with which all were glad to have made acquaintance. To speak of improvement in so accomplished a master of the instrument as Mr. Lang has been for years, would seem superfluous almost; yet we must note with pleasure the more ease and subdued force which he now shows in the strong passages, without any sacrifice of contrast or emphatic point.

The programme of this week (of which we shall speak in our next number) is of quite a different character, light or yet hardly less interesting. Instead of a great Schubert Symphony the smaller ones in the old familiar forms, a pair of Mozart and Haydn,—the latter the one in G which played so in the third concert; the Mozart is the No. 1 in D without Minuet. The Overtures Beethoven's Coriolanus and Mendelssohn's Melusina. And Mr. OTTO DRESEL, yielding to the solicitation of the whole Committee, plays the Pianoforte Concerto of Mendelssohn.

The seventh concert will come on Thursday, Feb. 13, and will consist of Beethoven's Pastoral Symphony, the Overture to "Anacreon" by Cherubini, Weber's Jubilee Overture, and the E minor Concerto of Chopin played by Mr. HUGO LEONHARD.

The plan of the eighth and last Concert is not settled. The idea of repeating the Choral Symphony is abandoned partly for want of time, leaving it to be given with greater means, in the Handel and Haydn Society's Festival next May. Perhaps Beethoven's "Choral Fantasia" for piano, orchestra and chorus, which seems to contain the first germ of the Symphony, will be performed; with perhaps a portion of the Schubert Symphony (for which there is much call), or else the Eroica; and another feature would be the "Meeresstille" Overture.

WEDNESDAY AFTERNOON CONCERTS. Winter has not smiled on the Orchestral Union thus far; snow and cold have ruled this season. But the concerts have been excellent, both in the choice of the lighter music and, if perchance in no the same place, with the same clarity of execution, must yet draw crowds to the Music Hall. Last week they gave the first Symphony by Gade (C minor); the Overture to Ruy Blas, Mendelssohn; and the pretty one to La bouche by Auber; a lovely new Strauss Waltz (op. 2[illegible]) called "Neueste Leben" (Latest Life); Strong's crumbling again; and Mr. SCHULTZE, whom it is pleasant to see in his old place at the head of the violins, played a Violin Solo, "Fantasie," by Molique.

This week's concert was particularly good, in matter and in execution. The "Midsummer Night's Dream" Overture was very delicately rendered; and the beautiful E-flat Symphony of Mozart, with its stately Introduction to working Minuet and Trio, its continual sprinkling of fresh charms through all the movements, surely all forgot the snow-clad roads without. The sweet, solemn music of the Bridal Procession in Wagner's Lohengrin, which somewhat overcrowded and crowded in the harmony, was heard with interest. The Favorite Waltz was one of the most exhilarating of the tribe and was called "Village Swallows." Mr. HEIMENDAHL gave a good Cornet rendering of a popular German ballad "How fair thou art." The concert ended with the Overture to Yelva by Reissiger. The bassoon and clarinet parts, on which Mozart seems to depend, made themselves very fascinating in the Symphony.

Next Wednesday we hope the Union will have a crowded hall.

GIRLS' HIGH AND NORMAL SCHOOL. We spent a most interesting hour last Saturday in this school in Mason Street,—the fine flower and completion of our public school system. It was a musical exercise—a concert in fact—arranged by Mr. EICHBERG, who has been their teacher for the past year, for the sake of the Board and friends of the pupils, and for the pleasure of some of the School Committee and a few invited guests. The young ladies, forty or five hundred we should think, made the whole room a sense of beaming intelligence and beauty. There was a set programme, in which three-part choruses by Abt, Rossini, &c., beautifully sung by the fresh maiden voices, alternated with a choice of classical Chamber music. There were the Andante and Variations from Beethoven's string Quartet, op. 18, No. 5, played artistically by Messrs. Eichberg, Ford, and the brothers H. and A. Suck. Nothing could enhance the inevitable charm of the music more than to see the sweet seriousness of thought in all those young faces. The Allegro and Adagio from Beethoven's Violin Sonata in F were finely played by Mr. Eichberg and Mr. Sharland, who's singing teacher in the Grammar Schools, whom we may compliment upon the confidence he has so quietly acquired as a pianist. A "Song without Words" by Mr. Eichberg, really beautiful, was played by himself (violin) and Mr. The, or to the reed organ; followed by an arrangement for violin, organ and piano of the Andante in Beethoven's E-flat Quintet. Mr. Sharland played some of Mendelssohn's Songs without Words, then by a good "Neapolitan March" by Mr. Eichberg, he merrily announced by him as "by a German composer of the last century."

All these fine things found eager audition. Truly of classical Chamber music in a free school! Is not this a new idea? And it is not an admirable one! This is bringing models of pure art, the masterpieces of music, home to every pupil in the advanced classes, and is like surrounding their school room with the immortal works of Raphael and Titian. Refining influence, a higher taste, must come from it. Art in its higher mode a quickening here, at the same time that, beginning at the other end, in humble rudiments, they are taught to read simple music and to sing. A brief examination by the teacher occupied a pause in the concert, and in few unexpected questions showed the girls to be clear in the rudiments about intervals, major and minor scales, &c.; and that they had been successfully taught to identify the notes of short musical phrases played to them, and to write them for the teacher to write upon the blackboard.

DEATH OF MORITZ HAUPTMANN. Another of the foremost musical characters of our time has passed away. Not alone teacher, loved and revered by all the Leipzig musicians (of whom we have not a few here in America), he was then the occupant of old Sebastian Bach's place as "Cantor" at the Thomasschule and professor at the Conservatorium, died in Leipzig after a somewhat lengthy illness, on the third of January. Only last October they were celebrating his 75th birthday and his 25th year "Jubilee" as Cantor with feast and music worthy those his eminent positions. A brief notice in the Neue Zeitschrift tells us:

"Hauptmann was born in Dresden, Oct. 13, 1792. His father, superintendent of the board of works there, seeing the boy's strong tendency for music, had him at an early age instructed in the violin, the piano and in harmony, although intending him to be an architect. He finally came in to the favorable reception of some of his son's attempts at composition; he yielded to his wish and sent him for more earnest musical studies to Spohr in Gotha. A year later 1812 he got an appointment as violinist in the royal chapel in Dresden. In 1813 he took leave of absence to go and study half a year in Vienna, whither Spohr had gone as theatre conductor. In Dresden he lived till 1815, and in that time wrote a Mass in G minor (now lost) and other church pieces, many songs, a string Quartet, a Violin Sonata, occasional Cantatas, Hymns, &c. In 1815 he went as music teacher with the family of Prince Repnin to Poltava, where he found time to pursue his studies in counterpoint, mathematics and natural sciences, and to compose various compositions, especially his opera Mathilde. In 1820 he returned to Dresden, where he lived a private musician till 1822, and composed his early Quartet op. 7, and his two Masses in F minor. Then he was called as violinist in the Court orchestra in Cassel, in which position, cheered especially by Spohr, he remained for twenty years, exercising a great influence as a theoretic teacher and creating several of his principal works, such as the Salve Regina and the G minor Mass. His opera 'Mathilde' was repeatedly brought out there with success. In 1841 he married Susette Hummel, daughter of the Director of the Academy there.

In 1842 he was called to Leipzig as Cantor and Music Director of the Thomas Church, and in 1843 he became a teacher in the newly founded Conservatorium.—The good he has done there for a quarter of a century is too well known to need more words at present.

MR. PAINE'S MASS.—It is now pretty certain that we shall soon have an opportunity to hear this very elaborate and meritorious composition of our young countryman,—a Mass on the largest scale—too large to be available in the Church service,—for full chorus, orchestra and solo. It was warmly received last summer in Berlin; and now the friends of Mr. Paine, including the President and Professors at Cambridge and many of the most musical citizens of Boston, have resolved that the heavy pecuniary risk be at so shall be no bar to so having a fair hearing here at home. We take pleasure in publishing the following note:

Boston, Dec. 6, 1867.—J. K. Paine, Esq.—Dear Sir,—We have heard, with much pleasure, of the appreciation with which your Mass was received by the severely critical audience at the Berlin Sing-Akademie. In the hope that your efforts in a noble and difficult region of art may be vindicated and well appreciated by your own townspeople, we would suggest that you take measures for the production of your composition in Boston the coming season. Assuring you of our hearty cooperation in any way in which we can be helpful. Thomas Hill, your Cheerfully. Benjamin Peirce, Thomas Hill, E. N. Agassiz, Asa Gray, F. H. Peirce, H. W. Longfellow, J. R. Lowell, R. W. Emerson, J. M. Forbes, Thomas G. Appleton, J. S. Dwight, Samuel Jennison, O. W. Holmes, [illegible].

Mr. Paine having accepted this invitation and subscriptions having come in liberally and eagerly, the Concert will be given on Easter Sunday Evening (April 12) in the Boston Music Hall, with a Full Chorus from the Handel and Haydn Society, the Orchestra of the Harvard Musical Association, and the best Solo talent. The price of tickets, with reserved seats, is One Dollar each. Those, whom the subscription paper has not reached, will find Mr. Peck, at the Music Hall, heartily ready to aid them in picking out good seats.

A COMPLIMENT WORTH HAVING.—The following has already been the rounds of the newspapers, yet our musical record would not be complete without it.

THE ABBÉ LISZT AND THE MESSRS. CHICKERING. —The Abbé Liszt, the greatest of European pianists, has just addressed to the Messrs. Chickering the following

bewing hence the only testimonial in favor of a pianoforte maker which he has ever given in Europe or America.

[TRANSLATION.]

ROME, Dec. 26, 1867.

"Messrs. Chickering: It is very agreeable to me to add my name to the concert of praises of which your pianos are the object.

To be just I must declare them perfect, and *perfectissimes* (*superlatively perfect*).

There is no quality which is foreign to them. Your instruments possess in the supreme degree nobility and power of tone, elasticity and security of touch harmony, brilliancy, solidity, charms and prestige, and thus offer a harmonious ensemble of perfections to the exclusion of all defects.

Pianists of the most pretensions will find reasons [illegible] from them agreeable [illegible] in favor of [illegible] which truly do honor to the art of the construction of instruments—the role of the critic is as simple as that of the public: the one has but to applaud these conscientiously and with entire satisfaction, and the other but to procure them in the same manner.

In congratulating you sincerely upon the great and decisive success obtained at the Exposition at Paris I am pleased in anticipation happy continuance of the same in all places where your pianos will be heard and I beg that you accept, gentlemen, the expression of my most distinguished sentiments of esteem and consideration."

(Signed) F. LISZT.

HARVARD MUSICAL ASSOCIATION.—This association, which completed the thirtieth year of its social life yesterday, met in its new and pleasant library room No. 180 Tremont street, last evening, for the first time to elect officers and transact the ordinary business of the annual meeting. Mr. Henry W. Pickering, the president, occupied the chair. The record of the last meeting was read by the recording secretary Mr. Henry Ware. Mr. John S. Dwight read the report of the directors, which was a document of considerable length and great interest, presenting an encouraging view of the condition of the association and offering several valuable suggestions for increasing still further its efficiency and usefulness. The report of the treasurer Mr. Samuel L. Thorndike, showed that the expense of fitting up the new room had necessarily encroached somewhat upon the income of the society fund and expressed a belief that the fund could be restored by proper economy during the coming year. The librarian's report mentioned many valuable additions to the library during the past year. The old board of officers, consisting of the following gentlemen, was re-elected:

President Henry W. Pickering.
Vice President John S. Dwight.
Recording Secretary Henry Ware.
Corresponding Secretary Francis H. Underwood.
Treasurer Samuel L. Thorndike.
Directors at Large C. P. Curtis, B. J. Lang.

The association now numbers one hundred and ten active and some honorary members. The annual supper will take place at the rooms of Mr. J. B. Smith, caterer in Hollis street, next Monday evening.—*Advertiser Jan. 31.*

NEW YORK, JAN. 30.—On Saturday evening Jan. 11th, at Irving Hall occurred the second of Messrs. Mason and Thomas's soirees of chamber music. Mr. Mason was the pianist and will alternate, during the season, with Mr. Mills at these concerts. The audience was about as large as on the former occasion and we had the appended programme:—

Quartet, Andante. Op. 1	Volkmann.
Trio in B flat. Op. 99 Piano	Schubert.
Quartet, Eminor. Op. 59 No. 2	Beethoven.

Of the Volkmann Quartet it may be remarked that one ought to hear it—or any other new work—several times before giving a decided and absolute opinion: but it is safe to say that this Quartet seemed to lack unity and force and is of unequal merit. For instance the third movement, an extremely neat Presto with a beautiful pizzicati Trio, has nothing in common with the other movements: it would appear that no sustained purpose underlies the whole.

The Schubert Trio is too well known to musicians to need many words: the Andante—practically a song without words—taken finely in a solo by the 'cello with piano accompaniment, is calculated to delight even those whose appreciation of advanced art is very small. In rondo, the essence of melody

Mr. Mason played the piano in his usual polished, refined and gentlemanly style: but why will he not give us a little more *fire* and passion? That is just the one thing needful to make his playing very enjoyable.

The effect of the Beethoven Quartet, as well as that of the other pieces, was somewhat marred by the fact that the 'cello was not in accord with the other instruments: this was, of course, painful.

Why would it not be well for Messrs. M. and T. to adopt analytical programmes? At the Monday Popular Concerts and at the Musical Union (London) pamphlet programmes are given containing—often—the sketch of the composer of each work performed and also the themes from the work itself: these little books are very attractive and interesting and find a ready sale at the concerts I have mentioned—from one reason: firstly because of their intrinsic excellence and secondly because one can get no other programme: they are accessible by one only at a concert. I have one in which there are some twenty pages devoted to Beethoven's Sonata Op. 106 and to Madame Arabella Goddard's performance of the same.

The next *Soirée* will be given on Saturday evening, February 7th, when the Beethoven Piano Trio in B flat Op. 97 will be the principal attraction.

JAN 27.—On Saturday Evening, Jan. 25th, occurred the 3d Brooklyn Philharmonic Concert. The orchestra numbered [illegible]; Mme Ackermann (soprano) Mr G. F. Hall (bassoon), Messrs. Schmitz and Lotze (French horns) and F. Letsch (trombone) were the soloists. I quote such portions of the programme as are worthy of notice:—

1. Symphony No. 3, Op. 56. A minor	Mendelssohn.
2. Trio, 2 horns, 2 horns and trombone	Bergmann.
3. Poème Symphonique. "The Ideal"	Liszt.

The "Italian" Symphony—as it is termed—was written in 1833, and although called No. 4 is really No. 3, antedating the "Scotch" (No. 3) by some two years, and was not published until after the author's death. It is of course a charming work: the freshness and grace of the opening movement, the quaint tone and beautiful sadness of the Andante, (I once heard this movement played by Pasdeloup's orchestra in Paris and it was enthusiastically encored), the graceful movement of the Minuetto with its warm horn-suggestive bass Trio, and the wild rush and hurry of the Saltarello presto,—all form a whole of wonderful variety, completeness and unity. It was well played: had the orchestra been larger the effect had been finer for a little thinness was now clearly noticeable. A fine analysis (by J. S. D.) of the Symphony was printed upon the programme.

The Trio by Bergmann for two French horns and trombone is a very pleasing composition: while not surprisingly original it is melodious and attractive and some of the harmonic changes are very new: the transition of the theme from the original key into G-major has a pleasing effect. It was deservedly encored.

Mme. Ackermann sang an Aria from Mozart's *Nozze di Figaro*. She seems to possess a very fair voice and a sufficiently good memory to sing without score: unfortunately she sang fearfully sharp and there was at times a quarter of a tone between her voice and the orchestra. I noticed a printed notice at the foot of the programme, to this effect:—"The vocalist for each of the remaining concerts will be the best available." I am to infer—I suppose—that good singers refuse to cross the Fulton Ferry.

The "Ideal" poem performed at the Symphony Soirée two weeks ago, was inflicted upon the patient Brooklynites, who bore the infliction with noble fortitude and a cheerful resignation pleasant to behold.

At the next concert the attractions will be Beethoven's Pastoral Symphony and Mozart's C F Concerto in D minor to be played by Richard Hoffman.

F.

Special Notices.

DESCRIPTIVE LIST OF THE

LATEST MUSIC,

Published by Oliver Ditson & Co.

Vocal, with Piano Accompaniment.

Ah ha! now your Highness may see. (The Complaint.) *Grand Duchess* 40
We, merry bound. (Et tra hee only.) Trio. *Grand Duchess* 40
Mount, away! (A cheval!) Song and Chorus. *Grand Duchess* 30
Grenadier why thou so sad. (Qui veut des cette princes.) Trio. *Grand Duchess* 40
Count Max. (Nun stell.) Song and Chorus. *Grand Duchess* 40
At the capital. (Au capital.) Song and Chorus. *Grand Duchess* 30

[illegible]

She lives near the old Mohawk. Song. *C. W. Moore.* 30
I will not be with you long. Song and Chorus. *C. A. White.* 35
The Outcast. Where are the friends. Song and Chorus. *Hicks.* 30
Parting thoughts. Ballad. *Turner* 30
Dear [illegible]. Song. *Wellman* 40
Little Flo. Song and Chorus. *C. W. Moore.* 30
She sleeps and [illegible]. Song and Chorus. *Lees.* 30
How oft, I'd trust thee by my side. Song and Chorus. *Holder* 30
The wind at night. Song. *A. H. Morton* 30
Sweet Willie. Song and Chorus. *T. P. Westerp.* 30
Bright eyes are gleaming. Song. *Holmes* 30
All these are well constructed ballads and songs by men who know just what will please the public, and contain a great deal of good melody.

Let her rip. Song and Chorus. *Hearn.* 30
We'll march round the world. Song. " 30
Sunlight's [illegible]. the Gypsey's song. *Cherry* 30
The Secret. Song. *Dowsford* 30
Have you seen Ruth. Song. *Leybourne* 30
[illegible] is the man. Song. 30
Ada with the golden hair. Song. *C. W. Moore.* 30
Popular style, but lighter than the preceding, and with a comic element.

Instrumental.

Grand Duchess Quadrille. *Strauss* 40
" " " *Arrangement by Knight* 40
These contain various elements [illegible] arranged.
Can can Galop. *Grand Duchess.* 40
Pronounced dance of the [illegible] which has, however, a pleasing melody.
Grand Duchess March. *Mack.* 40
Quite lively.
Heather bell Waltz. *Baker* 30
Pretty and not difficult.
Arcadian Mazourka. *Hamilton* 30
[illegible]
Arena Waltz. *Gadsby.* 1.00
[illegible] and dedicated to the young ladies of [illegible] New York.
Soldier boy's March. "Crystal Gems." *Kinkel.* 30
Mabel Waltz. " " " 30
Fairy Tale Polka. " 30
All pretty, and admirably arranged for beginners.
Lone Rock Quickstep. For Guitar. *Hayden* 25
Wait [illegible]. " " 25
Brightest eyes Galop. " 25
Monastery Bells. " " " 35
Old friends in a new dress.
Reminiscences of Bragna. (Carillon.) *S. Smith* 70
The bells [illegible]

MUSIC BY MAIL.—Music is sent by mail, the expense being two cents for every four ounces, or fraction thereof, (about one cent for an ordinary piece of music). Persons at a distance will find the conveyance a saving of time and expense in obtaining supplies. Books can also be sent at double these rates.

Dwight's Journal of Music.

WHOLE No. 701 BOSTON, SATURDAY, FEB 15, 1868. VOL XXVII No 24

Nohl's "Youth of Beethoven."

(From the Leipzig Allgemeine Musikalische Zeitung, translated for this Journal.)

(Concluded.)

BEETHOVEN'S LEBEN von LUDWIG NOHL. Erster Band: *Die Jugend*, 1770–92. (Wien Markgraf 1864.)

"Dawn" (*Dämmerung*) is the heading of the second period of Beethoven's youth. It extends from 1784 to 1787. As this period begins with the commencement of Maximilian Franz's reign as Elector, it most naturally opens with a description of the character of that prince. The reader is confounded, that the radical Nohl cherishes for his prince a boundless admiration and utters it in overwrought expressions. But then he had here to spin a totally different species of information—which he enjoys with just such devotion, as he had done previously in the case of Schervin—from the sketches of the Elector's life which appeared in 1865 from the pen of the Baron von Seida and Landensberg. His after incapacity of judgment and for the use of general maxims shows itself here with incredible simplicity: the scandal-seeking democrat and the flattering courtier stand for him in precisely the same feet; not even the circumstance startled him that the same Seida, in an Appendix, wrote favorably about the preceding Electors, who have fared so hardly at the hands of Nohl. Just how the work of Perthes (*Politische Zustände* p. 134 et seq.), should guide him, if he had any idea how to harness knowledge so to be gained. But then Herr Nohl learned an example of that pure and ideal humanity, the idea of which was current at the end of the last century, in order to explain certain preconceived influences upon Beethoven; as such, for better or worse, must Max Franz, brother of Joseph II and sympathizer in his ideas, be taken. Here was a prince, who made his people truly happy—who taught them to think (his speech at the inauguration of the University 1786 is copied entire from Seida) who brought the free intellectual tone of society. Certain opposing opinions of him, such as that in Mozart's letter to his father, yes, even that of Emperor Joseph himself, are passed over lightly, since they contradict the statements of Herr von Seida.

Max Franz took great pains with his music; therefore this is the place to discourse of his own musical attainments. To what Thayer has said (*Atl. Monthly*, 4:17), Nohl adds some interesting particulars, but finds it necessary to describe once more in full after Jahn the musical life at the Vienna Court and specially Mozart's connection with it, "where touch-remark started thence." (p. 167).

And now as according to him the influences of the Elector produced an entirely new epoch in the finer taste for art, he feels himself obliged again to recall to mind the conditions of theatre in general in which Max Franz makes so noble a figure. By this, it is true, Beethoven is again thrust aside for a long time, but has Herr Nohl's book becomes some dozens of pages larger.

And so, upon p. 178, begins a geographical disquisition upon the Danube and "amuses the fortunes of that city beginning with the Romans, are noted; stress is laid upon the importance to which it attained under Maria Theresa and, finally the noble I ... of musical culture was ... named ... there repeated. "The lively excitable temperament of the Viennese explains these traits: "music assuredly the most vital ... were the atmosphere of that city, and they are the soul from which is created the beautiful" (p. 188). The question why just Austria should become a focus of the high musical art, has according to Herr Nohl, never been adequately answered. He finds the reason in the mingling of German and Oriental elements. Nohl's undertaking to give a picture of the Slavic character—in part from his own opinions, in part from Moritz Hartmann's "Weiner"—and reaches the conclusion that the Slave is good for nothing alone but that the mingling of German and Slavic blood produces something extraordinary. For example, the sharp contrasts in North-East Germany the sensual susceptibility to music in Austria. Particular specimens of these "hybrids of races," who for this reason accomplished great things are (according to Nohl) *Luther, Leibnitz, Lessing, Kant*,—Gentz; among musicians, Bach (previously the example of German piety), Gluck Haydn. This entire chapter is, as any one may guess, very funny reading.

The most thorough child of Austria was Mozart, who truly had nothing Slavic in his blood* but infused the real German heart into music. His intellectual brother in the North is Goethe, and the same ideal intellectuality, the same amiable humanity of which the two are specimens, were calculated to Beethoven combined in Max Franz. Beethoven—thus Herr Nohl continues his fantasy—comprehended his art, he perceived that a still higher goal in art was to be attained; he even then (the boy of 12 years) hoped to be able to complete the edifice raised by Mozart—to introduce the German spirit into music.

Next, Herr Nohl is pleased to vouchsafe us once more something of fact in relation to Beethoven: his appointment as court organist is mentioned: various matters concerning Count Waldstein, Beethoven's protector, are introduced mostly word for word from Wegeler and in a note (p. 211) some of his new compositions (among these the three P. F. quartets) are stated *en passant*. But now he hastens to the most important event of Beethoven's youth—his first visit to Vienna—which occupies him from p. 188 to 235, although all the facts known may be stated in a few lines. Beethoven then, made for some unknown reason a journey to Vienna in the spring of 1787 (this is the date given by Nohl correctly,† while Jahn in his Mozart III 306 gives the date of 1790) played there in the presence of Mozart, who foretold his grand future, but where according to the common authorities, he himself did not have,

had a meeting also with Joseph II (according to Schindler) and after a short stay journeyed home again. What a valuable field for Herr Nohl, to throw light upon these mysterious matters, by his conjectures! Beyond a doubt, Beethoven had long yearned to visit the fine town "where one might think himself in a true artist, in a true man" (p. 189); oft had he prayed Waldstein (just before Herr Nohl relates, how difficult it was to do a favor to Beethoven) to secure him the opportunity and Waldstein had himself long since recognized the necessity: at last the Elector gave his consent. How man the journey especially how must Vienna with its luxurious life and its musical activity have wrought upon him! But all else is mere the shade by his visit to Mozart. First the accounts given by others of the meeting are given in extenso: then Herr Nohl attempts profounder views (p. 214). Beethoven did not hear Mozart play! What can have been the reason? Certainly Beethoven was not impressed by the outward appearance of Mozart and his easy amiable nature—he, the complete contrast for "defiantly said, The ... youthful Viking appeared this primeval German even then," (p. 218 note) On the other hand Beethoven doubtless bore himself in the consciousness of his position as Court organist somewhat awkwardly which displeased Mozart; moreover Mozart's cares and labors at the time —which are described in extenso from Jahn on pages 218-223—did not allow him to trouble himself much with the youth. Beethoven's self consciousness may even then have actively hindered the two great admirers of another; moreover he soon felt himself repelled by a light and luxurious life running on intellectual force and even in Mozart whom he viewed in the same light he had the presentiment of his own future position. Ripened from the boy to the youth, he returned to Bonn. That is what Herr Nohl calls deeper insight.

The third period of Beethoven's youth is called by Nohl "Awaking," and reaches to 1792. It begins with the return to Bonn, the particulars of which are related. Here Nohl finds himself here to be an original investigator, and imparts not only some bits out of a letter from Beethoven to Dr Schaden of Augsburg heretofore, as he states, utterly unknown in Germany. "I found it," he says, "in the *Revue Britannique* for 1861 into which it was copied from the *Atlantic Miscellany* (read *Monthly*). I do not know the present owner and am also under the necessity to retranslate out of two (?) foreign tongues this interesting document in the history of Beethoven. Perhaps in consequence of having copied very many original letters of the Master I may have done it with considerable success." The original of this letter Herr Nohl might indeed have found quite near him, at all events he should have known that Kalisch printed a copy from it in 1848 in the *Vossische Zeitung*, No. 194. In that case indeed we should have lost the amusement

* From Thayer's account.

† Who had not yet come to Bonn.

of comparing what the young Beethoven really wrote, with what Nohl makes him say.

Here are the two.

[At this point of contemplation follows that in the compact, one of a German translation of a French translation of an English translation of a German letter with the original, would not be understood by a very large number of our readers; we omit the two letters.]

It seems then that the copying of manuscripts is after all not quite enough to form a style. How after the death of the mother [which forms the subject of this letter] the circumstances of the family became more gloomy constantly, how the eldest son had soon to provide for all by his salary and lessons, how at length the younger brothers were provided for Herr Nohl relates principally after Thayer, although he only cites others. He has, however, here been able to gain some new data on these matters and added some new and valuable material from two documents (p. 411) out of the Provincial Archives at Düsseldorf, that were until now unknown.* It appears from them, that as at length Beethoven's father was no longer able to perform his duties, the son petitions the Elector to grant half the salary to the father and the other half to himself [for the education of his brothers, as Thayer's new volume shows]; this was granted. But Beethoven was persuaded by the entreaties of his father and by the promise to transfer regularly the half of his salary not to put the decree in force. But as the father afterwards made way with the decree, which he had retained, after his death Beethoven was forced (p. 92) to petition for its renewal; this time also the petition was granted. The independence with which we here see the young man of 21 years assuming the direction of the family affairs, is an interesting and important new feature in the picture of his youth.*

Like Thayer (in the Atlantic Article) Nohl, in this connection, comes upon Beethoven's affairs of the heart. While, however, Thayer keeps to the traditions and speaks, after Wegeler of two young ladies, who were in the habit of visiting the Breunings, as the first objects of Beethoven's inclinations, Nohl naturally goes farther. Certainly he thinks, must Beethoven have fallen in love with Eleonore Breuning. His fiery nature, and "that Fräulein Leonore that met only chance to the child Lory" (p. 236) make it as clear as the sun! Wegeler's statements, p. 92, to the contrary are not worth mention. Several pages farther on (plan and effort to follow chronological order one must not demand of Herr Nohl) all at once, the beautiful and gifted Barbara Koch appears in the house of the Breunings. Beethoven "after Lory had forced him to restrain his tenderest sentiments within the narrow paths of mere friendship" becomes of course also her devoted.—How much greater had been the deserts of Herr Nohl, if he had endeavored to give a clear picture of the social relations in Bonn and the position of individuals as to the Court and to one another, for which may data may still be found! But Nohl's book utterly wants color.

In connection with the new organization of the Bonn theatre in 1789 he, following Thayer's Article, names the members of the Orchestra (the two Rombergs among them) and draws from Neefe's report a list of the operas given; he then allows, through four pages, pastor Junker, a noted critic of those days, to speak of the excellence of the orchestra and cites also his (Junker's) judgment upon Beethoven's playing. That all this is given in Thayer's article, he passes over.

Shortly before, he had spoken of Beethoven's skill in extemporizing and in depicting the characters of individuals in music. As if by chance he here relates the visit of the orchestra to Mergentheim and Beethoven's meeting with Sterkel, but the close narration of this journey [only yet in Thayer's Article] is by him rendered utterly unobserved, and that again, to superfluity, shows clearly that the talent for narration has not been bestowed upon him.

The following notices of life at Court and of the free and easy tone, while Max Franz infused into it, may well give us another opportunity to exhibit Nohl's style of transcription.

Thayer, p. 20.	Nohl, p. 327
"With the gay [illegible] ready for every [illegible] of life, he [Max Franz] did not fail to throw good-natured attention to others, while [illegible] and so [illegible]. He was ever ready for social [illegible] and [illegible] and generally [illegible] which gained not a little by his presence." &c.	"He, who was himself gay, amiable, friendly and condescending to every one, and in whose joyous disposition every pleasure of life stood open [illegible] good-natured [illegible] [illegible] a pleasing form. Yes, he was always disposed to every social communication and he [illegible] all the pleasures of the Court [illegible] We see also [illegible] gained not a little from his presence." &c.

In one of these Court festivities, a Ballet of Chivalry came to performance, the text by Waldstein, with music by Beethoven; the score was long attributed to Waldstein also and was never printed. Nohl bemoans, p. 327, that this score has never come under his notice, and yet he might have seen it in the closet proximity to other papers which he had looked over.—Smaller concerts were also given in the neighboring village of Godesberg; and here also shone Beethoven as he extemporizing and variations; and then, as Nohl's opinion, among other things, were composed the Variations upon Righini's "Venni Amore." Herr Nohl here expresses his opinion that Beethoven but rarely studied the unfathomable depths of his soul in the Variation form. One is horror-struck at such a specimen of incredible ignorance in the first volume, when one reflects what the fourth will be. Then he by no means approved recommendations for the following compositions, (p. 433) that the Trio, op. 3, the Serenade, op. 8, and even the Serenade op. 25, belong to the Bonn period, the proofs of which are hereafter to be produced. For "Beethoven was by no means of so late maturity as is generally supposed." On the other hand we read p. 231 that, for want of lessons, he began him to work out compositions of real importance.

All that was but by way of practice—more productions had he as to this tone here—out of the French Revolution (chap. 14). Thayer had very appropriately pointed out (p. 800) how well adapted the condition of Bonn was to produce a Beethoven a thoroughly educated musician and to give his taste proper nutriment without cramping his genius. Nohl naturally here also affects deeper insight: "That regular school education, the worth of which none must undervalue, may at first, especially to the stock intercourse, seem to be the main thing. We will not quarrel with them for nothing is more dangerous, than to arouse the sleeping lion in these gentlemen" (p. 257). It seems more safe to him to address the ladies. "Yes, the lovely ones of my readers, especially if they belong to the saloons, will know how to thank me, that I have allowed their favorite to gain a due tone, the 'culture' the possession of which alone gives the most gifted one the right of existence in society" (p. 260). At the same time however he was impelled to action; he was impelled by a native force which "fermented and fomented an order to duly ferment itself" (p. 260). In order to explain this process of fermentation now follows (p. 261 et seq.) a dissertation on the French Revolution which had its origin in the deepest human necessities, and along with which the cry for liberty resounded with equal strength from Germany and Beethoven became "the speaking trumpet of the most real necessity of his times" (p. 261). Certainly he had zealously followed events in Paris, his music proves it clearly—"who cannot read this out of his works—he does not understand the fundamental feelings of his soul" (p. 264). The impetuous force of the times filled him; the impulse it awakened which gives to music its best substance (p. 265). This revolutionary impulse drove him forth, whither? To France? No, to Vienna, and to Mozart whom, according to p. 115, he had never seen heard play, who, however according to p. 214, had already given him some lessons. Mozart however died in 1791 and so now he fixes his hopes upon Haydn. When the latter passed through Bonn in 1790, the proof Beethoven could hardly [according to Nohl] have felt drawn to the humble defenceless man (p. 133); but now Haydn came back from England, again passed through Bonn, examined a Cantata by Beethoven and praised it highly. Max Franz determined, towards the end of 1792 to send Beethoven to Vienna for higher musical culture; his brothers were now cared for, his father died about that time, he was entirely free. Waldstein wrote him prophetic words at parting.

The tone of his mind was elevated and full of lofty presentiment—the cry for liberty sounded more loudly around. Shortly before his departure (November) Mayence had been taken by the French; to the sound of the Marseillaise freedom had entered that city. A memorandum book, which Herr Nohl has seen at Vienna, a possession of Artaria & Co. gives no clue by his journey only to Coblenz; but for Herr Nohl it is indisputable,—what no other biographer has thought of—that Beethoven stopped also in Mayence* and made a short stay there, in order to observe more closely the intoxication of freedom. Here Nohl understands how the Marseillaise here must have wrought upon Beethoven; now he first comprehends the "Eroica," now first "that world-historical clashing of sabres and the war trump," in many of his works.

Beethoven adored, to an extent beyond most others artists, during the whole of his active career, lofty ideas of the dignity of his art, deep sense of the truth, a never flagging sense of duty in his works; what would he have said to a biographer, in whom not a spark of these cardinal virtues also of a biographer is to be found?

* They were sent to him by the director of the Archives.
* See Thayer's work for a more of similar new matter.

* Thayer will naturally [illegible] give the notice of this journey from the only [illegible] to both—by which it proves the [illegible] the Beethoven [illegible] the military post route [illegible] Coblenz and [illegible] Frankfort. That Nohl's idea of Mayence is [illegible] thereby, to [illegible] thereby, "in that [illegible] the story."

Digitized by Google

Moritz Hauptmann.

The world of music has just suffered a great, may be in some respects an irreparable loss. Moritz Hauptmann, Cantor at the Thomasschule, Leipzig, died on the [illegible] January. [illegible]

A Month of Music in Leipzig.

The *Western Musical Review* (Indianapolis) has the following interesting letter:

Leipzig, January 2, 1868.

The seventh Gewandhaus Concert presented a novelty of unusual merit in the form of an Overture to *Medea*, by [illegible] [illegible]

[illegible]

The Double-concerto was, of course, written for the purpose of exhibiting the amount of [illegible] which the young man possesses, and as far as this is concerned is a success; but taken upon its own merits, it must be pronounced [illegible] long, without variety or freshness in its themes, and full of [illegible] repetitions of the same bravura passages. [illegible]

[illegible]

The sixth Gewandhaus concert [illegible] King Johann of Saxony. [illegible] Beethoven [illegible] Mendelssohn [illegible]

The fourth chamber music soirée, Dec. 12, was [illegible] compositions for string and wooden instruments. The selections were:

[illegible]

[illegible]

The tenth Gewandhaus concert, Dec. 11, brought [illegible] Carl Tausig from Berlin [illegible] Franz Liszt [illegible] Carl Tausig [illegible]

[illegible]

[illegible] Carl Tausig [illegible] Liszt [illegible] King of Prussia [illegible]

[illegible] which he always draws forth. [illegible]

[illegible]

[illegible] Beethoven's seventh symphony [illegible] Franz Schubert [illegible]

[illegible] New York or Boston [illegible] Carl Tausig [illegible]

[illegible]

Giovanni Pacini.

This celebrated Italian composer was born at Catania on the 11th of February [illegible], and was sent to Rome for his musical education at a very early age. [illegible] Bologna [illegible] Venice [illegible]

[illegible] Naples [illegible] "Il Ultimo Giorno di Pompeia" [illegible] Porto [illegible]

[illegible] the age of scarcely thirty, about thirty operas, several cantatas, and some instrumental music. [illegible] "Saffo" [illegible] Naples [illegible] "Medea" [illegible]

[illegible] Pescia [illegible] December 1867. At his funeral [illegible] Mass was performed by [illegible] performers, all the musicians of Naples. [illegible] a symphony for the same occasion entitled, "Omaggio a Rossini." E. T. B.

Music in Motley

A writer in *Once a Week*, speaking [illegible] Jacques Offenbach [illegible]

[illegible]

[illegible] the "Orpheus" [illegible] Germany [illegible] Offenbach [illegible]

[illegible] England [illegible] the "Orpheus" [illegible] At the Haymarket Theatre [illegible] At the [illegible] Offenbach's music [illegible] It is known to be light, sparkling,

Digitized by Google

very name (for the composer supposed himself to make a [illegible] good deal of [illegible] a [illegible] accompaniment to the movement which is [illegible]. Fully a [illegible] well enough that the [illegible] and [illegible] become this composer: and that on each occasion when he has attempted to [illegible] the [illegible] even for the modest work of comedy he has always failed.—*Orchestra.*

Studies for Piano.

HELLER'S STUDIES. Op. 45. Op. 46. *The Best Studies.* Op. 125. *Now Issued in Volumes.* Books I & II. [Boston: O. Ditson & Co.]

1. A *study*, or as the French say *Étude*, is a work composed with reference to affording the player exercise in some point of mechanical execution, or in some peculiar excellence of delivery, on the perfect attainment of which the artistic success of the piece is made to depend. At first sight this statement of the nature of the study would not seem to indicate two very distinct and well marked classes. Yet so it is. For those of the kind first mentioned aim only at drilling the muscles to various feats of dexterity. They have the form of pieces, it is true, but spiritual inspiration, which is the real life of a piece, is entirely wanting.

Of the second class there have been written studies that are little better than the former. But the works of Stephen Heller* do not fall into this category, for they have the spiritual characteristics of pieces, each study having a character of its own.

2. There lie before us three books of studies by Louis Köhler. These all belong to the category of studies in mechanical execution. The FIRST STUDIES, Op. 50, are possessed of these following peculiarities, all of which are excellent. First, of the twenty and as [illegible], all are short—the longest being only sixteen measures. Second, each study exercises one hand only, the other occupied in playing a simple accompaniment. Third, these exercises consist entirely of the simpler finger work, via. five-finger passages, scales not extending one octave, and arpeggio formations, both direct and broken, in a rate [illegible]. Fourth, the studies are arranged in [illegible] order of succession so as to afford symmetrical cultivation to execution. They are in pairs, of which the first study exercises the right hand and the second the left. The first pair consists of [illegible], the next of arpeggios. The third of [illegible], the fourth arpeggios. And so on.

Another is The NEW SCHOOL OF VELOCITY, Op. 128, Books I and II. This, like the preceding, consists of twenty studies. Their more noticeable points are:—*First*, they fall into approved forms, being in the three-period song form, in which is much the same thing when the periods are so extended as [illegible] the case) in the second rondo form. This gives it a very desirable [illegible] [illegible] so is gives a character of [illegible] to each exercise, and so leads the pupil to expect it in other cases. Moreover, it in form affords convenient opportunity for the exercises enumerated. While in that second, the [illegible] receive equal attention, yet for the most part only one is earnestly exercised in [illegible] time. The second rondo form consists of a THEME, EPISODE and THEME. If the Andante has concerted the Theme so as to exercise the right hand, the has a ways made the *Episode* to exercise the left, and *vice versa*. Third, although aiming at execution, the studies are intrinsically interesting and *brilliant*. They resemble the compositions of Sydney Smith and there is no reason why pupils should conceive that disgust towards them that they are very apt to entertain toward anything that savors of work.

3. These works, it will be seen, cover the ground formerly occupied by Czerny's "Velocity." The particular superiority we have already made of salient points [illegible] to more idea of their superiority over Czerny's. This consists mainly in three points: —First, more orderly arrangement. Second, the equal training given to both hands, yet the corresponding [illegible] which the hands render afford to attention. Third, the freshness of the music. While it lacks the poetical romantic fancy of Heller, it is simple, pleasing and appropriate to muscular training.

4. These works are sometimes spoken of as rivals to Heller. But as the preceding analysis shows, the two writers occupy different planes of endeavor, and aim in no sense rivals. Perhaps the best of Heller's Studies are his Op. 16. THE ART OF PHRASING; the second book of Op. 15, introductory to Op. 16, and his *Dolce Studien*, Rhythm and Expression, Op. 17. Each one of the separate studies of these sets is a available piece, and some of these are very beautiful. As a player of taste may properly play these as an art of musical enjoyment. Their study is an artistic exercise. But in Köhler's, and some similar works, the paramount idea is the acquisition of a large number of keys in as short a time as possible. The music results from the technique, is well, but the *playing* and not the *music* is of the first importance. The writer endeavored simply to eliminate as far as possible the dead part of mechanical practice by supplying as much artistic charm as is compatible with the work to be done. To a large class of piano players and pupils these studies are a God-send. And we say God-speed!

W. S. B. M.

Musical Correspondence.

CHICAGO, FEB. 1.—Musical matters here have had a slight lowering since my last letter. You already know that our largest hall was burned down a month or more ago. We have still Library Hall, a somewhat plain room with seats for [illegible] hundred or so, and the Opera House. The prospect is thus *Farewell!* [illegible] who it [illegible] whatever manner.

Ole Bull gave three or four concerts, but they were not well attended. Of his playing different opinions are expressed. Camilla Urso was here with Gilmore, and played at his promenade concerts. I think the general opinion of the connoisseurs places her quite above Ole Bull as an artist. The tout and wind efforts of Gilmore's band were quite novel here, [illegible] were moved to feel more than the smallest possible [illegible] of [illegible] in the orchestra. No one people [illegible] enough "moved out to see" and hear "reeds shaken in the wind."

Just now we are having Italian Opera by a troupe compounded from those of Grover and Maretzek. The operas thus far heard are *Ernani*, *Crispino e la Comare*, *Romeo and Juliet* (Gounod's), *Trovatore*, *Fra Diavolo*, *Lucrezia Borgia* and *Faust*. Both orchestra and chorus are better than we usually have here, which is saying little in their credit. Moreover Mr. Maretzek manifests a knack [illegible] self together without pounding or stamping, or making any undue fuss. And that we great relief, for the labors of [illegible] a director were so onerous and [illegible] so [illegible], as to make one positively uncomfortable to see him warm at such hard work.

Last night *Romeo and Juliet* was performed for the first time here. In the case of an opera containing which the director so widely [illegible], it is scarcely becoming [illegible] to speak confidently; yet certain facts became apparent as the work progressed. Among them these:—The instrumentation is an eminently pleasant, appropriate and courageously varied. The accompaniments both in the score and in performance were as in the best sense of the word. The real meaning of the work was brought out better by them, and the voices were never covered up or drowned out by them. The melodies were pleasing and not especially commonplace. But the solo singing was "no better than it should be."

How much the opera would improve if the leading parts were taken by great artists I cannot say; but it is certainly a work that one would love to hear more than once. The best success of last night was by Antonucci as Capulet. He looked, acted, and sang the part.

Dudley Buck, Jr., of Hartford, gives an organ concert tonight at the First Baptist Church. The programme does not embrace [illegible] piece of real noble organ music. Alas! for the times we are fallen on.

DER FREISCHÜTZ.

NEW YORK, FEB. 3.—On Saturday Evening, in the 3d concert of the N. Y. Philharmonic Society at the Academy of Music, the following programme was performed:

Overture, "Jessonda"	Spohr
P. F. Concerto, A minor, Op. 54 [illegible]	Schumann
9th Symphony, Op. 125, D minor	Beethoven

The Overture has all the Spohr mannerisms, together with enough freshness and melody to make it agreeable. Extremely pleasant is the fragmentary splendid march for wind instruments which breaks in upon the quiet tentative character of the first portion of the work. Somewhat like a way or a dessert—to an appetizer for the solid viands to follow.

Although the colossal Choral Symphony was the feature of the programme, the Schumann Concerto was far more attractive to me. It is not easy to say that this or that movement is better than another, whether one chooses the strong, self-contained *Allegro affettuoso*, with its beautiful little interpolated *Nocturne* in A flat, the charming *Intermezzo* with its tutti solo, or the graceful, delightful *Intermezzo Finale*,—all are so dependent each upon the other, so homogeneous, that one must be content to admire and love it as a complete work of exceptional and wonderful genius. It was played perfectly—the word is not too strong—by Mr. Mills. Nothing nearer or closer than his [illegible] of the last movement, particularly the fascinating episode in which the [illegible] theme enters with the relative key of [illegible] and finally turns into the [illegible] upon itself I ever have heard. Mr. M. was deservedly recalled.

Lastly came the Symphony. It is too much to say [That—Ed.] that had any other man written it, it would never have stood upon the high pedestal which it now occupies? We have often heard absurd ideas raised against the length of the Schubert C major Symphony: compared with this it is short. Good as the Scherzo is, and unquestionably [?] the best movement—it is interminable and tedious, and grows absolutely insupportable before it ends; at the conclusion [?]. *Repetition* seemed to be Beethoven's idea said in this work. The theme of the last movement—taken in every manner of shape, form, and way by instruments and voices—is abominably commonplace and unworthy of Beethoven's genius. [Our readers know that this is far from our way of thinking.—ED.]

Mrs. Scott sang the ungrateful, almost impossible part as effectively as possible. It is not for a human voice. The other solo [illegible] did fairly; the baritone, however, seemed scarcely sure enough to sing sharp, and succeeded in doing so in one or two instances. The whole performance may be called a good one, and too much praise cannot be given to the conductor for his perseverance and accuracy.

The audience was surprisingly large, the Academy filled from parquette to ceiling. Many had to content themselves with standing room only. Under its new management the society has unquestionably made a great advance in popular favor.

Why will not the stockholders of the Academy give orders for the removal of the unsightly and absurd stands and all the new disguises [?]. Why not light the building after the Steinway Hall fashion? There no one's eyes are blinded by the glare of a huge mass of gas burners.

Mr. Bristow's cantata "Daniel" was a musical item performed on the evening of Thursday, Jan. 30 and—judging from the comments of the daily jour-

sole—met with, as I predicted, a favorable reception. One critic lauds the work to the skies and says that there are "few, if any, composers in Europe capable of writing anything equal to it;" which may or may not be true. Mme. Parepa being ill, the soprano part was taken by another lady. V.

Dwight's Journal of Music.

BOSTON, FEB. 1[illegible], 1866.

Music in Boston.

HARVARD MUSICAL ASSOCIATION. The sixth Symphony Concert (Jan. [illegible]) had a rather lighter programme than the two preceding, yet composed exclusively of masterworks of four men all of a high rank among the *Dii majores* of the realm of harmony. There was every evidence of the liveliest enjoyment, from beginning to end, and on the part of the largest audience which these concerts have yet drawn together:

Overture to "Coriolan"	Beethoven.
Symphony in C, No. [illegible]	Mozart.
Overture: "The Fair Melusina"	Mendelssohn.
Pianoforte Concerto in D minor, Op. 40 (Otto Dresel.)	Mendelssohn.
Symphony in G, second time	Haydn.

The two Overtures, of the very best of their kind and of their authors, were finely contrasted and we think told more significantly than ever before here as an uncommonly effective pairing. The strong, crisp chords in the *Coriolan* did strike upon the ear like a call; the vigor of the leading motive, fiery and impetuous, relieved by the soft gush of tears from a great heart in the contrasted motive; the wonderful condensation and conciseness of the whole; every phrase so pregnant with meaning and all hurrying to a climax (in this respect only paralleled by the *Egmont Overture*); the boldness of the portrait, its intensity of expression and the stormy coloring of the background; finally the short broken close in which the proud life seems to have stormed itself away and deep exhausted,—were well brought out.

Of the Overture to the legend (Tieck's) of "The fair Melusina," Mendelssohn in a letter to his sister April, 1834 says: "You ask me what legend you are to read? How many are there, pray? and how many do I know? and how do you know the story of the 'fair Melusina'? and would it not be better for me to hide myself and to creep into all sorts of instrumental music without any title when my own sister does not appreciate such a title? Or did you really never hear of the beautiful fish? [illegible] I wrote this overture for an opera of Conradi's Kreutzer's which I saw the time last year in the Königstadt Theatre. The overture (I mean Kreutzer's) was encored, and I disliked it exceedingly, and the whole opera quite as much; but not Mlle. Hähnel who was very fascinating, especially in one scene where she appeared as a mermaid combing her hair (the mermaid), and with the wish to write an overture which the people might not encore but which would cause them more inward pleasure; so I selected that portion of the subject that pleased me (exactly corresponding with the legend) and, in short, the overture came into the world, and that is its pedigree."—It is certainly romantic music in that it brings scenes and personages. In the two contrasted themes—the first (F major) so watery and cool and rippling, tempting you beneath the waves,—the other (F minor), so chivalric, heroic, proud, impatient,—Mendelssohn clearly had in view the two characters, the personage Melusina (who is supposed to be a mermaid in the hours denied to her lord) and the brave knight who weds her. We translated Schumann's description of the overture a year ago, and need add nothing now. It does indeed revive "those fables of the life deep down beneath the watery abyss," and is full of "darting fishes with golden scales, of pearls in open shells," &c. &c. How exquisitely and yet how easily, how calm the narrative! The mingling colors of the different instruments were all more bright and heart-full than ever; one excellent first clarinet made itself appreciated there.

The Mozart Symphony in D is there one commonly distinguished as having no Menuet; in altogether a more marked and greater work than the one (also in D and without Minuet) called sometimes the "French" Symphony, which was played last year. This one, in wealth and felicity of ideas, and in masterly moulding into a perfect whole, at once captivating to the general ear and full of contrapuntal subtlety, may rank with his best symphonic inspirations, like those in G minor and E flat. It has great breadth too; the power is so intrinsically in the thought and composition, that you do not miss the clarionets, trombones, &c. The opening *Adagio* is very large and stately. The syncopated theme with which the *Allegro* starts off makes you very sure that "here is a chase" of what is coming, and presently it develops into a motive in which there is no mistaking the features of that in the *Zauberflöte Overture* (which I however is at once popular and learned music). As it goes on, each new theme, starts up another in charming sequence and variety. The *Andante* drops out the trumpets, and limited to strings, reeds, flutes and mellow horns, is one of the sweetest and most graceful of his slow movements. The Finale lures you on again with syncopation at the outset, and soon brings in a charming melody it recalls, which may well have puzzled by its strange *furore* only those whose memory goes back to our popular music of some thirty years ago. Indeed Mozart's Symphonies, &c. first shall many an English song writer of those days with ideas and this also came out as supposed English in a sentimental *ditty* about "The last link is broken" &c. (Mozart's bright bit is prolonged into a dragging slow tune). Everybody thought the Symphony delightful. And the still gayer Symphony in G by Haydn, you find the repetitions and sent all home in the pleasure of all humors, not a bit dissipated low Gluckish humor but a really light and buoyant one, with healthy sense of satisfaction.

The D minor Concerto of Mendelssohn is a lovely piece full of genius, not so often heard as the earlier one in G minor, perhaps not so readily appreciated at first hearing, it yet ever to grow upon one. It was first played here, two years ago, by Mr. Lang. It does not demand very extraordinary powers of execution; any one of our leading pianists is equal to it technically. The chief thing is that the artist find the music like an artist and enter into the spirit of it. The of course Mr. DRESEL did; he brought out the whole of it; he made the music felt, it warmed the audience, who responded with unusual unanimity and vigor of applause. Remembering that Schumann had written something about this Concerto at the time of its first appearance (in 1837), we have looked it up, and here it is as closely as we could translate it:—

"Verily, Mendelssohn is ever the same, and ever walks with his old joyous step; the smile about the lips lurks no one more beautifully than his. Virtuosos will hardly find play for their enormous execution in this Concerto; he gives them hardly anything to do, which they have not already done and played a hundred times. Often have we heard them utter this complaint. In one sense they are right; opportunity to show bravura through the novelty and brilliancy of passages should not be excluded from the Concerto. But *Music* stands above all other considerations, and always are highest praise belongs to him, who gives us always and most richly that.

"But music is the offspring of a finer nature; no matter whether it flow forth in the presence of hundreds, or by itself in silence, provided always that it be the finer nature that expresses itself. Hence it is that Mendelssohn's compositions have such an wonderful influence when he plays them himself; the fingers are mere carriers, and might as well be covered up; it is for the ear alone to perceive, and then it is for the heart to decide. Now if the praise belongs to Mendelssohn that he always gives us such music to hear, yet we will not forget that deep that frequently he bore it in one work in a more slight and airy manner and more emphatically in another. And this Concerto is one of his most fugitive productions. I must be very much mistaken, if he did not write it in a few days, perhaps a few hours. It is as if one shook a tree; the ripe, sweet fruit falls without more ado.

"Some will ask how it compares with his first Concerto (in G minor). It is the same, and not the same. It is the same because it is the work of a thoroughly educated master; it is not the same, because it was written ten years later. Here and there in the conduct of the harmony Sebastian Bach peeps out. For the rest, melody, form, instruments are Mendelssohn's own property. Enjoy then the fugitive and cheering gift; it is just like one of those works of which we know so many by the older masters, which they tossed from their great creations. Our younger masters certainly will not forget how suddenly, after such rest, they often came out with something mighty, the D minor Concerto of Mozart, the one in G major by Beethoven, offer us examples."

This week's Concert consisted of the Pastoral Symphony of Beethoven, preceded by Cherubini's Overture to "Anacreon," for the First Part, and Chopin's E minor Concerto, played by Hugo Leonhard, followed by Weber's *Jubel-Overture*, for Part Second.

The Eighth and last of the Symphony Concerts will come on Thursday afternoon, Feb. 22. It has been decided to close the series with a partition of the glorious Schubert Symphony in C, with forming the second part. The first part to open with Bach's orchestral arrangement of Bach's Organ Toccata in F, followed by Mozart's Bassoon a charming Overture. The Finale, for the first time in these concerts. Then as a novelty of especial interest, never heard before in Boston, the Triple Concerto of Beethoven, for piano, violin and 'cello (Messrs. Lang, Eichberg and Fries), with orchestra. This will complete the list of Beethoven Concertos adding the only one which remains to the five for piano and the one for violin, all of which have been given in these concerts. The first part will end with Mendelssohn's Overture: "Becalmed at Sea and Prosperous Voyage."

MENDELSSOHN QUINTETTE CLUB.—The second of the four monthly Concerts (Feb. 4) was one of the very best classical Chamber concerts ever enjoyed in the Chickering Hall, whose walls have been consecrated by so many. The room was completely filled with excellent listeners, and the programme was very happy in its selections:—

First Quartet, No. 7, in F, Op. 18	Beethoven.
Allegro con brio—Adagio [illegible]—Scherzo—Finale, Allegro.	
Capriccio, for Piano [illegible] Op. [illegible]	Mendelssohn.
[illegible]	
B. J. LANG.	
Sonata for Piano and Violoncello, in D, Op. 58 . . .	Mendelssohn.
Allegro [illegible]—Adagio [illegible]—Adagio—Finale [illegible]	
Messrs. LANG and FRIES.	
Quartet. No. 1, op. 41	Robert Schumann.
Introduction [illegible] and Allegro—Scherzo, Presto—Adagio,—Finale, Presto.	

Delighted as the ears of young days was it to hear that early Quartet of Beethoven again; it must be many years since it was played here. How perfectly clear, fresh, full of vigorous health and enthusiasm! It is in the quick movements! and the Adagio so unmistakeably Beethoven, breathes the deep thoughtful passion of a deep nature. After our recent initiation in the more involved and difficult later works of the master, it was like play to listen to one so clear and simple as this, and find it so genial, full of genial charm. Would it not be interesting some time to contrast this No. 1 with one of the great "posthumous" Quartets in the same concert? What a measure of the progress of so great a mind!

Mr. LANG of course played the Mendelssohn *Capriccio* with all grace and delicacy, and they were much enjoyed, as they always are when well played. But the Sonata Duo was an event of the concert. It is a noble composition, genial, rich in invention, large and elegant in treatment. Here the violoncello of WULF FRIES had full play for its finest power, and admirably he used the opportunity. Admirable [illegible] the part of both artists. Every one was edified by those [illegible] chords of *Chorale*, answering in sweeter, pleading fragments of recitative from the [illegible] of Mendelssohn's great moments.

Schumann's three Quartets, op. 41, belong to his best event or period; and though difficult, are as artistic [illegible] in respect of form, as they are genial, a romantic. The Club has played all three of them during the last three or four years; most frequently the third, in A major, which is perhaps the richest and most striking one among them. This one in A minor (though after a brief introduction, that key, the principal Allegro is in F major) is also very beautiful and was so well rendered as to [illegible] attention and give general pleasure. We hope to hear it again.

The third concert comes on Tuesday evening, March 4, when Mendelssohn's *Octet* will be performed, with other rare things not yet determined on.

ORCHESTRAL UNION. The fourth Wednesday Afternoon Concert (Feb. 5) had at length the encouragement of a very large audience. This was the programme:

Overture to "[illegible]"	Handel.
[illegible]	[illegible]
[illegible] for Piano, with Orchestra, Mendelssohn.	
[illegible]	
Grand Symphony in C	Franz Schubert.
[illegible]	
Potpourri, from *Faust*	Gounod.

The undertaking of the great Schubert Symphony by this small orchestra, and so soon after hearing it upon a more adequate scale, proved on the whole a [illegible]; although everything that tends to familiarize the ear with its many features is so much preparation for a more receptive hearing when the fuller opportunity shall come. It is at least good as study. But then, the necessity of dividing so long a work for these more miscellaneous programmes, giving only two of the four movements at a time, destroys one of the good times of listening to it fairly; you do not sit yourself down to it in earnest, and expecting a whole, you do give a whole mind to it. The Handel Overture, though it lacked the extra [illegible] for the quartet, was a luxurious treat, as a Handel Overture always is. Mr. [illegible] played that swift, unflagging, brilliant Rondo of Mendelssohn (the same which he gave us last year in the Symphony Concerts), with all that clearness, certainty and charm which we all expect of him whenever he approaches the piano; and he was recalled with enthusiasm.

This week's concert did not bring with it the balance of the Schubert Symphony. Instead of that we were introduced [illegible] performance new work in an old form, namely an orchestral "Suite" by Franz Lachner of Munich, the second of the kind which he has produced and which has found considerable favor in German concert rooms.

This one is in E minor,—not, as the printed bills erroneously had it, in D. It is a singular attempt to follow the old forms of Bach and Handel in a long instrumental work, arranging together a succession (suite) of little pieces, partly in the fugue, and partly in old dance-rhythms, and just enough related to one another to form a certain unity of impression from the whole. These old masters however commonly kept all the string of pieces in the same key, whereas the modern instinct prudently shrinks from that monotony. The Suite was the imperfect, half organized forerunner of the developed unity and symmetry of the Sonata form (which from the time of Emanuel Bach and Haydn holds in all Symphonies, Sonatas, Quartets, Trios, Concertos, &c.) To return to this after the form now is to take a long step back in search of novelty. The quaint tones, nay the certain [illegible] each atmosphere of a past age with which the artist makes cleverly the [illegible] must needs lack the naturalness, the naïveté, the sincerity of the old masters. We would not judge of it from a first hearing. It is an ambitious, interesting, [illegible] quite winning and delightful, but in parts also hard and dry and long. The pieces are, 1) an Adagio introduction, vigorous and sombre organ-like leading into a quick Fugue, with a strongly marked but rather heavy subject, cleverly wrought out, not without traits of coarseness (as it seemed to us) in the instrumentation, and some confusing redundancy of [illegible]. 2) Andante in E major, again mystical and brooding, but in a more sentimental vein reminding us of Schumann in "Paradise and the Peri," much of it fine and delicate. 3) Minuet in E minor, with Trio in E major, that glides along with a refined, half sad, subtle grace. 4) Most charming of all, and quite original, an Intermezzo, with a light, uneven, quickening rhythm. 5) For a finale as is usual in the old Suites, a Gigue or Jig in 6-8 measure, full of life and energy. The rendering was careful and the impression on the audience quite as good as such a novelty of such a Suite (the "Zellner" [illegible]) in a unique form could be expected to make. It should be heard more than once and, if possible, with a greater body of strings.

It was a happy thought to introduce Beethoven's bright little Turkish march right after the "Suite." [illegible] a relief [illegible] Rossini's *La Gazza Ladra* Overture opened the concert. No one there no [illegible] All [illegible] and inspiriting, the charm of [illegible] the [illegible] child of genius, however light and careless, is infallible.

IN PROSPECT. "Moses" and "Elijah" are to be given by the Handel and Haydn Society on the evenings of Saturday and Sunday, Feb. 22 and March [illegible]. The first is a sop to Cerberus, if we may so call a certain reactionary element in the Society which takes to recent progress in a good direction hard, and is afraid there will be "too much [illegible]" in "Davide" [illegible], an melodious flowery Rossini opera which sing so glibly, to serve up under the solemn cloak of Oratorio! This element succeeded at the last annual election in "reconstructing" the board of Directors and must have its way for once? Perhaps it will be quite as well to let it try its way for once, and see whether the times are as they used to be. Anyhow, Moses will be offset on the next night by the true Oratorio *Elijah*.

Mendelssohn's charming little Opera, the "Son and Stranger" (*Heimkehr aus der Fremde*), which he wrote for the "silver wedding" of his parents, is to be produced at the Music Hall, at the annual benefit of Mr. PECK, the worthy superintendent. It will be a novelty. All the vocal and instrumental forces will be given, with various soloists and orchestra, under Mr. B. J. Lang's direction. Every one will wish to hear it, both for its own sake and for Mr. Peck's, who has managed to make his pleasant relations with all music-lovers hereabouts.

LA GRANDE DUCHESSE. Our article of a few weeks since has found an answer here. But where Barnum "is rooted" in New York, Philadelphia, Washington, &c., we recount a few things from newspaper notices. The other day we copied from the Philadelphia *Bulletin* a brave article on the low taste [illegible] a "the metropolis" New York; glanced [illegible] rubbing its hands and saying, We, of Philadelphia, we are as they are; we shall not be carried away by [illegible] "Barbe Bleue" and "Grand Duchesse." But look you now the Duchess approaches Philadelphia, the "man par all the press" has set out, the flaming advertisements are out and they pay well, and now the *Bulletin* has changed its tone, has tuned to one joy to the general praise. It [illegible] with "[illegible] the grace of magnificent comparison upon it," while answering the "better [illegible]" [illegible] against Rossini and Mozart, &c.

Then you see [illegible] "[illegible]." Mind you this was not admitted by the newspaper critics when we wrote. It was praised up as a work of genius (the New York *Weekly Review* even spoke of it [illegible] as "the ruling musical genius of Europe"). It is one crafted that you had to stoop to the task of pointing out the most unfairly and common of the results.

Our critics, as we foresaw, have raised a false issue with us, careful not to state what we did say; they brought us for what we did not say; they charge us with [illegible] "[illegible]" [illegible]. We do not quarrel with the "Duchess" simply because it is light, but because it is not a real, beautiful, not genial, but [illegible] as [illegible].

We only wrote after we had been [illegible] with keeping silent, almost when all their newspapers proclaimed "the great musical event" of the day.—The moral of our article was, by inference (as a rule) of what is called "Art criticism" in the press, a being a melancholy fact that most newspaper musical criticism throughout the country is governed mainly by mere business considerations; that the "criticism" is only an expansion of the puffery [illegible], and that the length and frequency and warmth of the critical notice keeps measure with the advertising patronage.

NEW AMERICAN OPERA. We have seen some compositions of Mr. Fairbank, which certainly show musical feeling, taste and mastery of form, and therefore we do not feel greatly surprised about the praise bestowed in the following from the Philadelphia *Sunday Times*.

A few weeks since we alluded briefly to the opera which Mr. J. [illegible] Fairbank, of this city, is now composing for the [illegible] troupe, and which will be produced next season. [illegible] and friends should prevent the fulfilment of the present [illegible]. We have had the pleasure of hearing much of the music and we [illegible] to [illegible] our readers its ultimate merit.

* * * * * * * * *

Mr. Fairbank has had advantages enjoyed by few of our native musicians. A long residence in Europe, with opportunities for study most enthusiastically improved, was an invaluable benefit to a talent already considerably developed during his [illegible] life in his own land. Personal influence with many prominent musical people gained him a [illegible] in Germany and the more flattering brought to his reward [illegible] from the King of Wurtemburg. Returning home with such endorsement, his path was smoothed to some measure, and he has been encouraged to persevere in the composition of an opera, first conceived in Switzerland. [illegible] he has the aid of a librettist, who is not only a dramatic versifier and fairly acquainted with stage effects, but is himself a fine musician, has some theoretical knowledge [illegible] and is a [illegible] and correct critic. Such a union has been much [illegible] to our composers, and Mr. Fairbank will undoubtedly profit by it. As the scenes [illegible] should be known that the plot and main divisions of the

story had been decided upon before the and... of the present gifted [illegible], and he is therefore not responsible for the manner in which an episode from Cervantes' Don Quixote has been transformed into a three-act opera now named "The Interrupted Marriage." Our purpose to-day is not to speak of the music in detail. [illegible] who love the art, and are anxious to see it in its proper position in the United States, the duty of finding honestly towards a forthcoming native opera, and extending a cordial welcome to a master in his work to them. We never will discourage any effort to ... in the cause of music. Every sneer, every slighting word, every ... the thing, every idle expression of contempt at such an attempt is a clog, sooner than a particle upon the [illegible] progress of the musical art in America. "The Interrupted Marriage" rests, as ... bearing it is a light ballad opera, patched together with light dialogue and carried on with an orchestral accompaniment as poor and meagre as ... some of the English works which are performed night after night with applause. [illegible] it is a thoughtful composition, abounding in a chorale ... movement, and ... surely be scored as the best opera on the stage. Its style is [illegible] and has the rich harmonies of the German school, and ... with the florid brilliancy of the Italian writers.

"Jollas" at the Harvard Concerts. Boston may be the "hub," but Worcester is the "heart" of the Commonwealth, and ... it is ... that our Symphony Concerts find a hearty recognition there. In a letter to the *Palladium* ... the lady writes:

The sixth concert of the Harvard Musical Association was one of the most enjoyable yet given. No ... selections in ... and taste were in the ... programme. All was beautiful, artistic, true to the highest musical expression. The overtures were the *Coriolanus* ... and ... and always good to hear; and "The Fair Melusina," ... [illegible] with refreshing heartiness. It has a ... charm, which runs through ... the constant ... flowing, around which ... the different instruments ... by its alike beauty. The symphonies were Mozart's in D No. 1, and Haydn's, ... The former was of the true Mozart character, fresh, jubilant, full of healthful emotion, gleeful as youth and innocence, with a little tender shading of ... in the placid adagio, which gives place to an allegro of ... grace and sweetness. The closing movement has all the fresh beauty of a summer shower. Rain-drops patter and laugh on the ... [illegible] through the clouds and the world is ... as ... on the morning of creation. The Haydn Symphony was heard for the second time, and most welcome it was! Why not, good gentlemen of the Harvard Association, ... repeat those symphonies? There is a point ... in listening a second and third time to what has once been enjoyed, and new beauties come to light which cannot always be grasped at first hearing. The symphony was light ... in the best meaning of the term. Full of interest and variety ... with its quaint ... passages of ... and a ... finale. At these symphony concerts, ... opportunity is afforded to hear the best pianists of the day, and the announcement that Mr. Otto Dresel would play Mendelssohn's Concerto in D minor was hailed with pleasure. Mr. Dresel too rarely plays in public. Too rarely has Melbourne ... and perhaps for himself. With many listeners the piano-forte must always suffer in comparison with the brilliancy of the orchestra, but this performance was remarkable for its ... delicacy, and the performer's perfect interpretation of the music, its form and sentiment.

Musical Light. Professor Faraday, as early as 1851, showed that certain tones were produced by ... surrounding the flame of a ... jet of carbonic oxide. After these experiments the first great novelty in acoustic observations was due to the late Count Schaffgotsch, who showed that a flame in such a tube could be made to quiver in response to a voice pitched to the note of the tube or to its higher octave. When the note was sounded ... the flame was seen ... by the voice. Following up this ... Professor Tyndall was led to take ... a series of ... effects with flames, in which he and the Count were to have ... a ... of priority. A number of these curious and beautiful phenomena are described in the sixth lecture. The ... of this quivering or dancing of the flame is ... by an experiment with the ... As the pitch of the instrument is raised so as to approach that of the tube, a quivering of the flame is more synchronous with the beats. When perfect unison is attained, the beats cease, but begin again when the [illegible] beyond unison becoming more rapid as the dissonance increased. On raising the ... to the proper pitch, the Professor showed that a flame, which had been burning silently, began to sing. The effect was the same, when ... was sounded, ... his back to the flame. Still the ... and ... touched the tube, and called forth the ... Naked flames uncovered by tubes all gave forth the same effects if subjected to increased pressure, as evinced in flare. Professor Tyndall ascribes the discovery to Professor Leconte, of the United States, who noticed at a musical party the jets of gas pulsate in synchronism with the audible beats. "A deaf man," he observes, "might have seen the harmony." The tap of a hammer, the shaking of a bunch of keys, ... all ... other sonorous instruments, is answered by the sympathetic tongue of flame. An infinite variety of forms is assumed by the luminous jet, according to the ... the burner employed, or a greater or less column of flame of the ... a single ... of ... height of twenty-four inches. ... to ... at the slightest tap upon a ... As the shaking of a bunch of keys is violently agitated, ... the ... could not walk across the floor without ... The creaking of his boots, the ticking of his watch ... in violent commotion.

Mrs. Hog and Miss Hog at the Philharmonic. (New York.)

To the Editors of the Evening Post:

For the victims of public nuisances which may be ... there is some hope of relief ... hope is there for the helpless victims of ... a ... which the law cannot touch? The nuisance referred to at present is that class of people who frequent concerts, etc. for the sole purpose apparently of enjoying there the means of gossip, flirtation and confectionery. Permit me, through your columns, to relate a ... experience at the Rehearsal of the Philharmonic Society yesterday afternoon.

After going early to secure a good seat I was driven from it during the opening overture, by the incessant and boisterous whisperings of two females in the ...

I changed my position, but the Schumann concerto had hardly begun when three fashionably dressed young women entered and seated themselves near. One of them at once immediately produced a package of bonbons, whereupon the three began at once to ... and giggle. A ... was annoyed as a ... had ... effect. It was repeated ... a neighboring ... but ... A personal request was then made, which ... the ... instead, but did not silence.

At this juncture a youth, evidently of "our set," arrived. This ... produced intense ... Another package of bonbons was produced, and the ... received a new impetus.

The third symphony opened, with its ... and solemn strains; but the ... the measure ... to concert among the candy-eaters. It was ... to me that the whispering, chewing and giggling remained unbroken. In desperation I took a seat directly under the orchestra, ... distance to ...

Now what is to be done in relation to a nuisance of so flagrant a character as this? Are those who make efforts to reach a public hall to secure good seats, and who go expressly to hear the music, to be driven if not from the ... at least to the most undesirable positions in the building, by the shocking ill-breeding of those who have met to flirt, giggle and eat? Are not the parlor, the ballroom, the street, the restaurant, field enough for such?

If our people lack both the instinctive and acquired reverence for the noblest forms of art which would silence them during the performance of a Beethoven symphony or a Schumann concerto, may we not at least expect an average good breeding? If the ... cannot protect us from the class of gross ... cannot at least a public feeling be aroused which will ... in the stead of public authority? In the meantime might it not be well to submit the following suggestion to the president of the Philharmonic Society, viz: That labels be placed in certain parts of the house, after this fashion: "Flirtation Circle," "Department for Candy Eaters," "For Gossip," "For Giggling," &c., reserving at least a small portion of the house where the genuine music-lover may be secure ... and at peace. S. M. W.

Special Notices.

DESCRIPTIVE LIST OF THE

LATEST MUSIC,

Published by Oliver Ditson & Co.

Vocal, with Piano Accompaniment.

Thou art, O God. Solo and Quartet.	*Christian.*	50
I will be glad. "	*Pete.*	50
O God thou art my God. " "	"	30
Three new sacred pieces for choirs.		
Nightingale. (Russian Song).	*Alibaeff.*	50
An altogether charming piece, with abundance of ... and difficult ... If you please it, sing them.		
Greeting. (Gruss).	*Mendelssohn.*	41
A song and words ...		
My love thoughts are of thee. (Von dir.) (Ma Stella). Flute accomp.	*Kroener.*	75
Will do also for violin and piano.		
Sad will be Kathleen. Ballad.	*C. A. White.*	35
A pretty "Song of Ireland."		
The Prince to Marry. Song for guitar.	*Hayden.*	35
Behold the Sabre.	"	30
Say to Him. (Dites lui). "	"	30
Three new favorites from "the Duchess," for guitar.		
There's music in the dash of waves.	*Fooligh.*	35
Uncle Joe. Song and Chorus.	*Gilbert.*	44
Rollicking old Man.	"	41
The Mousetrap man. Song.	*Wlymark.*	35
A queer mixture of loneliness and ... The first ... tales ... in alternate verses. Almost as a rule these ... songs have very poor melodies.		
Christ, the Lord. Duet & Chorus.	*Andrews.*	50
Good sacred ...		
Beside the grave of Jennie. S'g & Cho.	*Baker.*	40
The Rag-merchant.	*E. G. B. Holder.*	30
Songs for the people.		

Instrumental.

Debut Waltz.	*J. S. Knight.*	75
Brilliant.		
Grand Duchess Lancers Quad.	*Knight.*	30
Prince Paul. Redowa. "Grand Duchess."	"	30
Grand Duchess March. 4 h'ds.	*Russell.*	41
Potpourri. "Grand Duchess." 4 hds.	*Wels.*	1.00
Bright melodies, and capital instructive pieces.		
Runaway Galop.	*Kinkel.*	50
Sweet Kiss Polka.	"	50
Tambour March.		50
Excellent and easy.		
O would I were a bird. Galop. 4 hds. "Wayside Flowers."		44
Belgrave Waltz.	*Russell.*	41
Must me to the least.	"	35
Are easy and easy.		
The Y. O. Polka.	*C. E. Bettcher.*	50
Liberty Galop. (Soubrette's).	*Wyman.*	40
Avery Waltz.	*C. D. Blake.*	40
Polished and no great difficulty.		
Tournament. Polka Militaire.	*A. Archer.*	40
Etude de Concert.	*S. Smith.*	1.25
Both brilliant, and the last difficult, but effective.		

Books.

Buckley's Banjo Guide.	75

Players will find here a great variety to ... on the favorite instrument, and new players will be supplied at the ... Mr. Buckley has had 30 years experience as a ... and still keeps the lead. There are hardly qualified than he ... to ... such like the present.

Music by Mail.—Music is sent by mail, the expense being but a ... for every four ounces, or ... a ... to an ordinary piece of music. Persons at a distance will find the conveyance a saving of time and expense in obtaining supplies. Books can also be sent at double these rates.

Dwight's Journal of Music.

Whole No. 702. BOSTON, SATURDAY, FEB. 29, 1868. Vol. XXVII. No. 25.

The Musical Institutions of Berlin.

(Translated for this Journal from a series of articles in the Leipzig *Signale* entitled "Musik-Zustände.")

Berlin has a population of 700,000. It is only within the last decades that Music has received the general and thorough culture in Berlin, which the other arts, Sculpture, Architecture, Painting, already enjoyed there in the last century. Until then it depended almost exclusively upon the individual interest taken in it by the Prussian princes; and although they were for the most part warm supporters of Art, yet they were not able to promote it on a scale commensurate with the zeal and plans pursued by the house of Hohenzollern from an early period in Germany. To those Sculpture and Architecture were more essential, and therefore flourished earlier.

One of the first friends of music mentioned among the rulers of Prussia is the Elector Joachim II, who reigned from 1535–1571. He maintained besides a corps of 24 court trumpeters and 1 kettle-drummer, a stately *Capelle*, the proportions of which were regulated by a court ordinance of 1570. His successor Joachim Frederick (1598–1608) increased it to 22 chamber musicians and 11 chapel boys. It was under the direction of Nicolaus Zangius, a composer famous in his time. After Joachim Frederick's successor Johann Sigismund (till 1619) supported it at a yearly cost of 1111 florins. In 1616 he engaged also two Italian singers with a salary of 360 thalers each. The distress brought upon the Mark of Brandenburg by the Thirty years War led the Elector George William (1619–1640) to curtail the outlay as much as possible; and soon after entering upon the government he dismissed his Capelle. It was first reinstated by the Elector Frederick William (1640–88), who at the same time enlarged its sphere of action by ordaining that his chamber musicians and chapel boys should participate in the service at the Nicolai, the Marien and the Petri churches. The male voices were supplied by the highly celebrated composer Crüger, then *Cantor* at the Nicolai church.

Music was particularly cherished at the court of his splendor-loving successor Frederick III, who in 1701 was crowned King Frederick I. His wife, Sophie Charlotte, was passionately fond of music: she not only sang excellently, but she had great facility at the clavichord and she composed. At special festivities foreign virtuosos were attracted to the court. Handel, 1696, while a boy, had plucked his first laurels here.

Frederick's son and follower on the throne had a sense for Art only so far as it served his exclusive love for military matters. Hence he soon dissolved the Capelle, and gave all the greater care to the hautboys corps of his royal regiment. With the military orphan house, which he founded in Potsdam in 1724, he connected a school for the training of military musicians.

Frederick the Great, on the contrary, who ascended the throne in 1740, earned imperishable credit for his furtherance of the musical life in Berlin. He was confessedly not only a connoisseur but a fine connoisseur, and he practised the art in many ways. His favorite instrument was the flute, which he played like a virtuoso; he composed, too, not without inventiveness and skill. Already as crown prince he supported a Capelle in Rheinsberg. He had sent for the famous flute-player Quantz as early as 1728, but he did not enter his service until 1741. Philip Emanuel Bach, too, was already called to Rheinsberg, but he first became court composer in 1740 to the king's capelle,—in which position he remained till 1767.

The example of the king was followed by other princely personages; thus in the years 1740–60 the Margraves Henry and Charles maintained their own private Capelles; so too the crown prince, afterwards king Fred. William II. Kirnberger and J. A. P. Schulz officiated here as *directors*. Especial mention should be made too of the Princess Amalia, who studied musical theory with great diligence under Kirnberger's direction. The chief event, by which the culture of music in Berlin gained a central point, was the foundation of the Royal Opera. On the 5th Sept. 1741 the corner stone of the Opera House was laid. In December 1742 it was opened with the opera *Cleopatra* by Graun, and the Berlin Opera soon rose to an important height. It at once gave an impulse to the establishment of societies for other kinds of music. Thus the chamber-musician Janitsch founded the so-called "Academy;" the chamber-musician Schale the "Assemblée," in both of these instrumental music was principally cultivated. Vocal music was practised in the Saturday concerts of chamber-musician Agricola. Still greater importance was gained by the "Music-practising Society" (founded in 1749 by chamber-musician Sack), which among other things arranged a performance of Graun's *Tod Jesu* in the cathedral.

But none of these societies was able to survive. A greater consequence was rapidly acquired by the "Dilettanten-verein," founded by Carl Fasch in 1789: how the "Singakademie" developed out of this, will be seen hereafter.

Public concerts also came in vogue. In 1770 Benda and Bachmann founded the so-called "Weekly Concert" (from October to May); in 1783 Müller and Lessabbe founded similar concerts in the *English House*. In 1783 and 84 J. Fr. Reichardt established six subscription concerts, in which Oratorios also were produced. Most of the foreign virtuosos also gave concerts in the English House.

Thus the musical life in Berlin gradually and steadily expanded, the more so as the following Princes have lent it their aid at least on certain sides. It is known that the great Frederick's successor, Frederick William II., tried to win over the greatest master of his time, Mozart. Under Frederick William III. (1797–1840) spectacular Opera especially was cultivated through Spontini. Within his reign too falls the foundation of the "Royal Institute for Church Music" (1822) and of the "Musical Section" in the Royal Academy of Arts (1833).

A zealous further of true and genuine Art again was Frederick William IV (1840–61). The Berlin "Dom chor" (cathedral choir) which has become world-famous, is to be regarded as his creation (1843); and in the preceding year the "Symphony Concerts" of the Royal Capelle (orchestra) were founded, and have always enjoyed the especial protection of the king. It is furthermore well known, that through him Felix Mendelssohn Bartholdy received the impulse to some of his most important works.

Finally it must here be mentioned that it was four Berlin artists who prepared that Spring of Song which reached full bloom in Franz Schubert, Mendelssohn and Schumann, namely Joh. Friedr. Reichardt (1751–1814), C. F. Zelter (1758–1832), Bernhard Klein (1793–1832), and Ludwig Berger (1777–1839).

THE OPERA.

Dramatic representations with music were early provided for in Berlin, even before the building of the Royal Opera house. Over the *Rossstall*, in the royal stables, on the Breitenstrasse, a theatre was built, bearing the name "*Tummelplatz*," in which, since the year 1700, ballets with song and dance were frequently performed. The idea of building the Opera house first occurred to Frederick the Great in the beginning of his reign. Even in 1741 before its completion, the members of the opera engaged by Graun were assembled, and a provisional theatre arranged in the Schloss. On the 13th Dec. 1741 it was opened with Graun's *Rodelinda*. This opera, like all others up to the year 1806, was sung to Italian words; but the book contained a German translation with the Italian. The orchestra consisted of 11 violins, 1 violas, 4 violoncellos, 2 double basses, 1 flute, 1 bassoons, 2 horns, 4 oboes, 1 theorbo, 1 harp and 1 pianos.

On the 7th Dec. 1742 at six in the evening, the new Opera House was opened with the opera "Cæsar and Cleopatra" by Graun. The singers were 1 women and 1 men, with the addition of 1 castrati. The chorus was seldom introduced in the Italian Opera. When it was became necessary they called in Gymnasiasts.

The Royal Opera house was built after a plan of the Baron von Knobelsdorf, and this plan has been essentially retained in the new building after the fire of 1843. It is a three-story edifice, standing free on all sides, 255 Rhenish feet long, and 106 wide. On the outside of the front façade, on each side, a stairway leads up to a portico of six free-fluted Corinthian columns. On the gable stand the statues of Apollo, Melpomene and Thalia; on the pediment an offering to Apollo is represented in half-relief; the whole bears the inscription *Fridericus Rex Apollini et Musis*. Beside the portico four bas-reliefs are set up on the wall, representing the history of Apollo. The other sides are correspondingly adorned with Corinthian columns and with statues. The year

façade the inscription *Fridericus Guilelmus IV. Theatrum incendio consumtum restituit 1844.* The Opera house was frequented only for the Italian operas during the Carnival. Admission was gratuitous. Only since the year 1801 were there given at first two, and then four performances with an entrance fee for the benefit of the poor. Behind the orchestra was a semi-circle of sofas for the king and those nearest to his person. In the first row were the royal box; the other boxes were for the nobility; the boxes of the parterre and the second and third rows were occupied by the home and foreign ministers, the counsellors of the state colleges, persons belonging to the court and ladies of the burgher rank. In the parterre sat officers, soldiers detached on duty and respectably dressed citizens. The performance as a rule began at 6 o'clock as the [illegible] as soon as the Court appeared, the Baron von Knobelsdorf gave the signal to commence. Under the favor of the great king and with Graun's careful direction the Italian Opera at Berlin soon rose to great importance. The co-operation of such male singers as Salimbeni, Concialini, Porporino, Tombolini and the ladies Astrua, Farinelli, Mara, Todi, made the operatic performances of Berlin at various times the most distinguished in Europe. For the Opera Buffa a theatre was erected at Potsdam. After the death of Graun Agricola became conductor of the Italian Opera and carried it on at first with zeal and with success, but the king's interest began gradually to cool; in 1775 he came very near losing the whole Opera. After the death of Agricola (1774) Fasch, the founder of the Singakademie, undertook the direction, only to turn it over in 1775 to John Fr. Reichardt, and according to his judgment, in a pretty poor condition. It continued to grow worse and worse, especially after a dangerous rival appeared in the German Opera.

Berlin at that time was also visited by travelling dramatic troupes, and one of these, under the Director Schönemann, had as early as 1743 produced an Operetta in a German translation: "*Der lustige Schuster*" (The Jolly Shoemaker), but with such poor success that no new attempt was risked for a long time. It was not until Koch in 1771 acquired the privilege for a permanent stage, that the German Opera began to be fostered. Hiller, Wolf and Benda writing music for it. When Koch died (1775) Döbbelin undertook this theatre, and he managed so well that in 1786 his was declared to be the National Theatre, and the *Schauspielhaus*, built for French plays on the Gensd'armen Platz, was given over to him. In 1787 Döbbelin was pensioned off and Professors Ramler and Engel undertook the direction; and now the musical farce and the operetta received such careful attention, that the Italian Opera was gradually crowded into the background. In 1788 the clever musical director [illegible] was succeeded by [illegible] an excellent musician, under whose direction Mozart's *Belmonte and Constanze* was brought out in 1788; the *Marriage of Figaro* on the 14th Sept. 1790, and on the 20th Dec. *Don Juan*, at the National Theatre. In 1792, Aug. 4 *Così fan Tutte* also was produced there.

The German Opera at the National Theatre took an extraordinary rise when B. A. Weber assumed the direction in 1796. He was an excellent musician and an enthusiastic follower of Mozart and Gluck. His influence hastened the dissolution of the Italian Opera. Neither Righini nor Himmel, who labored with and after Reichardt at the Italian Opera, were able to lend it new splendor. Finally when in 1795 Gluck's *Iphigenie* came upon the stage of the National Theatre in German, under Weber's direction, the Italian opera gradually lost all foothold; in 1805 it had become wholly inactive, and when misfortune came on Prussia in 1806 it went to pieces; the Royal Opera house was used as a magazine for bread. On the king's return to Berlin (Dec. 23, 1809) Gluck's *Iphigenie in Aulis* was given in German at the Opera House.

In 1811 Iffland was appointed general director of the royal theatres. Both orchestras, that of the Opera House and that of the National Theatre, were united under the three Capellmeisters Righini, Himmel and A. B. Weber. From this time the operas and ballets and plays with music, like *Egmont*, *Faust*, *Tell* and the *Midsummer Night's Dream*, were given in the Opera House; in the Schauspielhaus the spoken drama in all its kinds.

Two particularly remarkable days in the history of the Berlin opera are the 18th of May 1816, and the 18th of June of the same year on which the music to *Preciosa* and the *Freyschütz* of C. M. von Weber were given for the first time.

A special chapter in the history of the Berlin opera is formed by the time in which Spontini (1770-1851) acted as general director of music, 1820–1841. He has been violently assailed and also enthusiastically defended and praised and both perhaps with reason. The manner in which he ignored all that lay outside of his own narrowly limited sphere deserves all blame, while the care which he bestowed upon grand spectacle opera claims recognition.

Along with Spontini worked F. E. L. Seidel, since 1822 Capellmeister, pensioned in 1830, and Henning, active as Capellmeister from 1836 until he was pensioned in 1848.

At present W. Taubert (born 1811) is first Capellmeister, having acted as musical director at the Royal Opera since 1845. With him, H. Dorn (born in 1804) has worked since 1849 in the place of Otto Nicolai, who belonged to the Berlin Opera only two years (1847–9). Since 1848 Robert Radecke also has been engaged as music director at the Royal Opera. Meyerbeer, who was appointed General Music Director in 1843, has seldom acted as such.

(To be continued.)

Reminiscences of Carl Maria von Weber*

There was no room in the "kleines Rauchhaus," not so much as the smallest chamber. The landlady, who looked upon me with a favorable eye, because two years previously I had honorably and punctually settled for a fortnight in [illegible] a score of thalers, which he had run up at her establishment, was exceedingly sorry to turn me from her door and, desiring to keep me as near as possible, sent me to the Golden Hart directly opposite. This hostelry, too, was thronged with students—for, in the year 1822 a pleasure trip to Dresden was deemed indispensable by every member of a German University during his autumn vacation. Whoever could manage to scrape together a little "tin," made a pilgrimage to the Florence of the Elbe, and whoever could not was even more likely to go than those who could, because he was sure of meeting with acquaintances from whom he could get something. If a student found an acquaintance, or found they had not any more than himself, he and they added to afternoon some street-goer. I was one of the individuals on whom this honor was conferred by the inmates of the Golden Hart. I did not care for a handful of money more or less. Was not I secretary and poet of the Royal National Theatre, Dresden with a fixed annual salary of three hundred thalers not to mention subordinate sources of income and what I made by literary work! Had I not been despatched by my respected management to engage artists, and had I not so much allowed me a day for expenses? Was I not, moreover making the boldest arrangements for a literary periodical the first number of which under the title of *Deutsche Blätter* etc. was to appear on the 1st January 1822? I was a man of importance. It struck me as a remarkable piece of condescension on my part that I should be contented with a third-class inn, when hotels of a very different sort were open to me. At first the students took confoundedly little notice of me; my talent did not appear to impress them. But after we had drunk together and they had found out I was a good sort of fellow they became more friendly. We proceeded arm in arm to the theatre, but it was only with great difficulty we could force our way into the pit. *Der Freischütz* was to be performed and the composer to conduct for the first time after his return from leave of absence. All eyes were directed to where he was to appear. Like every one else I, too, was exceedingly anxious to see the master whose vigorous martial songs I had, when a volunteer, sung with my comrades on the march. A few of the students from the "kleines Rauchhaus" who had already seen him, [illegible] him to being lame. One of them even knew several of his errors, [illegible] assured us that every [illegible] among those [illegible] also lame, and at the same time a musical conductor both the [illegible] and he conducting by being pointed [illegible]. While we were waiting and gazing impatiently before us, there was a movement behind, and, ere we could look round, [illegible] of a tall and [illegible] laurel in a splendid case wreathed with garlands of flowers. Borne aloft by countless hands that rose up from the crowd, the significant gift moves onward towards the orchestra. So active and clever were all those who stood so [illegible] that it reached the conductor's seat at the very moment that Carl Maria von Weber made his appearance.

People become, in time old, dull, and indifferent. I have become so myself. But, even at the present day the recollection of that hour is still present to my mind in all the freshness of youth, and, as I write down these lines, the first sounds of the overture penetrate to my heart as though through the cheers of the audience and a delicious thrill of sweet melancholy runs through me. Good Heavens, how we shouted! I and my students from the Golden Hart, and the others from the "kleines Rauchhaus," and the rest, how we shouted, one and all: "Hurrah, Weber! Hurrah Weber!"

It was in the gentle autumnal sunshine that I met on the Dresden Terrace a famous and popular singer with her husband. I had made their acquaintance some months previously in Silesia, and they were now staying for a short time in Dresden, on their return from a long professional tour. We immediately arranged to meet that same night at Chiapone's Cellar; we agreed to go there after the play, to have macaroni and oysters. As soon as this mighty business was arranged we walked on chatting with each other. I described the recent enthusiasm in the theatre, Weber's reception, and my own delight. My fair companion heard all I had to say, but made no observation. In the evening, as I was waiting beneath the cosy arched roof which had looked down upon so many merry artistic meetings that it had obtained a classic reputation—as I was discussing with friend Chiapone the details of the little banquet and standing in readiness to receive my guests—the door opened, and the Master hobbled in arm in arm with the love-

* From [illegible] Translated from [illegible]

Digitized by Google

ly creature who had made so glorious a creation of his Agatha, and was so fond of appearing in the part. "I have limited myself," he said, "I, also, belong, so to speak, to the gang."

That was indeed a night! Thirty-one years have since elapsed, but, if I could only spend it over again, I should be, I believe, again young. There were six or seven of us. Ludwig Robert, with his Juno-like wife, was also in Dresden. I should be taking the most anxious falsehood were I to assert that the conversation was long maintained at the pitch which learned, intellectual men and wise persons set up as the acme of well bred social joys. That was not Weber's kind of conversation. He could be serious enough, I warrant, but in the proper season for giving way to mirth for joking, merely and without restraint, he abandoned himself like a the surprise of the moment; he became childlike, as if he pleasing example exercised a magic effect upon any one who is a grace of humor in his companion who happened to sit near him. Of the humorous compose he could speak himself and make his neighbors speak his shoulder-shrugging creature, phrase makers, and important-tongued talkers, have not the slightest notion; and it was quite correct that they should not have.

Weber was one of those few musicians with whom sound life education varied aspirations, and preponderating intelligence do not injure the creative flow of original melody or impose any learned restraint upon natural talent. He was one of those rare beings who, in the intercourse of friendship, in the mutual interchange of opinions and views, in no way show off their intellectual superiority but, with amiable good humor and gentleness, take care that every one near him shall have an opportunity of exhibiting his own little light. Supposing, at odd ex, and as terminating Weber greeted his opponent, fairy impulse arose in the course of the conversation to a point where a vehement dispute could be led easily and aptly into the sphere of jocularity and through the latter to a peaceful conclusion. There was but one subject which formed an exception. In one matter alone was the good man little. The mere of one person only was able to make him forget his noble bearing, which otherwise always distinguished him. The subject was Italian opera and its name, Rossini. When these were mentioned, Weber's love gave way to an irritation, whose cause was so good became blind, and would treat upon remaining so. He purposely closed his eyes to beauties which could not in the long run have escaped his notice, had he not obstinately and bitterly been on the watch for defects alone—of which, by the way, there were plenty. But this was perfectly human and perfectly intelligible. His position as conductor of German Opera in the Dresden of that day rendered everything a sin. The Italian Opera, with small ed. Morlacchi, was petted up by the Court. The Italian Opera was the cause of Weber's having to suffer patiently many a slight, which he felt the more keenly, the sharper the contrast which it offered to the respect with which people all over the world had begun to greet his name, since *Der Freischütz* and *Preciosa* had spread his fame from every stage. The senseless Rossini mania moreover dinned of judgment and frequently, in contrast with more mighty thinking was scant care so outrageous that even I myself, as a layman, though all the partiality for Rossini, felt angry at it. There was no necessity for a man to have studied counterpoint as Carl Maria had done, under the Abbé Vogler in Darmstadt with Gottfried Weber and Meyerbeer, to be induced to despair at hearing the end of the tremendous *La Gazza ladra* overwhelmingly applauded at the Garden Concerts of Linke's Baths, or at listening to the confounded triplets and other dance rhymes, by which Rossini, who was otherwise admirable, and Rossini's (the hero) represented despair when, on account of a slave upon or so that had been a slave, the most noble-minded of all her souls was to be unmerited, instead of a roguish trapper. I am speaking of the year twenty-six. At the present day the case is different, and in a Thirty Years' War of criticism against taste we have been taught to perceive Rossini's talent even in his worst mistakes. But Weber would not have anything to do with him.

At this our first meeting, Weber was frequently placed in a quandary by his bitter hatred of Rossini and by his gallantry towards the fair vocalist who paid as much applause to *Il Barbiere di Siviglia*, *Tancredi*, and *Otello*, as to *Der Freischütz*, and who, consequently, did not appear inclined to agree unconditionally with Weber's half playful, half savage sentences of condemnation. But was to conceal the truth, I must state my impression that *Il Barbiere* was one of the exceptions to Weber's *odio Rossiniano profondissimo*, and found grace in his eyes, *quand même*.

Before we left Chiapone's Cellar to put and take another turn on the mild starlight night, a reconciliation had been effected, and Weber affixed the seal to the treaty of peace by inviting us all to dine with him next day.

Dilettantism in Music.*

In no art is dilettantism more hurtful, and, at the same time, more—indispensable than in music: more hurtful because it may have penetrated deeply into the whole life of the art, in which it imparts a wrong tendency; more indispensable, because its active co-operation has become one of the most important factors in musical matters. Many causes have contributed to its over-extension; the universality of musical talent for developing a capability for greater than ought; and, in any other reproductive art, the social application of music by which the latter has become a universal means of culture; and lastly, the love for art as a feeling, which we would not value lightly, though we more highly than the two grounds first adduced.

In a poem which gives us a splendid and unparalleled picture of German domestic life at the end of the last century—in *Hermann und Dorothea*, there is a significant scene, most plainly showing how and why dilettantism has taken the upper hand in music. The host of the Golden Lion snapped at when he considers the bourgeois's notion of his son, specifies the qualities necessary for his future daughter-in-law. He does not require that she shall be able to draw or paint her portrait; he does not suppose she will be acquainted with the great authors of her native land, and able to read them; he only asks that she may "I must have her play the piano," and he himself duly gives his reason: "I want the best and most fashionable people of the town to meet in my house as they do at my rich neighbor's, whose daughters are, so surely." Music, in fact, is that art which may be turned to better advantage socially than any other. A man cannot sit down and paint or make a sketching for the company, but he can always sing and play to them. The result is that a number of friends never assemble without such an air of a musical being served and called upon to play or sing something; and this strange to say, causes great frequently a barn less endurance so derived from the source itself than anywhere else. What is called fashionable musical in such assemblies—except there exist certain feelings of consideration for the performer, consideration entirely independent of the performer's competency; a piano-forte piece or a song; is agreed to proceed and not conversation, instead of the isolated staccatissimo spoken in a low tone, in which the company have previously indulged.

To the manner introduced by dilettantism the professional musician is, unfortunately, compelled to submit; unless he happens to give a reputation that the company listen quietly, he has a consequence to make favorable circumstances have rendered him perfectly independent of them—and even in this case he will be able to avoid them sooner than compel them to keep quiet. If we reflect how inseparably social amusements are mixed up nowadays with the public position of a writer, especially if he be a virtuoso, we shall perceive how hard an artist must be to undergo for a moment, an articulately high ideas of art what new fees he is obliged to make to dilettanteism, unless he can resolve on procuring an amount of resignation at variance with artistic self-esteem; can we suppose that such a man will give way to one beneath him, because the latter understands better how to satisfy the desires of society? He must do violence to his better feelings not to relinquish the contest—of the question of gain, and the miserable details connected therewith, we will not say a word.

If we now descend one step, or some two or three steps, out of the region of tea parties and coffee parties into that where beer is drunk, we come to the *Liedertafeln*. We trust our readers will dispense with the effusive, any observations upon this branch of dilettantism: all that was to be said on the subject has been said—without any effect. The Dresden *Sängerfest* will hardly do what has been taught the members of *Liedertafeln* not to climb too high, and then do more good than all the authorized articles and artistic protests in the world. *De mortuis* of figures is often the most disagreeable sufferers.

It has been satisfactorily shown how dilettantism degraded music into a mere source of amusement. We will point out at some future period, the means for nullifying, to some extent, its injurious influence; at present, we will devote a few words to describing its better influence and to showing how it has become indispensable to art.

That the dilettanteism of the Princes and Nobleness of South Germany in the last, and at the commencement of the present century, was the principal support of instrumental music is a well-known fact. Similar for not affecting musical matters in the present day as high-born dilettanti, who made sacrifices for art (and not merely for their own amusement) have now become myths. On the other hand art has to thank *dilettanteism* for an increase, which is decidedly very large, of co-operative forces in executing works of more than ordinary magnitude. In north-west Germany, it would be physically impossible ever to hear an oratorio, were it not for the existence of the *Gesangvereine* (Vocal Unions), the members of which devote themselves with zeal and love to this class of composition in preference to any other. Without such dilettanti associations we should be deprived of the enjoyment of listening to works which may be called the exclusive property of the German spirit of music. In France, Oratorio will never be at home, because Romanism generally will never listen to religious music out of the churches, and because it is repugnant to their nature to hear an action narrated without seeing it represented. Handel's Oratorios, as well as even Bach's Passion-Music and Motets, which rest upon a strictly Protestant basis, may at some future time, be produced in Paris, because everything is used there—but in Paris they will never feel at home. For the present, however, even a mere trial of them is out of the question because there is no choral society which would undertake it. In England, Oratorio is greatly fostered, but more on religious than on musical grounds: there are a large number of families in easy circumstances who attend only sacred concerts; and the grand musical festivals got up in various towns, owe their origin to ecclesiastical objects, and are not conceivable without a preponderance of church music. It must, also, be remembered that Bach's Oratorios and Motets are not at all known, while Handel's *Messiah* and *Israel in Egypt*, and Mendelssohn's *Elijah*, and the "Psalm "As the hart," are looked on as the common property of all vocal dilettanti. Nor must we pass over in silence the fact that in England many persons not professional musicians charge for singing in the chorus, because these concerts are not got up by musical societies, but always by persons who undertake them as money speculations. It is only in Germany, therefore, that we can find that dilettanteism which is always ready to support itself for art, and which as a whole does not shirk over devotion which opposes excellent, sometimes as directors, which pays numerous expenses and even makes up deficits out of its private means. Though many such are in addition to those of no artistic nature may have to do with its efforts and undertakings, what the

* From the *New Berliner Musikzeitung*.

Google

musician has more especially to acknowledge in the thanks-worthy music. It is never very difficult [illegible] in the case of exceedingly celebrated musicians, to decide whether their everlasting concert-playing, their travelling to and fro in all directions, and their frequently repeating the same programme [illegible] as a whole is the result of [illegible] both [illegible] other motives do not predominate — why should we blame the dilettanti for gratifying a little vanity by taking part in an oratorio by Bach, without having any particular predilection for such profoundly serious music, but merely in order to pay homage to a prevalent taste? It is highly necessary that professional musicians should correctly appreciate the advantages of belletristic, so that they may with some prospect of success, combat its disadvantages. This is certainly very difficult, as we have already hinted, when taking a hasty survey of the matter. Musicians must above all things, have a clear idea of their own position and of their own intentions, as well as of the path they ought to pursue; they will then, supposing they really strive after what is good and beautiful in itself, not soon arrive at the conviction that in reality only the small circle of those who truly love music and those who understand it, combined with the great mass of the public, are the tribunals to which they must appeal for judgment; in other words, that the connoisseurs we have already described as made in society conduce little to fame.

The road to fame, and especially to gain, is perhaps much more difficult, or at any rate more wearisome one when it runs only through the first two classes just mentioned and not through elegant society as well, though it leads perhaps with more certainty to a permanent goal. The musician must not despise dilettanteism, but cautious or he must it where its judgment is not taken as the standard by which to go. With regard to the directors of the *Vereine* or Associations, these possess, at no artistic right in a far quieter one than that of the virtuosi. In Associations the inclination for good music really predominates, and the members are mostly cultivated and willing. It certainly is not easy to induce them to study new [illegible] long compositions, though Brahms, Bruch, and Hiel succeeded in overcoming these things, such own a part of their reputation to the Associations of dilettanti who have executed with love and artistic zeal their choral works. The greatest difficulties the conductor and to surmount are often of a social nature, and cannot, therefore be taken into account here.

Saxons Tavernerus, dilettanteism is very injurious, very injurious when artists do not clearly understand their own position; it is exceedingly useful when it subordinates itself of its own accord to artistic ends.

Crystal Palace Concerts, (London.)

The temporary cessation of the Crystal Palace whose concerts and the close of the first half of the series, invites a retrospect which neither we nor our readers are at all indisposed to make. Probably no musical enterprise whatever and, certainly none having to do with orchestral works, is well engaged attention so that over which Mr. Manns presides. The history of the Saturday Concerts has now come to be valuable not only for its full's final but also for its representative character. In some avail indicates the progress of the art in this country and is safely accepted as a standard by which that progress can best be judged. So far we may consider ourselves fortunate because no other country can boast such performances, as an indication of audiences so accepted by directors and audiences. But before reckoning the words, of the past, it may be as well to notice more particularly the closing concert of the year, which was thoroughly representative in the character of its programme and the interest it carried. The works selected for performance were the following:—

Overture, Le Siège de Corinth	Rossini.
Cantata, "I have sighed" [illegible] Soprano — Madame Lemmens-Sherrington; with chorus, "Hallelujah" — Mr. Lewis Thomas, and the Crystal Palace Choir	Mendelssohn.
Air, "O sing unto the Lord" (Elijah) Miss Julia Elton.	Gounod.
Air, "If with all your hearts" (Elijah) — Mr. W. H. Cummings.	Mendelssohn.
Hymn, "Hear my Prayer" — Madame Lemmens-Sherrington and the Crystal Palace Choir	Mendelssohn.
The Choral Symphony — Madame Lemmens-Sherrington, Miss Julia Elton, Mr. W. H. Cummings, Mr. Lewis Thomas, and the Crystal Palace Choir.	Beethoven.

The chief interest of the concert was centred in Beethoven's Ninth Symphony, the most gigantic and most difficult of its kind. For the performance of this extraordinary work extraordinary preparations had been made. The band was specially augmented, the chorus thoroughly drilled, and the services of Madame Sherrington, Miss Julia Elton, Mr. W. H. Cummings, and Mr. Lewis Thomas secured for the vocal solos. No work could have been presented under greater advantages, and none could better repay the time and attention spent upon it. It is not always, however, that adequate results follow elaborate preparations, and every one felt relieved from their earnest anxiety when the closing bars of the "Choral" marked the achievement of a genuine triumph. Every movement in the work was well done, the band most distinguishing themselves in the *scherzo*, playing it with infinite point and delicacy; the chorus doing their portion, if not with refinement, at all events, a strong giving cause for offence (this negative statement is positive praise in the case of the Ninth Symphony) and the principal vocalists discharging their honorable but ungrateful task with all necessary skill and judgment. The audience, who sat out the sixty-five minutes' performance with most exemplary patience, were unanimous in praise of the work and its execution. We shall hardly be expected to enter into a description of the Symphony itself because to the best players, it is well known; and, next, because the theme is so vast and suggestive that as to be it the barest justice requires all our space. The work will ever invite, whose such unapproachableness thing in the shadow of which we find the feebleness of speech. We cannot refer, however, making an extract from the book of words, which every admirer of the great musician will read with interest:—

"The original MS. of the Choral Symphony is at the Royal Library in Berlin. Like the originals in most of Beethoven's works, it is a rough manuscript with many a blot and many an erasure [illegible] [illegible]

Glancing now over the works performed in the fourteen concerts, of which that of Saturday was the last in order, we find a catalogue unequalled for interest and value. At the head of the record appear eleven symphonies, viz.: Beethoven's Nos. 4, 7, and 9, Haydn's "Oxford," Mozart's in E flat, Mendelssohn's "Scotch" and "Reformation," Schubert's in B minor and C, and Schumann's in E flat. Following these come twenty-three overtures and orchestral pieces, of which six belong to Weber (the greater total not be exceeded), one to Auber (*L'Enfant Prodigue*), one to Rossini (*Prometheus*), two to Beethoven (*Coriolan* and *Leonora, No. 2*), one to Cherubini (*Anacreon*), one to Gade (*Hamlet*), two to Mendelssohn (*Meeresstille* and *Trumpet*), two to Mozart (*Le Nozze* and *Il Flauto Magico*), two to Rossini (*Semiramide* and *Le Siège de Corinth*), one to Sullivan (*Marmion*), one to Gounod (*Entr'acte from La Colombe*) and two to Schubert (*Alfonso and Estrella* and the *Marche Militaire*). The summer solo instrumental solos, eight in number come next, the most remarkable being Mendelssohn's No. 1 in its minor, his own *Lieder ohne Worte*, and Spohr's *Dramatic* Concerto for violin. Lastly of cantatas and other choral works, the list contains six, chief among which are *Acis and Galatea*, the *Walpurgis Night*, and the *Midsummer Night's Dream*. The soloists vocal and instrumental, who have appeared in the course of the season are thirty-two in number and comprise many of the most eminent in their respective departments, as well as some (it must in justice be said) whose pretensions to be heard in the Crystal Palace were by no means apparent. This record speaks for itself. The energy and sound judgment of the management, and, no less, the immense value to the art of the winter concerts, need no other accomplishment.

Not satisfactory as is the retrospect, the prospect is even more. A simple enumeration of the works promised during the remaining fourteen concerts will suffice by way of proof. The symphonies will be not in number and include Beethoven's Nos. 6, 7 and 9, Mozart's "Jupiter," Haydn's in D major (first time in England), Schubert's No. 1, "Symphonie Tragique" (first time in any country), Mendelssohn's "Reformation," Schumann's No. 2 in C, Spohr's "Consecration of Sound," and Sullivan's No. 1 in E minor. In addition to these works, the music to *A Summer Night's Dream* will be repeated. Handel's Cecilian Ode will be given in the opening of a new organ in the concert-room at the end of February, and last, not least, Schubert's *Rosamunde* music will be performed entire for the first time. Mr. J. Barnett's *Ancient Mariner* is also announced, and the names of Madame Arabella Goddard, Madame Schumann, and Herr Joachim appear among the engagements.

Extracts from "The Voice in Singing," by Mme. Emma Seiler.

APPLICATION OF THE NATURAL LAWS STATED AT THE PRODUCTION OF MUSICAL SOUNDS TO THE CULTIVATION OF THE VOICE IN SINGING.

The parts of the human voice that generate tone are the membraneous vocal ligaments or chords, which are subject to the same general laws as all sounding bodies; of this we may satisfy ourselves by observing the different registers of the voice by means of the laryngoscope. The lower manner tone in both series of the chest register show the ligaments in full vibration and becoming more strongly stretched with every higher tone. In the second series the glottis appears, by the insertion of the arytenoid cartilages, to be shortened. In the falsetto register the vibrating body is diminished, as only the edges vibrate, while the more prominent are supported as in the chest register by the greatest stretching of the ligaments and the shortening of the glottis. The head register, finally, shows the glottis partly closed, and the vibrating ligaments gradually stretched more and more.

The vocal ligaments are made to vibrate by the air coming from the lungs through the trachea, on which they produce vibrations. These vibrations are communicated at the walls the mouth and outside, and are felt by the ear as sound.

As the strength of the tone depends upon the breadth of the waves of sound, they in their turn depend upon the structure of the organs of singing and of the parts of the mouth serving to resounding board or resonant apparatus and allowing of greater or less waves of sound. And although a tone taken of the most may cause the voice to appear fuller and stronger, yet it is not in our power, when once the vocal organs have been fully developed to make a strong voice out of a weak one.

Always to strike the tone with [illegible] and clearly requires persevering attention, as well from the teacher as from the pupil. And long practice is often required before the intonations become so pure as is indispensably necessary to good singing.

But the most important thing in the culture of the voice is the timbre of the same, for here it is *in our power to form out of a sharp, hard and disagreeable voice a more sweet and pleasing.*

We have seen that the timbre is dependent on the forms of the vibrating waves, and the different degrees of strength of the over-tones arising from these forms. It has been further shown that the simple round form of the waves of vibration produces the softest, fullest timbre. By this form the fundamental tone is the strongest, and the over-tones are heard according to the depth with decreasing degrees of strength. Such a one is natural to many voices. In most cases it must be more or less acquired.

A good tone in singing is formed,

1. By correctly and correctly directing the air as breath as it is expired; and

2. By a correct direction of the vibrating columns of the air as it is form by a right disposition of the mouth (Timbre).

THE CONTROL OF THE BREATH.

By too great pressure of the breath, the form of the waves of sound most favorable to a good tone is disturbed. One then hears the high over-tones while the fundamental tone sounds weak or not at all. Then the tone takes a shrill, sharp and disagreeable sound when the form of the vibrating waves is more or less disturbed by too great a pressure of air. Too little breath deprives the tone only of its strength but not of its agreeable sound.

Thus every tone requires for its greatest possible perfection only a certain quantity of breath, which cannot be increased or diminished without injury in its strength in the one case, and its agreeable sound in the other.

In looking carefully through the histories of music,

Digitized by Google

and studying the old Italian schools, we find that it was just this point—the correct and right division of the breathing—that the old masters in the manner of song laid the greatest stress, and this it was in which in teaching they gave the most time and labor. The rules which they followed in this respect, in order to obtain a fine tone, accord perfectly with the results of the latest scientific investigations. And it would be far better for the art of singing if in this respect we had followed the old Italian school faithfully and not have forsaken so entirely the right way.

According to the old Italian method, which must not be confounded with the modern, the pupil was required at first to breathe just as he was wont to breathe in speaking, and care was taken, by frequent resting points in the exercises, that the breath should always be renewed at the right time. Accordingly, if the crowding of [illegible] of his breathing was too great, he was required to learn to hold it back. Until the organs were sufficiently practised in the formation of a good tone, and the ear had become familiarized to its sound, pupils were allowed to sing only piano. As soon as the pupil had a feeling for a pure tone awakened in him, and could of himself distinguish the finer variations of timbre, he was taught to fill his lungs more and more: this this was to be done, as much as possible, imperceptibly, noiselessly, slowly and soon enough for him to be able properly to control the [illegible] breathing in the beginning of a song. Only the sides of the body were in so doing to expand, and breathing with raised chest was allowed only in so practised cases, or where long passages were to be sung with special passion. For these places, where breath must be taken, there were certain rules which were strictly observed. These were:

1. Before the beginning of a phrase.
2. Before trill and passages (*fioriture*).
3. After long tones.
4. Before syncopes, and especially accented tones.
5. Between two tones of the same pitch and the same value in a slow phrase.
6. After a short (staccato) tone.
7. At all pauses and resting-points.
8. Before a tone which, by being accented, was to be especially distinguished in the middle of musical passages.

In light, airy pieces of music, this last mode of taking breath had a charming effect, but was mostly left to the taste of the singer. The earlier singers, moreover, were very skilful in finding those places where, according to the character of the composition, the renewal taking of breath was of special effect. On the other hand it was considered an advantage in a singer to take breath as rarely as possible, and, as we indicated in the introduction of this book, it was esteemed a great accomplishment to sing long with one breath.

After we have named the natural laws which are applicable to music, and which lie at the basis of a full, rich tone in singing, and considered the careful way in which the old Italian taught the control of the breathing, we cannot but be struck with the rude and negligent manner of using the breath in our present mode of singing.

With some distinguished exceptions, it is now almost universally the practice to require the pupil, as the very first thing, to fill the lungs as full as possible, whereby the chest must be raised. Then the tones must be sung in as strong and long sustained a manner as possible, in order "to bring [illegible] the voice," as the phrase is. He is required to begin the tone with a full chest piano and slowly swell it even to the highest *forte* and then descend as slowly in order to thus "to govern the voice." Thus the pupil is always required to sing as strongly as possible, without any special regard to the [illegible] of the tone, because the timbre is regarded as a peculiarity of different voices, admitting of no change. According to what has been shown in the preceding pages, the present way of using the breath, by which it is supposed that voices are rendered strong and [illegible], only needlessly fatigues the organs and injures the beauty of the tones. In the same way we find, especially in the case of tenor, breath that, the aim is by greater forcing of the breath to extend the registers beyond their limits. Another fault is also taught: the pupil is required to force with the breath to the pitch those tones whose pitch is weakly struck and not [illegible]. No voice was ever made such treatment, and although the organs may be strong enough to remain sound with such continued treatment, the voice will soon sound [illegible], and a tone hard [illegible] thereby.

We often hear more or fresh and unrefined [illegible] a breath [illegible] accompanying the tone, as is the case of [illegible] voices. This [illegible] arises when the air which is inhaled and which rushes [illegible] the cavity of the mouth, is not set in vibration, and it escapes along with the vibrating

column of air. If something happens, also, that by the too great pressure of the inhaled air against the glottis, the arytenoid cartilages, even when closed, leave a small opening through which the air escapes with a breath tone. By keeping back the breath in singing these faults may be corrected. Long-sustained singing piano is, otherwise in, moreover, beneficial to the forming of the voice.*

A simple rapid [illegible] here are indeed suffice for the generation of a full sounding singing tone. There is required a certain force by which the air is sent through the narrow and stretched glottis. But so great an expense of force as people are usually at is not necessary.

The influence of the mere stream of air increases in proportion as the breadth of the vibrating ligaments decreases. The tones of the falsetto and head register, therefore, require for less breath than those of the chest register. In wind instruments the tone can be forced upwards by a greater pressure of air, that is, by more powerful blowing, which appears to be practicable also in those instruments in which peculiar forms the highest [illegible] tones [illegible] everywhere [illegible] there?

Together with the skill and self-accustomed attending which this part of instruction in singing requires of the teacher there are here yet other and peculiar difficulties which he has to meet. In opposition to the [illegible] and more correct view as to the importance of tone, the strength of tone, which is now [illegible] the chief excellence of a voice. Accustomed to seek the beauty of the voice in its strength it is interrupted before the tone of instruction begins to sing as strongly as possible from a full chest with the greatest expenditure of breath. Thence is inferred, in the superficial way in which the study of the art of singing is at present conducted, that nothing more is commonly required of a teacher than that he should be able to drill his pupil in some powerful, tolerably well executed vocal music, which the latter is to sing as soon as possible in company. A perfect cultivation of the voice is scarcely any longer expected of an artist. People with a very scanty musical education and voices very poorly trained are regarded as artists if they execute their parts with expression and [illegible] tones out with those [illegible] which have [illegible] to command the applause of the ordinary public.

A conscientious teacher has, therefore, universal opinion against him when he demands a longer time for the education of a voice, and requires of his pupils that they shall practise singing only piano as long as this is necessary.

*The position of the body in singing must be such as to so [illegible] the free [illegible] of the breath. [illegible]

[illegible]

Musical Correspondence

The French Opera in New Orleans.

NEW ORLEANS, FEB. 18.—From all that one sees in the musical [illegible] journals of this country one would never suspect the existence of a permanent and well sustained Opera in this far away Southern metropolis; much less would one suppose that here, even in these depressing times the "stock" Opera establishment is one that, in the judgment of any impartial but cultivated and fastidious critic, would take the palm from any of the "Star" companies of the northern cities, about which so much noise is made. And yet I am convinced here this is the case; and, here the opera-goers of New York and Boston, Philadelphia and Chicago might know that this is no mere provincial boasting; as they will doubtless take it to be. I wish they might only be here on any of the grand-opera nights and hear and judge for themselves. If they did not come away feeling that amid all the financial, civil [illegible] throes of this city, and of all the breaking up and general collapse here and positive ruin of her grand career of wealth and prosperity in times past, there is still left to New Orleans a [illegible] which no other city in the Union can boast, then I am no judge.

"Art is long!" I never felt the force of this adage so [illegible] last night, while I sat in the French Opera witnessing the production of "Le Prophète."

Here in the midst of a city groaning under a financial and political depression never felt before, where care, and anxiety, and dreary forebodings cast their gloom over the out-door world—here is this temple of musical art, beautiful to the eye, and ever ready to lift the mind up to the fair fresh and peaceful world of poetry and harmony. And here the people come; come as of old; come because they love Art, and look to it in times of colossal depression as a sure and blessed means of relief and refreshment. It is not as a mere pleasure, or as the fashion of the hour here the public, that is the old musical public of New Orleans, now patronize their Opera. It is their old friend; their friend of palmy bright days gone by; their friend now. It is their love for Art that makes their opera live in these days, when everything else is going over the board. Not that the season is a prosperous one financially; not that the house is nightly crowded; but that the demand for a high-toned and excellent Opera is one of the popular demands here and consequently while there is money left the people will give it, while here heart their cherished institution go down. And what is the result? We have here for the whole season which season here what it means in Europe, a season of months; not as in the northern [illegible] a "season" of "four" nights to "two weeks," a beautiful, well appointed Opera house where a succession of operas of the highest order are brought out by a stock company, the Grand-opera nights alternating with those devoted to lighter Opera, Vaudeville and the like, as in the French Drama.

It is amusing to witness the sensation produced now-a-days in New York, by that French "Thomas [illegible]" with its *Bouffe Operas* and its [illegible] dramatic company imported by Bateman to astonish the American world. It would seem as if a new era in high art were inaugurated within those aristocratic walls. But here a New Orleans Offenbach is no new comer. "*La Belle Hélène*," the "*Grande Duchesse*" and the "*Orpheus*" come in in their turn on the off-nights and are, I have no doubt, quite as brilliantly produced as at the French Theatre, or certainly might be so as far as the number [illegible] of the troop here is concerned, if the leading singers stoop to such roles. But with a public accustomed to listen *for years* to the creations of Adam whose "*Si j'étais Roi*" is [illegible] of Meyerbeer whose *Huguenots* and *Prophet* have had frequent representations the [illegible] of this type it is not strange that Offenbach is not so overpowering in his splendor here as he seems to have proved in the New Yorkers.

The stock company of this establishment is certainly not a common one. It approaches more nearly the perfection of the [illegible] establishments of the Continent than any other in America. The two tenors, [illegible] and [illegible] have voices of great sweetness, richness and compass,—the latter of great power and they sing with true artistic finish, and a nice appreciation of their role. They are intelligent and highly cultivated artists and as well can [illegible] the works of a master. The baritone, [illegible], besides possessing a beautiful figure and elegant bearing has a very rich, round voice, and is graceful and eloquent in every gesture and motion. The soprani Mlle. [illegible] and Mme. [illegible] have sweet and pure voices, the former rather inclined to shrillness in the high notes, both capable of facile and nice execution, and sing truly and conscientiously. Mlle. [illegible], however is in danger of being spoiled in [illegible] of great effect, by too personal attractions which seek the lighter and more popular vaudeville [illegible] She should never descend to the *Bouffe* if she expects to be great in "Margaret." She sang this part [illegible] and with many charming graces, in the recent performance of "*Faust*," but a certain, although very slight trace of [illegible] and [illegible] singing the ballad "*Il était*

Digitized by Google

in *Roi de Thulé*," revealed too plainly that she had not begun to enter into the true artistic significance of the wonderful *morceau*. The bass are good, if not *superior*. VAN HUFFLEN is powerful but a little harsh. DEBOS, a very fair singer and an admirable figure on the stage. Altogether therefore the combination is far above the ordinary: even though the company may not be possessed of one "*star*" so called. But being all true, careful, artistic performers, the *ensemble* of the company are such as we may look in vain for among the strolling troupes at the North whose whole dependence is on one or two celebrities, and have a few but indifferent artists at the best, however great their vocal attainments may be. As for those of the Brignoli and LaGrange order, they would stand a poor chance on the boards of the French Opera at New Orleans. But it were spoken as if there were no "one" here. Well, if I do not apply that epithet to Mme. ANDUBERT who sang Fidès in the *Prophète* last night, then it is because I cannot associate anything of the *star* [illegible] phraseology with so sincere, great and admirable an artist. She is to be ranked *only* with such as [illegible] at first of Meyerbeer's *Fidès* with Jochmann-Wagner of Berlin, and Viardot of Paris. She does not like a young, if so admiring, one, but like a woman imbued with the grand idea of the poet and the composer. The *rôle of Fidès* is worthy of her: the tenderness, the depth, the majesty of the maternal instincts, found their full expression in her noble singing and acting. Viardot sang this *rôle*, it will be remembered, at the first production of the *Prophète* at the Imperial Opera in Paris. Mme. Andubert has succeeded her in it on the same boards, and brought the *éclat* of such prestige fully worthily on her. To hear such a rendering as Andubert's, is surely a rare and memorable pleasure: and let it be known to the good people of New Orleans that Art has been so plainly [illegible] in the wrecks of other more transient and perishable productions. I do not wonder in that people here meet with excess even to applaud when they do applaud, and a smile that they greet Mme. Andubert with a roar of welcoming when she first comes on the stage: and that she acknowledges their greeting with a sincere smile of great calm and pleasure. In all this good, the communion between the artist and the public: the old friendly feeling of mutual respect almost affection. It reminds me of the reception of Frau Köster at the royal stage in Berlin when she comes from her retirement once or twice a winter to sing "*Fidelio*." There is nothing of the *ephemeral*, "*starring*," sensational fever about this: but something the tolerable plainly of a musical culture and musical patronage of more than a day: and of something in the public taste in these later hard times which is not "*ungrateful*" nor insensible to the finest and noblest emotions.

Finally I must say a word about the accessories. The orchestra numbers about forty musicians under the able lead of M. CALABRESI. They play with great precision and like everything else about the establishment, seem "used to it." The house is not unlike the Imperial Opera in Paris in general design though of course resembling it only in miniature. The parquette is surrounded with private *loges* boxes furnished with modest screens. The balcony has two rows of open boxes and behind these a complete row of closed or *grilled* boxes. Then the whole interior, has a thoroughly foreign air: especially so the gentlemen without exception come well dressed and those in the upper balcony in evening dress: the ladies wearing no hats and appearing in the most brilliant evening toilettes. Here we have, too, the *cool* and roomy *foyer* for the *entr'acte* promenade, the *buffet* in the basement, the bell to ring the people in, the blue rope or the curtain as the signal for commencing so familiar in all European opera-goers. In a word if you at the north, wearied with the intolerable fragmentary patchwork of Opera which you

are put off with, such as every a few nights of an old fashioned *mackerel Opera Season*, then come to New Orleans and put yourself *here* at one and find yourself at eight o'clock in your place at the French Opera House. We can promise you a very grand spectacle, not very costly costuming and decorations: we are too poor for such things now a days. but we will insure you a well bred cordial audience to sit among, an efficient and well trained orchestra, and a rendering of the masters in operatic art, which will surprise you with an inclination to do what you can toward the establishment of so genuine an Opera at home. VERITAS.

NEW YORK. FEB. 18.—The Theodore Thomas's 4th Symphony Soirée occurred on Saturday evening at Steinway Hall. This was the programme:

Overture, "Meeresstille"	Beethoven.
Violin Concerto, (Gesangs-scene) No. 8	Spohr.
Ballade, op. 15, "Minstrel's Curse"	Von Bülow.
Symphony, C major, No. 2, op. 61	Schumann.

This array of pieces is perhaps somewhat less attractive rather than that which was performed at the last Soirée; but excepting this is say, one whole the Symphony would of itself lift any programme above the level of an ordinary concert.

Carl Rosa played the Spohr Concerto. Mme Rosa had been originally advertised in Mr. Thomas's prospectus, to appear at this concert; her illness made it necessary to engage some other artist, hence Herr Rosa.

Von Bülow's "Minstrel's Curse" was a most agreeable disappointment. It would be natural to expect, from one supposed to be thoroughly imbued with the Liszt spirit, a work resembling many of those unintelligible, unbearable and nonsensical pieces which form of the music of the latter school. Many of the inevitable evidences of the "future style" were of course there but there was a melody, and occasionally less wild harmonic changes. A 'cello solo which appeared not long after the opening phrase, was most charming. It would be pleasant to hear this composition again.

The crowning glory of Schumann's Symphonies was faithfully and carefully played. In the tender, serious Adagio there was a little indecision and the harsh, scratching of the violins upon the high [illegible] whereas there is but little [illegible] to find. The headlong rush of the Scherzo, especially in the fierce climax which terminates the movement, was given with a unity of purpose deserving of much praise. Could anything be finer than the Finale with its strong vigorous bold pace and [illegible]. There may be a more glorious Symphony—it has not yet been built!

The audience was surprisingly large one, decidedly the best (*pecuniarily*) with which Mr. Thomas has been favored this season. It would really appear that people are beginning to appreciate Mr. Thomas's untiring efforts to afford them an opportunity of hearing and enjoying the very best music at a very moderate price. R.

FEB. 24.—The 1st Brooklyn Philharmonic Concert, given on Saturday evening, Feb. 22, offered an excellent programme. The soloists were Miss Adelaide Phillipps and Mr. Richard Hoffman.

8th Symphony, F major, op. 93	Beethoven.
Aria, "Rinaldo" [illegible]	Handel.
Miss Phillipps.	
Concerto, [illegible]	Mozart.
Mr. Hoffman.	
[illegible]	[illegible]
Tarantelle, "Gondola," [illegible]	Heller.
[illegible]	Handel.
Tarantelle [illegible]	Heller.
Mr. Hoffman.	
Pastoral	Koppitz.

The theme of Beethoven's Symphony occupied, deservedly, the place of honor in the performance: there is little to say except that the orchestra, numbering only some 45, seemed just small for the work. The playful sunny *Allegretto* transported one from the cold, biting winter to green fields, running brooks, and embowered shades. Verily descriptive music,

so full of meaning, yielding no words than nothing; this Symphony is one of the very few noteworthy exceptions to the rule.

The "Meistersinger" overture was played better than any other orchestral number on the programme: the only drawback being the fact that the opening bars were inaudible on account of the rustling of drapery and the coming in of persons who had been "refreshing" during the intermission.

Miss Phillipps sang, need it be said, artistically and well, but the effects of fatigue were observable in her voice. She left early in a pause in the morning and this with the journey to Brooklyn is fearful undertaking and knowing experience) combined to prevent her doing herself justice. Still she delighted us all, particularly in the Handel Aria and was vigorously encored; she was then rewarded after the truly likeable by Marot. By-the-by whoever wrote "Jeanette," if he had once very popular among sentimental youths, must have thieved it bodily from the "*Arcadia*" (?) Aria.

Mr. Hoffman gave us the Mozart Concerto (which he played at the first concert of the N. Y. Society) in his usual artistic and admirable style. To Mr. H. a many warm admirers it must be a cause of much regret that he so seldom plays in public: rarely does he favor us oftener than twice in each season. His second solo was charming; it is a hazardous thing to play the "Harmonious Blacksmith" to an American audience. I have heard Joell play it to a fine assembly of 3000 people; but that was in London and there is a vast difference between taste there and here.

In the quaint, fanciful Tarantelle, Mr. H. came nearer than most pianists to the true interpretation of it; those only who have had the great privilege of hearing its author play them can fully understand [illegible] Stephen Heller's compositions.

Now the mending disorder of the weather the Academy was filled to overflowing. This good attendance was either the result of "system" or true appreciation: probably a mixture of both. •

Dwight's Journal of Music.

BOSTON FEB. 29, 1868.

Music in Boston.

SEVENTH SYMPHONY CONCERT.—The audience Feb. 13 was larger than ever before, the programme fine, the orchestra up to its best mark in numbers and in general excellence of performance: and all were manifestly delighted.

Cherubini's genial and happy Overture to "Anacreon" played for the third time in these concerts, charmed more than ever: the rapid violin passages running with electric sweetness and grace. It is not a great work, is somewhat formal and old fashioned as its outlines are the close cousins hardly: but it is nevertheless a very genuine, artistic thing, and we find ourselves always enjoying it though to some of our more experienced musicians it may be rather an old story.

It was good to hear Beethoven's Pastoral Symphony again, the first time for so long a while, and with so good an orchestra. We have never heard all its descriptive movements so well rendered here,—with such precision, light and shade, warmth and freshness of coloring,—with the exception only of a few faulty wind instruments here. The "Storm" was made unusually impressive; there was always during the pianissimos, that one might hear a pin drop.

Part Second began with the E-minor Concerto of Chopin Mr. HUGO LEONHARD'S being the

Digitized by Google

pianist. It is very seldom that we hear this exquisite composition entire, and with the orchestral accompaniment. Chopin's treatment of the instruments, although he has not Mendelssohn's mastery in that, is almost as individual and as interesting as his writing for the piano-forte, which is the most original thing in its way since Beethoven's and Schubert's Sonatas. Both the composition and Mr. Leonhard's thoroughly poetic, clear and finely finished interpretation of it gave unqualified satisfaction. It is much the most difficult Concerto that has been played this winter, and of none have we welcomed a rendering more easy and more perfect. The long and arduous Allegro bristling with difficulties (if they were not beauties); the pensive sweetness of the Romanza (Larghetto), the brilliancy and piquancy of the Rondo vivace each came fairly home to crowds who could not help but listen, must be!

Weber's "Jubilee" Overture alone remained, and that was enough. Broad, richly instrumented, teeming with fascinating, lively melodies all jubilant and swelling as if upon some proud occasion and culminating in the English national anthem glorified amid all sorts of stirring fiery accompaniment, it made indeed a stately finale to a concert rich in contrasts.

Of the Eighth and Last Concert (this week) we shall speak next time. The Committee of the Harvard Musical Association announce an Extra Supplementary Concert for Thursday Afternoon, March 19, in Compliment to their Conductor Mr. Carl Zerrahn and in aid of his design to visit Europe during the coming summer. There can be no doubt that the announcement will meet with a generous and cordial response. Mr. Zerrahn has labored faithfully and well during these three seasons of the Symphony Concerts, and it is to him we all really [illegible] for the steadily increasing excellence of the Orchestra, which is now noted this season.—The programme will rank among the best of the winter. It includes, of Beethoven, the ever welcome Fifth Symphony, and the grand E-flat Concerto for Piano, which Mr. Perabo has kindly offered to repeat; of Schubert the Fierabras Overture, which cannot be heard too often; and for a novelty, one of those "posthumous works" of Mendelssohn, the "Trumpet Overture." Tickets with reserved seats, at One Dollar, may be had at the Music Hall.

WEDNESDAY AFTERNOON CONCERTS. The Orchestral Union had a good house again for their concert last week, and though one or two important programmes had been called away, a very enjoyable rendering was given of the following selections:

Overture to Ruy Blas	Mendelssohn.
Waltz, Telegramme	Strauss.
Concerto, for Piano, in G minor	Mendelssohn.
Miss Alice Dutton.	
Summer Night · Dreamy Song	Lachner.
Suite in E minor, op. 113	Franz Lachner.

The Suite by Lachner did not gain much upon further acquaintance. Its formal [illegible] what the Germans say "Capellmeister style," becomes more palpable after the first novelty is worn off. It is as with some persons, who on a first introduction appear so fresh and versatile, perhaps original, but who on the second or third meeting are grown commonplace already. There is grace and beauty in the Minuet and particularly the Intermezzo, but there is something pale, a weak ghost-like tone about them. We now feel that the dress, the tone of feeling, as well as the forms are of the past. But we sincerely thank the Orchestral Union for giving us a chance to know the work.

The Overture was changed for we forget now what one. Miss Alice Dutton showed very decided progress as a pianist, and played the Mendelssohn Concerto in a very satisfactory manner, so that she was warmly recalled. Mr. Lang took Mr. Zerrahn's place in conducting the orchestra while they accompanied his very interesting pupil.

The feature of this week's concert (the last but one, we regret to say) was something new and lovely: the two movements from the unfinished Symphony in B minor by Schubert, the only one out of the nine he left, except the great one in C, that has yet been performed. And how different from that! Not one at all in the same grand mould; not the form of a Heroic Symphony; not a great work; but a genuine, though slight effusion of a great genius. Both the Allegro moderato and the Andante are more or less of a sweet and meditative, elegiac character, dreamy, sobbing, [illegible] half aloud. It is as if one came upon the poet unawares and overheard him musing to himself unconscious of any audience. The Andante has this character most fully, and is the most beautiful of the two. But it is the Allegro also, where the prevailing tone and background is reverie and sadness. The thinking of this dreamy that stands in (Beautiful as all afterwards) he seems to pursue in vain. For again and again it buds and unfolds, [illegible] off as it deepens and the music droops back again into the pensive melancholy mood;—is it not a confession, of the music to itself that the great creative energy is not to be awakened fully this time? But it was very interesting to hear and we hope we have not heard it for the last time.

The Overture which opened the Concert was Rossini's half brilliant, half old-fashioned overture to the Siege of Corinth. Weber's Concertstück for piano was played by Mr. CARL ZERRAHN, who had a good deal of execution, but did not seem to be quite ripe for such an undertaking.

IN PROSPECT. A rich and various array of good things. First the Oratorios (one of which, however, is an Opera)!

This evening, the Handel and Haydn Society perform Rossini's "Moses in Egypt." Chorus very large: solo singers Madame PAREPA ROSA, the [illegible] returned from [illegible], Miss [illegible], Mr. GEO. SIMPSON from New York; the Messrs. WHITNEY and Mr. M. W. WHITNEY.—To-morrow evening Mendelssohn's "Elijah," with Mme. ROSA, Mrs. H. M. SMITH (Cousin to Miss [illegible]), Miss [illegible], Mr. SIMPSON and Mr. RUDOLPHSEN. On both occasions a large orchestra, Mr. LANG at the Great Organ and CARL ZERRAHN Conductor. The competition between the lovers of the two styles of Oratorio (!) will doubtless crowd the Hall both evenings.

Tuesday evening, March 3. Mendelssohn Quintette Club. Third Chamber Concert, with a new programme of three numbers: 1. Quartet by Mozart, No. 1 in D minor; 2. The great Trio of Beethoven, with Miss ALICE DUTTON, Messrs. SCHULTZE and WULF FRIES; 3. The Octet (the double quartet) op. 20 of Mendelssohn, it is played so long ago that it will have novelty, and a delightful one.

Wednesday aft. Eighth and last Afternoon Concert of Orchestral Union. Mr. GEO. W. SUMNER will play Mendelssohn's Rondo Capriccioso with orchestra.

Thursday eve. Mr. Eichberg's new Comic Operetta: The two Cadis, will be performed, at Chickering Hall (half past seven in the evening) for the benefit of the women and children of the nobly struggling Cretans. A short concert will precede the operetta, consisting of eight-hand performances on two pianos by Messrs. [illegible], LANG, LEONHARD and PARKER, and a Mozart Aria by Mr. G. L. OSGOOD. The operetta will be given with scenery and in costume, and will be nicely sung and acted by clever young amateurs, of whom it is enough to say that Mr. [illegible] is one. The plot is very funny, and the music light in a true comic [illegible] and we hope [illegible] that Mr. Eichberg has yet written [illegible]. The tickets, with reserved seats, at $2.00 may be had at the warerooms of Messrs. Chickering & Sons.

Thursday, March 12. Fifth Symphony Concert (or altered in compliment to Mr. Zerrahn).

March —. Mr. PAINE's annual concert, with the first production here of the music of Mendelssohn's little Opera "The Son and Stranger" (Heimkehr aus der Fremde), must not be forgotten.

April 12, Easter Sunday. Mr. PAINE's Mass, now in vigorous rehearsal.

ORATORIO IN NEW YORK. The interest in Oratorio appears to be growing in the metropolis, where until within a very few years it has not amounted to much. Last week "over three thousand lovers of oratorio music, filling Steinway Hall to its utmost capacity," listened to the "most perfect interpretation of Handel's Judas Maccabaeus ever achieved on this side the Atlantic." It was done by the Harmonic Society with the aid of Mme. Rosa, Miss Brainerd, Mr. Simpson and Mr. Thomas in the solos. The Society appears to have been inspired with a new life under its present leader, judging from the enthusiasm on the part of its members and the whole audience which accompanied the following "episode," as well as from the systematic abuse which was heaped upon him by some Bohemians of the press. We copy from the World:

An episode occurred between the first and second parts of the Oratorio not down in the bills. Mr. [illegible], President of the Harmonic Society, came forward and announced that the Society had determined to avail itself of the opportunity to make their leader a present, which consisted of a gold medal. Mr. Ritter, the efficient leader of that body, was then brought forward, and Mr. [illegible] said:

Mr. RITTER: The pleasing duty has been assigned me of presenting to you, in behalf of the members of the New York Harmonic Society, this beautiful gold medal.

It is now four years since you were called upon to take charge of the musical interests of our society.

The first performance given by our organization under your leadership was that of the Oratorio Elijah, Mendelssohn, and they have brought [illegible] repetition of the performance [illegible] fitting occasion to suggest their appreciation of the valuable services rendered by you. Allow you assumed the somewhat difficult task of developing the musical materials composing our society [illegible] a chorus, capable of adequately interpreting the wonderful conceptions of Handel, Haydn, Mendelssohn, Beethoven, and the other great masters.

How well you have [illegible] what the past seasons and you this evening's performance will bear [illegible] period our society.

Your debt as an artist is [illegible] to the public [illegible] of Oratorio [illegible] the city of New York have enjoyed the privilege of hearing a larger number of performances under your direction during the past four years, than had been given during the ten years preceding.

The thousands and hundreds of thousands who have enjoyed the grand harmonies emanating from the noble chorus under your charge, will bear cheerful testimony to the masterly discipline which has produced such gratifying results and afford ample assurance from the highest [illegible] of connoisseurs [illegible].

The limited time allotted me will not permit me to express in detail the noble qualities of head and heart which have [illegible] you to hold so controlling a place in the esteem of the members of our society. Your geniality of temper has enabled you to deal [illegible] the necessarily imperfect materials of an amateur organization.

Your genius as a [illegible] has not only enabled you to grasp the heavenly conceptions of the greatest masters, and [illegible] adequate interpretation, but also to produce [illegible] which have added materially to the stock of human happiness.

Take then this beautiful medal, and treasure it as a token of the grateful appreciation of our chorus. And may I be permitted to join my wish with theirs that in your journey through life [illegible] "every dream of Him who ever ruled alone," you may derive the agreeable consolation as you gaze upon these inscriptions, that you hold a large place in the affectionate regards of the members of the New York Harmonic Society.

Mr. Ritter, who seemed really much embarrassed, replied in a few words, thanking the society and the orchestra that presented it.

The medal is a chaste affair bearing an appropriate inscription and it seemed to be the opinion of the audience that he eminently deserved it.

Digitized by Google

Music Abroad.

London.

(From the Orchestra, Feb. 1 and 8.)

The second series of the Crystal Palace Winter Concerts opened under very fair auspices on Saturday. The attendance numbered nearly six thousand, of whom only a fraction could obtain admission within the concert room. The programme was arranged as follows:

Overture, "Meeresstille"	Auber.
Song, "[illegible]"	Haydn.
Aria, "[illegible]"	[illegible]
Symphony in [illegible]	Beethoven.
Song, "[illegible]"	Verdi.
Violin Solo, Fantasia on "La Favorita"	[illegible]
Song, [illegible]	[illegible]
Song, "The Bell Ringer"	Wallace.
Song, "[illegible]"	[illegible]
Overture, "Manfred"	Schumann.

From the above it will be seen that the feature of the performance was Beethoven's symphony performed by the capital band in a manner which justified the reception with which its essentially [illegible] met. Mr Manns again made an appeal to the public on behalf of his favorite composer, with—we are compelled to add—indifferent success. Not all the zeal of conductor and earnest striving of executants could evoke in favor of Schumann any hearty expression from the audience. A cold, unsympathetic hearing was accorded to the "Manfred" overture, though there is little fear that such an chilling reception will cool the ardor of Mr Manns, or unnerve his endeavors to impress on the multitude the merit of unprovable Schumann.

The reappearance of Mme. Schumann at the Monday Popular Concerts was welcomed by a warm and appreciative audience.

Certainly long and general applause greeted the first conclusion of the following programme:—

Quartet in A, for strings	Schumann.
Songs, "[illegible]" and "[illegible]"	Mendelssohn.
Sonata in A major, op. 101, pianoforte	Beethoven.
[illegible]	[illegible]
Trio in C minor, piano, violin and violoncello	Mendelssohn.

The careful execution of Messrs. Straus, Ries, H. Blagrove, and Piatti did all that was possible with the "[illegible]" of the quartet. But the artistic event of the night was Mme. Schumann's rendering of Beethoven's splendid sonata—an intellectual [illegible] of the highest character, and yet not cold, [illegible] merely, but [illegible] to the last degree. Here the applause was legitimate and furious. So, too, with Mendelssohn's trio, a blameless interpretation of which was achieved by the pianist and Messrs. Straus and Piatti.

The first of a series of four subscription concerts given by Mr Joseph Barnby's choir was allotted to Mendelssohn. The first part comprised "Athalie," vocally allotted to Mme. Sherrington, Miss Spiller and Miss Julia Elton as principals, [illegible] by a full orchestra, and recited by Mr Henry Marston, who [illegible] the various "[illegible]" of poor Bartholomew. The performance was highly creditable in all respects, the orchestra being exceptionally strong and the choir showing especially well in the eight part chorus "Lord let us hear Thy voice," and the trio with chorus "Hearts feel." In the second part the "Reformation" symphony was rendered with good effect, the Allegro vivace [illegible] the audience to enthusiasm. A March written to commemorate the visit of the painter Cornelius to Dresden in 1841 is, without being pretentious, pleasing and melodious, particularly in a trio allotted to the strings, and the novelty of this production warmed the hearers to demand an encore. The concert concluded with the finale of "Lorelei," the solo sung by Mme. Sherrington. A large audience thronged St. James's Hall, and showed frequently repeated appreciation of the efforts of Mr. Barnby's well-trained choir.

We could find it in our hearts to be sorry for Mr. George Tolhurst, were not that gentleman [illegible] by so strong a breast-plate of self-esteem as to render him [illegible]. A man who under the [illegible] of [illegible] compares [illegible] to that of Beethoven and of Mozart, as did Mr. Tolhurst in the letter we published last week, is not likely to be [illegible] by the [illegible] things said of his music or any public disaster which can befall it. Otherwise we could feel for any man whose work experienced such a fate as happened to "Ruth," on its production last Wednesday at Exeter Hall. Of the work of this amateur we have already pronounced an opinion which nothing less than the complete endorsement of every theory hitherto known can possibly induce us to alter. At the same time it is due to Mr Tolhurst to admit that the greatest master ever conceived could not have borne up against such conducting as we witnessed on Wednesday. The conductor was utterly and fatally ignorant of his business. His stick was everywhere and nowhere: he got into and lost complicity with the orchestra, and on one unlucky occasion awarded to one of the vocal soloists [illegible] him back into the midst of some grotesque and forgotten symphony which came in with remarkable effect just as the unsound had reached the third bar. Meanwhile the house, regarding the whole performance as a practical joke, [illegible] joyous and prolonged [illegible] whenever they saw an opening. The principal singers—good artists, too, Miss Henderson, Mme. Sauerbrey, Messrs. Cummings, Lewis Thomas, and others—scarcely durst look at each other for fear of laughing outright, and the composer hot, anxious and flurried, [illegible] blood and wiped his face copiously. We feel throughout that awful performance even the fellowship of Beethoven and Mozart did not console the ill-fated man. Was it not rather that the shades of Mozart and Beethoven sent an Avenger in the person of the weird conductor who put the extinguisher on "Ruth?"

The last Crystal Palace concert was a very enjoyable one of its kind. Its chief feature was Mendelssohn's Funeral March, as may be seen by a moment's inspection of the subjoined programme:—

Overture, "[illegible]"	Mozart.
Trio, "[illegible]"	[illegible]
Part Song, "[illegible]"	[illegible]
Symphony, "The Power of Sound"	Spohr.
[illegible]	[illegible]
[illegible]	Mozart.
Funeral March	Mendelssohn.
Solo and Chorus, "[illegible]"	[illegible]
[illegible] "Paradise and Peri"	Schumann.
Solo, "[illegible]"	[illegible]
The Bugle Song, "[illegible]"	[illegible]
Overture, "Leonora, No. 3"	Beethoven.

This pathetic and eloquent composition, a most resembling Tennyson's great commemorative poem, as nearly as grief expressed in music can resemble grief of words, was written on the death of Burgmüller, the young composer and common friend of Mendelssohn and Schumann. This was originally written for a wind band. There is much solemnity about it, but little gloom; rather is the tale in the impression conveyed of the consolation of hope after death. This movement is particularly full of beauty.

The performance of Handel's "Israel in Egypt" by the Sacred Harmonic Society on Friday had the drawback of Mr. Coste's absence, but Mr. Sainton did good service in his place. The principals were Mme. Sherrington, Mme. Dolby, Miss R. Henderson, Messrs. Sims Reeves, Montem Smith, Lewis Thomas, and Sig. Foli. The occurrence of the celebrated English tenor drew an unusual [illegible] audience that Exeter Hall could hardly contain the numbers. The chief points were taken with customary success. The Hailstone Chorus was vociferously encored, the choruses "I will sing unto the Lord" and "The Depths have covered them" went splendidly, and in "The enemy said," Mr. Reeves made his usual mark and repelled the usual refusal to repeat. Mr. Reeves is a steady opponent of encores. Everybody sent in more or less good voice and both principals and chorus did their work thoroughly, only one little slip—that of the [illegible] who got confused in "He rebuked the Red Sea"—being noticeable.

Again Mme. Schumann has been the chief attraction at the Monday Popular Concerts. This week her matchless talents were employed on the interpretation of the Sonata Appassionata. The sensation created by her realization of Beethoven's wealth of invention and resources was extraordinary. Again, in Beethoven's sonata for pianoforte and violoncello Mme. Schumann, joined by Sig. Piatti, did excellent service, and brought down the plaudits of the delighted hearers. A fifth performance of Schubert's trio was given at this concert, and the crowded audience a well-merited encored for repetition. The whole was admirably done. Miss Julia Elton was the vocalist, and acquitted herself well in the favored song by Mendelssohn (encored) and the "Haidenröslein" by Schubert. The Saturday afternoon concerts continue their attractive character. At last Saturday's Mme. Schumann interpreted one of her husband's works, and Mme. Sainton-Dolby, for once forsaking ballad, sang, distinguishing herself in Schumann and Mendelssohn, and received praise.

Special Notices.

DESCRIPTIVE LIST OF THE

LATEST MUSIC,

Published by Oliver Ditson & Co.

Vocal, with Piano Accompaniment.

Huntsman's Song	Mendelssohn.	35
The author's name insures good character and fine music.		
Come back to me. Song	C. C. C. Colton.	35
The friends we love. & Cho.	Alice Hawthorne.	35
Oh, foolish heart. "	Aptlorp.	35
Pretty songs, and well calculated to be popular.		
Courtship and Marriage. Song.	Keller.	35
The little Beggar.	Dary.	35
The Golden Wedding. Song.	Gilbert.	35
O I've [illegible] of dancing. "	Newcomb.	35
Warning to Parents on Lessons of Piano Gray.	Wellman.	30
Waiting for a Broadway Stage. Song.	Newcomb.	35
Also in popular style, worth a large stock in the market. Very amusing.		
Keep me from sinkin' down. Song & Cho.	Shackel.	35
Quaint and pleasing "colored" religious song.		
Ye powers above. (Amateur Girls). Song	"La Belle Helene."	30
The Judgment of Paris. (Le Jugement de Paris.)		35
When Helen, of all Lassons fairest. (Invocation to Venus.)	"La Belle Helene."	35
For a coronal [illegible] (Au couronnement)	"	30
Palace maid. (C'est un sort)	"	40
We jolly priests. (Au Cabaret).	"	35
Selections from Offenbach's opera, which contains many pretty airs.		
It is a legend old. Song for guitar.	Hayden.	35
Out in the cold. " "	"	35
For guitarists, [illegible] from the "Bothers," and the other remaining unused [illegible] pieces.		

Instrumental.

Tell me darling. Var.	Godsay.	75
One in the prettiest [illegible], well worded.		
[illegible] Waltz.	Knight.	35
[illegible] Polka.	O. Morrison.	40
Fire and Flame. Galop. Transcr. by	Knight.	35
[illegible] March.	L. W. B.	30
[illegible] "	"	35
Sprightly pieces, and not difficult.		
On the beautiful blue Danube. Waltz.	Strauss.	75
Fanfare Polka.	Ogdery.	35
Orchard. Gold Military March.	Von Oschelge.	35
Summer Night's Dream. Nocturne.	Dolmen.	40
Arion Carnival March Polka.	Fruold.	35
Love in Idleness. Waltz.	Engelbrecht.	35
All are well worth playing, and, with the exception of the graceful nocturne, quite brilliant.		
Mabel Waltzes. 4 hds.	Russell.	35
Gold [illegible] Polka. "	"	35
Good for learners. Easy.		
A Cheval. (On horseback.) Gr. galop de Concert.		70
Quite powerful and effective. Brilliant.		
Grand Duchess Jewel Box. Coll. of Gems arranged by	J. S. Knight.	35
Of it, the easily arranged and pocket into the [illegible] of the Jewel Box [illegible]. In No. 1 [illegible]. In No. 2, [illegible]. In No. 3, the [illegible] and [illegible]. In No. 4 [illegible]. In No. 5, [illegible].		
True for luck. Galop. Guitar.	Hayden.	30
Try your luck upon it.		

Music by Mail.—Music is sent by mail, the expense being about one cent for every four ounces, or [illegible]. [illegible] ordinary [illegible] in [illegible]. Persons at a distance will find the conveyance a saving of time and expense in obtaining supplies. Books can also be sent at double these rates.

Dwight's Journal of Music.

WHOLE NO. 703. BOSTON, SATURDAY, MAR. 14, 1868. VOL. XXVII. NO. 26.

The Musical Institutions of Berlin.

(Translated for this Journal from a series of articles in the Leipzig Signale, entitled "Kurt's Erinnerungen.")

(Continued from page 195.)

The Berlin Opera is now unquestionably one of the best in Europe.

The most notable among the female singers are Frau Lucca and Frau Harriers-Wippern, who have already won a world-wide reputation, the former particularly by the glowing passion she puts into the great single parts like Selika or Valentine, the latter by the consummate mastery with which she represents the greatest roles of the classic repertoire,—a Donna Anna, or Zerline, a Leonora in *Fidelio*, a Euryanthe, &c. Besides these we may name Fräulein von Edelsberg, Fräulein Grün, Frau Bianchi-Santer as clever and painstaking artists. Among the male singers the most prominent are the two tenors Niemann and Wachtel; the excellent baritone Betz may be counted as good as a foster child of the Berlin Opera; only lately has he splendid organ and his artistic use of it begun to win enthusiastic recognition outside of Berlin.

A veteran pillar of the classical repertoire, too, hard to replace, is the royal opera singer Krause, also distinguished in Oratorio. Of the rest there are Woworsky, Salomon and Fricke, who deserve most honorable mention as industrious artists. Very recently too, Frau Jachmann-Wagner has appeared again in Opera, after successfully devoting herself for several years to the spoken drama.

The Italian Opera also received a temporary support in the so-called *Königsstädter Theatre*, which was built in 1823–4 on the Alexanderplatz near the Königsbrücke. The *contractor* Cerf obtained a grant to erect a theatre where comic operas, vaudevilles, farces might be given, as well as such plays as had not been given on the royal stage for two years, or were wholly new. For a long time it had a good comic opera, and names of European reputation like Henriette Sontag, Spitzeder, Jäger, Bader, &c., figure in its history. Yet it was closed in 1849, and from that time there have only been occasional performances of travelling Italian opera troupes upon that stage; the comic opera too is little cultivated by the smaller theatres. There is only Kroll's Theatre which maintains for the most part a good opera company during the summer vacation of the Royal Opera.

As highly important factors in the sound tone of the Royal Opera we must make special mention of the theatre chorus and the royal orchestra (*Kapelle*). The former is under the immediate direction of chorusmaster Elsler, and now numbers 51 male and 26 female voices. A great improvement in the chorus performances has been observable since the pecuniary condition of the singers has been bettered, if only moderately, through the care of the general Intendant Herr von Hülsen. Leyman male choruses, like those in *Fidelio* or *Euryanthe*, could hardly be better rendered as a general thing.

The Royal Orchestra, since the beginning of this century when it consisted of about 60 members, has continually grown. It had been already much increased by being united with the orchestra of the so-called National Theatre when the operas of Spontini and of Meyerbeer made new enlargements necessary, so that the Royal Orchestra may now be called one of the first in Germany. It consists at present of those 95 chamber musicians holding fixed appointments. In grand operas it is strengthened by occasionally drawing from the Theatre-Orchestra Class, connected with the Royal Opera, which is under the direction of Concertmeister Ries. Besides Ries, Leopold and Moritz Ganz, Zimmermann and Stahlknecht are to be mentioned as Concertmeisters. The music on the stage is led by Wieprecht, the director of all the military bands of Prussia.

To the Royal Orchestra belongs the especial merit of establishing the

2. Symphony Soirées in aid of the Pension Fund.

This fund dates from Sept. 1, 1800. Until the year 1842 the Orchestra only arranged occasional concerts for the fund—32 in all—of which the total receipts were 20,511 thalers; 65,236 1-3 thalers accrued to the treasury as share of the profits from 201 concerts in which the Orchestra took part, and some donations further increased the sum. But only when the regular soirées were instituted in 1842 did the fund begin to grow rapidly, so that at the close of the year 1866 the treasury contained 136,156 thalers. The first soirée took place on the 14th Nov. 1842 in Jager's hall, which soon proved too small for the crowd, so that they had to remove to the hall of the Singakademie. Afterwards the soirées were held in the concert hall of the Schauspielhaus. In 1858 it became necessary to transfer them to the concert hall of the Opera house. The number of soirées is now fixed at 9 for each season, and they are devoted exclusively to instrumental music. When Mendelssohn, who had assumed their direction in 1843–4, attempted to arrange them after the manner of the Leipzig Gewandhaus Concerts, he met with such an energetic opposition that he gave up not only this plan but also in a short time the direction of the concerts. He conducted in all, 8 concerts; Kapellmeister Henning also 1; Kapellmeister Dorn 1; all the rest, 202, have been conducted by Kapellmeister Taubert. * * *

In conclusion it may be mentioned that the smaller theatres, devoted to comic opera and farce, also maintain permanent orchestras, as well as a chorus. The chorus of the Friedrich Wilhelmstadt Theatre consists of 8 men and 10 women; that of the Wallner Theatre of 6 men and 11 women; the orchestra counts 32 members. The Opera at Kroll's theatre has at its disposal more than 12 in part clever solo artists; the chorus numbers 8 male and 10 female voices, the orchestra consists of 36 permanently engaged musicians.

3. The Sing-Academy.

The *Sing-Academie* was founded by Carl Friedrich Christian Fasch. In the house of one of his lady pupils, from the year 1789, a number of ladies and gentlemen, fond of singing and of music, used to meet to perform vocal works under Fasch's direction. The growing participation in these exercises made a larger place of meeting necessary; and so in 1791 the society assembled in a room in the more spacious saloons of the Frau *Generalchirurgus* Voitus, until near the end of 1792 a hall was vacated for its use in the Academy building. Fasch now devoted the last years of his life exclusively to the artistic conduct of the firmly established Institution. The chief end and aim was and still remains the revival and culture of the older church music. Not only Durante, Leo, Jomelli, Benevoli, Allegro, Marcello and Palestrina, whose works best met the artistic views of Fasch, but also John Sebastian Bach, Handel, Graun and Hasse and even Mozart, with some contemporaries, were earnestly studied and performed in the Sing-Akademie. At the time of its founder's death, Aug. 3, 1800, it numbered 148 members. Carl Friedrich Zelter (Goethe's friend and correspondent), devotedly attached to Fasch, whose pupil he was, had often taken his place in conducting the Sing-Academie, and now succeeded him and carried the Institution up to a more flourishing condition than it had ever before dreamed of. He also in 1807 established the "Ripieno School" for the better production of works with instrumental accompaniment.

The founding of the *Liedertafel* (male part-song singers) in 1809 had a good influence on the Sing-Academie. But what was of the most decided consequence to the institution was at last the acquisition of a building of its own, which was chiefly brought about through Zelter.

The ground was given by King Frederick William III., on an open place near the University, and the building was erected in 1825–6 at the expense of the members, and dedicated on the 8th April, 1827. It is 140 feet long by 60 feet wide. The front is adorned with Corinthian pilasters, which support a flat pediment; an outer staircase leads to the three entrances. On the ground floor is the dwelling of the Director of the Academy for the time being and of the castellan; in the upper story is the great singing hall, used not only for the weekly rehearsals and the concerts of the society, but also by other concert-givers who may hire it. Since 1842 the Society for Scientific Lectures have also given every winter here a course of 11 lectures on the most different branches of science.

The weekly meetings of the *Sing-Akademie* for the practice of singing occur on Mondays and Tuesdays from 5 to 7 P.M.; on Wednesdays a smaller circle meet for some preparatory exercises.

Latterly the institution has given three public subscription concerts annually. In these Handel's oratorios receive the chief share of attention

But the works of later masters are not excluded. Mendelssohn's "St. Paul" and "Elijah" have several times been publicly given by the Sing-Academie, and in March, 1841 Schumann's "Paradise and the Peri" was performed. We may also mention Eduard Grell's "Jephtha," the "Abraham" of Blumner (sub-Director of the Sing-Academie), Hiller's "Destruction of Jerusalem," Grell's "Sixteen-part Mass," &c., &c. Besides these subscription concerts, the Sing-Academie also arranges pretty regularly public performances for the solemnity in honor of the dead and in Passion Week of every year. For the former, besides the Requiem of Mozart or of Cherubini, Bach's Cantata "*Gottes Zeit ist die allerbeste Zeit*" has become a thing of regular recurrence. In Passion Week Bach's Passion (according to Matthew) and Graun's "*Tod Jesu*" are pretty regularly given.

Besides these, numerous performances not public take place in the society. Thus a memorial solemnity in honor of deceased members is held at stated times. In like manner days are observed in honor of members who have deserved particularly well of the institution.

It is known that Mendelssohn was a candidate for the Directorship of the Sing-Academie after Zelter's death (in 1832), but it was given to Rungenhagen, who had been sub-Director from the year 1815. After Rungenhagen's death (1851) Grell, a member of the Sing-Akademie since 1817 and sub-Director since 1832, became Director and he still holds the office. By his side stands M. Blumner as sub-Director (since 1853).

A Standing Committee of 8 gentlemen and 4 ladies manage the business affairs of the Society. The number of singing members amounts at present to about 300,—that of listening members to about 160.

4. Stern's Singing Society.

The "Sternsche Gesangverein," which has become so important a part of the musical life of Berlin, owes its origin almost to an accidental impulse. In October 1847 Julius Stern arranged a performance of Mendelssohn's *Elijah*, which was so successful as to excite the wish for regular performances of this sort. Accordingly in November 1847 a number of ladies met at the house of the Frau *Präsidentin Jakoby* to found a singing society and invited gentlemen to cooperate. The object designated was the practice and performance of choruses and solo pieces with pianoforte accompaniment. On the 3d of December the first meeting for practice was held at the residence of the Director, Julius Stern; 31 ladies took part. In January 1848, there were 72 ladies, and 18 gentlemen joined them as a mixed chorus. From this time the society grew so fast, that the director had to hire a hall containing about 60 persons (Spittelbrücke, No. 2) and on the 3d of February 1848 they were able to give a public performance in honor of Mendelssohn's birthday. The next location being found too small again, the society had its practices in a hall proffered by the wife of Minister von Mühler on the Dönhoffsplatz, and then received permission through the Cultus-Minister von Ladenberg to make use of the great hall of that department. There in November was held for the first time the Mendelssohn Commemoration which has since been repeated every year.

Merely listening members now began to be admitted, before whom and invited guests the smaller performances took place. At the end of the season they came before the public with a concert in the Sing-Academie.

After the removal of the Ministry of Culture, Stern's Society practised in the rooms of the Ministry of Agriculture, and afterwards in the fine hall of the Ministry of the Interior. From the year 1854 it held its meetings for a short time in the Hotel de Russie, and then until 1861 in the *Englischen Hause*; but now they practice in the great concert hall in Arnim's hotel (*unter den Linden*) and in the hall of the Conservatory of Music.

In the first years of its progress this society succeeded in winning and keeping the attention of the friends of Art. The best brought out the "Madea" with the young society in the hall of the Opera-house. It was frequently employed also for charitable ends, as for the great Lortzing concert in the Opera-house. Inspired by its success, and striving to maintain the honorable artistic position it had won in Berlin, the society addressed itself to higher tasks than were originally contemplated. It began to bring Oratorio within the sphere of its activity. In November, 1852, at the Mendelssohn Commemoration, it performed the *Psalms* with the most brilliant success in the hall of the Sing-Academie. Handel's *Israel in Egypt* followed in 1854, then Beethoven's great Missa Solemnis and Bach's B-minor Mass, in 1855, whereby the society showed itself equal to the solution of the highest problems in a model manner. At the same time it has known how to preserve that many-sidedness which alone leads to truly artistic results of lasting significance for the present and the future. Although it has made classical Oratorio its chief aim since 1852 it does not exclude other tendencies, and above all does justice to more recent times.

Mendelssohn's Oratorios, his *Psalms*, above all, his *Walpurgisnacht* could hardly be more perfectly performed than they have been by Stern's Society. The same is true of Haydn's "Seasons," of Handel's "Israel in Egypt," "Samson," "Judas Maccabæus," all of which it has brought out of late years. Also Schumann's "Paradise and the Peri" first became appreciated in Berlin through Stern's Society. Nor does he neglect the [illegible] minor productions. Ehlert, Wüerst (her "Water Sprite"), Jensen ("Jephtha's Daughter") but above all Fr. Kiel have found admission for their greater works in the Society. Especially has it been of extraordinary service to Fr. Kiel: his *Requiem* (1862); still more his Mass (1867) presented difficulties almost insurmountable which the *Society* however did surmount with truly wonderful perseverance.

With all that it finds time to cultivate the four-part song. For the the annual Singing Festival in the open air since 1851 gives it a special opportunity.

At present the Society numbers 324 singing and 425 listening members, besides 41 belonging to the preparatory class.

The regular exercises take place every Monday from 5 to 8 P.M.; the larger performances of course require special rehearsals for the separate parts.

In the business management the Director is supported by a committee of gentlemen and ladies. Besides the subscription concerts, there is one given annually for the benefit of the Gustavus Adolphus Society.

5. The Bach Society.

The *Bach-Verein* was founded in the beginning of the year 1854 by Georg Vierling and had the exclusive study of the vocal works of John Sebastian Bach for its object. But in the first years of its existence it was found to see that a society could not gain ground with so one-sided a pursuit. So it soon expanded its programme, directing its attention altogether to the study of older works but little known. When Vierling on account of continued illness, gave up the conductorship of the society, the excellent writer upon music Dr. Landeau undertook it, but only for a short time. It is now held by Rust, the meritorious editor of Bach. Of the Society's performances, which now include also older instrumental works of Bach, Scarlatti, &c., we may mention especially the repetition many times of Bach's "Passion according to St. John," and his Christmas Oratorio."

(To be continued.)

Extracts from "The Voice in Singing" by Mme. Emma Seiler

(Continued from page 187.)

THE CORRECT INTONATION OF THE TONES OF THE VOICE (PHRASING).

Having stated the first condition of a good tone, [illegible] of the tones, we come now to the second—the right direction of the [illegible]. A correct disposition of the tones of the voice consists in causing the air brought into vibration by the vocal ligaments to rebound from immediately above the upper front teeth, where it must be concentrated as much as possible, subordinating thereto a form in the mouth continuous vibrations. If the air rebounds farther back in the mouth from any part of the roof of the mouth, then the light and beautiful overtones are prevented, and there arise other out of the tubes of those hollow, disagreeable coverings of timbre which are known as *hard* and *nasal* tones.

That the tone must be brought *forward* in the mouth—that is, in the ... required in singing should have the above described direction—is now acknowledged as necessary and insisted on by the best teachers. It is the reason why the tones that sound better are not known. The Germans and the English, in consequence of their accustomed habits of forming sounds in speaking, but, as we shall see hereafter, more rarely than the Italian, a correct disposition of the tones in singing. It is extremely difficult for many persons to accustom themselves to such a direction of the vibrating air-column. But with the proper means the skilled teacher attains a [illegible]. These means are to let the pupil practice those syllables which lie in accordance with our language, are formed wholly in front of the mouth.

FORMATION OF VOWELS AND CONSONANTS.

The sound of the vowels depends, as we have seen, upon whether one or another of the overtones takes precedence in sound. But the conditions by which the formation of the vowels is determined lie in the form of the cavity of the mouth and of the contraction of the same in some one place or another having an opening. These places are different in different languages and dialects. Thus, for instance, the Zong of Germans and French farther back in sounding *a* in *father*, farther forward in *a* as in *may*, *e*, *i*, in the order in which they are here placed, and farther front of the German *ü* [sic].

The length of the cavity of the mouth is the greatest in sounding *oo*, the least in *e*, intermediate in *a*. In the case, where *ee* is very, as *e* of the Germans, the cavity is the narrowest. Hence, to form a tone on this vowel is very difficult. Good tones can be formed on it, however, when a bent sense of the chest register head is used, with it the sound of the German *ü* pronounced in English nearly like the vowel in *feel*, and in the higher registers the sound of the *a*. The cavity of the mouth is thus somewhat broadened and the tone gains more room for its development.

The Swiss form the *a* and *o* like the *a* in *father*, broadening the back of the mouth, and the *e* broadening towards the front. For the Italians form an vowel

For Dwight's Journal of Music.

A Letter to the Admiring Circles of Rossini.

with the masses, and which must be gathered under and designated by the single term [illegible] as [illegible] music, is ranked after them we may tolerate such music like any other popular amusement, entertainment or recreation, and the more if we remember that the sad kind [illegible] music can be perfectly understood and enjoyed only by those who have thoroughly studied the art, for which, in general, the people have neither the time nor the capacity. But here, let us not place the man whose life is devoted to providing amusements for the many, on the same eminence with the man following the dictates of high and true art and laboring, not to please the crowd, but, the few noble [illegible] and most cultivated spirits of their own time and the future. We might as well rank the man of the world, who shapes his actions in conformity with the follies and whims of the multitude, equally high with the man who, animated by the highest principles, takes his course regardless of what mob and rabble, whether clothed in silks or rags, may choose to laud and cry in him.

Has not Rossini written the celebrated *Stabat Mater?* I hear you impatiently ask. As regards this mixture of sacred music, dear mixture in march, waltz, and opera melodies, the maestro's own confession will make all comments unnecessary. He said to Ferd. Hiller: "I composed the *Stabat Mater* for my [illegible], I did so merely from a wish to oblige, and should have never thought of making it public. Strictly speaking I [illegible] only [illegible] same aria, and, in the first instance, I got Tadolini to compose three pieces, as I was ill and should not have been ready in time. The great celebrity of the *Stabat Mater* by Pergolese would have been sufficient to prevent my setting the same text to music for public performance."

But then Rossini has composed "William Tell," for which he may boldly claim to be ranked with Mozart and Beethoven, and his opera with *Don Juan* and *Fidelio*.

"I pray you let me be
In your company number three."[*]

Not so fast, gentlemen! I protest. Here are my reasons. During his stay in Germany Rossini had become acquainted with the works of Mozart, Haydn, Beethoven and other German masters, and it occurred to him that "it is never too late to mend." He resolved on a reform, and the result was "William Tell"—so he says. The work has been justly classed with *Masaniello* and *Les Huguenots*, and if you chose to be impartial judges, you must grant the same distinction to Auber and Meyerbeer you so readily concede to Rossini. The verdict, as recorded in the annals of [illegible] is that the bad as much as charming that seems in the choruses are characteristic, besides melodious; that the opera contains some dramatic situations and ensembles; but that, for all that, the style of the work is heavy and insipid, neither fish nor flesh, neither German, French nor Italian. In short—that "William Tell," as the whole is a failure.

The verdict was approved by the masses [illegible] subsequent events have shown. Being [illegible] with these refreshing "Boom, boom, boom!" and feeling his inability of [illegible] the path [illegible] which he was [illegible] by the works of the German masters, he gave up the whole business, dissolved his contract with the Grand Opera at Paris (which pledged him to write several more operas) and retired into private life. He was then only thirty-seven or thirty-nine (the year of his birth is stated differently as 1790 and 1792). Henceforth the "Swan of Pesaro" remained mute. No more warblings were ever heard from his throat.

How can you reconcile this fact with a genius of the very highest order?[†] One would fancy that to such a man his art must be everything, and his devotion to it could cease only with his last breath.

The lives of all great men not only in music prove this. The poetry of Goethe, for instance, was when he approached eighty glows with the fire and enthusiasm of youth. Haydn, Handel and Bach composed some of their best works in their advanced age [illegible] to be mentioned. But, how does it fare with Rossini? What said he, the pursued musician [illegible] he became disgusted with his muse, and resolved never to write more [illegible] such [illegible] he had [illegible] but faithfully carried out!

I need hardly tell you that I have spoken of Rossini, the composer only, who as you stated more than forty years ago [illegible] of Rossini the man, who, [illegible] I can and I can not. You should separate the man from his works. Both genius, manners, [illegible], [illegible] themselves to be influenced by the private character of the man. The man belongs to his family and friends, and [illegible] with whom he personally comes in contact; his works belong to the world, to all generations.

What a pity for a certain class of people that they cannot find out whether Homer [illegible] and clothed the poor, paid his debts promptly, went regularly to the polls, was fond of the society of women, or whether he preferred his cigar and his pot of Lager, and,—how much more they would enjoy the Iliad and the "Iliad"! Of Goethe they are still in doubt, whether he was a great poet or a great rascal, because he thought he had better not marry Friederike, the country parson's daughter.

Rossini, as every one knows, is certainly the most amiable and good-natured in man. A chief trait of his character is his great modesty. He has given [illegible] not only his permission to accept the name with that of Mozart, Beethoven, etc., but feels provoked at your proceedings. Let me close this epistle with an anecdote recorded by Hiller, in fulfilling a Lessons, which [illegible] to be generally known.

In the year 1836 Rossini passed a week at Frankfort on the Main, where, by the way, he made the acquaintance of Mendelssohn, who took great pleasure in playing to him and timely [illegible] a grand dinner was given him by his admirers, at that time [illegible]. A rich banker proposed his toast [illegible] table in these words: "The [illegible] and his first representative here (looking at Rossini, who was [illegible]) long may they flourish!" The maestro expressed his thanks, but in a manner more modest than [illegible]. Immediately after he was asked by one in the guests why he did not compose any more. Thereupon Rossini seized his glass, rose up, and with a loud voice spoke (in French) as follows: "Gentlemen! they wish to know why I compose no longer. It is because I am tired of that everlasting boom boom, boom! And as I [illegible] compose French and [illegible] unable to compose German music—therefore (taking his glass)—to the memory of Beethoven, Mozart, etc.!" [illegible]

Boston, March 1868.

[The above contribution [illegible] such [illegible] that we willingly print it, though we are by no means endorse all of its opinions. We do not think the writer does justice to the musical merits of "The Barber," or of "William Tell," which last work is a [illegible] to all you, perhaps, not exactly [illegible].—Ed.]

* I might have said before, that I consider it a characteristic sign of genius that I [illegible] and not the above.

† What greatly makes the structure, now and then to please his Parisian audience is not worth our notice.

Music Abroad.

London.

MONDAY POPULAR CONCERTS.—The first night of Herr Joseph Joachim was the gala night of the season. It has been so ever since the Monday Popular Concerts were founded, and is likely to be so as long as he is able and willing to be our periodical visitor. Herr Joachim, [illegible] violinist, is supremacy is recognized without a dissentient voice. He has no rival—none that aspires to be his rival—and is therefore, beyond the reach to envy. Such a position is not phenomenal, but it is quite unprecedented. But it belongs to one who can gracefully and worthily support it. Though the greatest "virtuoso" (the fancy conventional term for executant) in the world, Herr Joachim would disdain the title. He looks out of himself into his art, and whether he is playing Bach, Haydn, Mozart, Beethoven, Spohr, or Mendelssohn, he is lost, not in himself, but in the author he is playing. At the end of all performances people begin to reflect on what a glorious unparalleled performance it has been, but in the course of the performance they are simply enjoying the music as the greatest degree that may be possible reading, and [illegible] absolutely nothing short of perfect can enable them. But it is superfluous at this time to dwell in a new disquisition upon merits so universally acknowledged. We might fill a column without adding as much to what our musical readers must already know about the talent of this greatest of living executive artists, who differs in one important essential from the most renowned of his predecessors, Nicolo Paganini, inasmuch as Paganini was simply and exclusively a "virtuoso," while Herr Joachim is the high representative of art in its widest manifestations. He is, in fact, art's most loving and zealous, as least does he most gifted, disciple and, as such, is fully entitled to the position he has won, and to the wholesome esteem in which he is held.

The audience which came to hear him on Monday night in St. James's Hall to welcome Herr Joachim was the most densely crowded of the year. Very many were refused admission at the doors for the want of even standing room. And yet the programme consisted of [illegible] one quartet, a pianoforte sonata, a trio for pianoforte, violin, and violoncello, and a sonata for pianoforte and violin, with just a couple of songs to separate one instrumental piece from another. True, the instrumental pieces were all by Beethoven; and doubtless the majority in the room were of opinion that there is only one Beethoven and that Joachim is his prophet. For our own part, we are ready to confess that had the programme consisted solely of quartets for stringed instruments, with Herr Joachim as leader and Signor Piatti as violoncello, we should have preferred it. But such an arrangement does not enter into the admirable scheme which Mr. Arthur Chappell has followed from the beginning, to which his concerts are indebted for their prosperity, and which is the cause that they are not only Monday Concerts but "Pops at Concerts" into the bargain. It being the occasion of Herr Joachim's first appearance for the season nevertheless, the conspicuous feature of the programme was the string quartet in which Herr Joachim played first fiddle. And this quartet was happily one of Beethoven's very finest—No. 2 in the set in three inscribed to Prince Rasoumowsky, the quartet which begins and ends in E minor. No worthier piece could have been selected, and no genuine performance have helped to illustrate its manifold beauties to the 2,000 amateurs who listened with eager and breathless attention, by after bar from one end to the other. Herr Joachim, as appealing to the audience, accompanied by Herr L. Ries, Mr. H. Blagrove and Signor Piatti was greeted with enthusiastic plaudits. Every one was on the alert to see him once again, fiddle in hand; and when the applause subsided every one was prepared to listen to a performance intensely sure to be one in rare excellence. How Herr Joachim plays the "Rasoumowsky Quartets"—or, indeed, how he plays the so-called "Posthumous" is any nothing in the first set and Nos. "12" and "13" which are, as it were, the bridge that connects the "Rasoumowsky" set with the last—as someone of quartet-music need be informed. It is everything to certain, that he has never played anything more imperishably well than he played the E minor quartet of Beethoven on Monday night. In the first allegro the color, dignity of his style, the poetical expression devoid in its false sentiment, the living grand tone and faultless intonation were exhibited throughout in as light that could not possibly be more led arrogance. In the adagio—such an adagio as Beethoven alone could have imagined—for a more yet earnest and thoughtful pathos, Herr Joachim's reading was unsurpassable. The scherzo, with its capricious accent, and the trio, in which Beethoven has worked an ingeniously with [illegible] the Russian melody presented to him by Prince Rasoumowsky, were given with the vivacity, true and simplicity to only a phenomenon[?] [illegible] can account for a [illegible] such by no means easy. The finale, antique and impetuous movement, remained to the end [illegible] extinguishing mark, but a character—such character no more as Beethoven could impart—and, while surviving else to render and the crowning triumph for Herr Joachim, and perhaps because it was the last movement of the quartet, seemed to create the most marked sensation. A truly magnificent performance, irreproachably grand and unctious [illegible] [illegible], was then thorough-

Digitized by Google

ly achieved and as thoroughly appreciated; and at the end of it the audience must have felt still more strongly confirmed in the opinion that "there is only one Beethoven, and that Joachim is his prophet;" — though with this conviction might have been also associated the idea that, as Mahomet had his Ali, so Joachim had Mr Plaidy, who is just as capable of converting a whole tribe of music lovers at one sight to a faith in Beethoven as Ali is said to have converted the whole tribe of Hamdan in one day to a faith in Mahomet. The second violin and viola, Herr Ries and Mr. H. Blagrove, were as efficient in every respect as is their wont.

The other pieces in which Herr Joachim took part were the tenth trio for pianoforte, violin and violoncello (Op. 97, in B flat), dedicated to the Archduke Rudolph, and the sonata for pianoforte and violin in G, No. 3 of the set of three (Op. 30) inscribed to the Russian Emperor Alexander. His companion in the first being M. Hallé and Signor Piatti, his partner in the last M. Hallé. The solo sonata for pianoforte was the very light and easy one in G major (Op. 79) played by M. Hallé (who played the last movement twice) and especially interesting on account of its being the only one of the thirty-two pianoforte sonatas of Beethoven that had not already been heard at the Monday Popular Concerts. The vocal music was limited to two songs—Mozart's "Violet," and Mendelssohn's *Frühlingslied* or "Spring Song," known in English as "The Chamois," both well sung by Miss Cecilia Westbrook, and accompanied by Mr Benedict in masterly style.—*Times*

CRYSTAL PALACE.—At last Saturday's Concert, the Reformation Symphony occupied a prominent place in the programme subjoined:

Overture, "[illegible]"	Beethoven.
Reformation Symphony	Mendelssohn.
Aria, "[illegible]" ([illegible])	Mendelssohn.
Miss Sophie Vinta.	
Aria, "Della sua Pace," (Don Giovanni)	Mozart.
Mr Vernon Rigby.	
Concerto for Pianoforte	Schumann.
Mme. Schumann.	
Aria, "[illegible]" (William Tell)	Handel.
Miss Sophie Vinta.	
Songs, a. "Serenade"	Schubert.
b. "[illegible]"	Schumann.
Mr Vernon Rigby.	
Solos for Pianoforte:	
a. "Lied ohne Worte" (E major)	Mendelssohn.
b. "Gavotte," (G minor)	J. S. Bach.
Mme. Schumann.	
Duet, "[illegible]" ([illegible])	Donizetti.
Miss Sophie Vinta and Mr Vernon Rigby.	
Festival March "Coronation"	Meyerbeer.

The attraction was sufficient to fill the room in every part; for the Reformation Symphony promised to let the musical lion of the evening scores, which, in hand by the two Philharmonic Societies and performed elsewhere as opportunity came, is wanted. In its present version was faultless. Mr Manns's band put forth their admirable energies and the Scherzo was warmly redemanded, following the usage which has prevailed at the three subsequent performances of this symphony. Beethoven's superb overture and the Festival March were likewise excellently given. The latter is a novelty at the Palace, the honour of its introduction belongs to Mr Joseph Barnby who brought it forward at his recent concert. Mme. Schumann [illegible] her husband's works with heart and soul, and moved the audience to enthusiasm. In the vocal department a débutante, Miss Sophie Vinta, made a successful appearance, allowing for natural nervousness. Her voice is clear, fresh and pure and she possesses good method.

HENRY LESLIE'S CONCERTS.—The last of a new series, choral and orchestral, was given in St. James's Hall Feb. 6, when the following selection was performed:

The music to Athalie.	Mendelssohn.
Concertstück, Pianoforte	Weber.
Solo and chorus, "[illegible]"	[illegible]
Air, "[illegible]"	[illegible]
"Choral Fantasia," Pianoforte, Chor. & Orch.	Beethoven.
Solo and chorus, "[illegible]"	Handel.
Overture, "William Tell"	Rossini.

The performance was one of singular excellence. All the choruses were admirably sung and the best effect was given to the quartet for solo voices by Messrs. Cummings, F. Walker, C. Henry and T. Thomas. In fact the reading of *Athalie* created an impression that will doubtless prevent so noble a work from being again laid aside.

In the Concertstück and Choral Fantasia Herr Pauer played the pianoforte parts with brilliant effect. The [illegible] from Gluck's *Ifigenia in Tauride* was sung by Miss E. Cheriton, Don Ottavio's air by Mr. Cummings, and the grand scena from Handel's *L'Allegro* by Mr. L. Thomas (capitally aided by the choir), with such genuine bluntly as to command an encore. —*Mus. World*

In the second concert of Mr Leslie's series the following programme was presented:

Part-song, "[illegible]"	Hatton.
Madrigal, "[illegible]"	Pearsall.
Canzonet, "My mother bids me bind my hair"	Haydn.
Miss Katharine Poyntz.	
Part-song, "Song of the [illegible]"	Leslie.
Rondo in B, for two pianofortes	Mozart.
The Misses Goodban and Fanny Kingdon.	
Madrigal, "[illegible]" (A.D. [illegible])	[illegible]
"The Fire" (A.D. 1500)	Morley.
Part-song, male voices, "The merry way"	
Song, "The [illegible]"	Mendelssohn.
Miss Katharine Poyntz.	
Part-song, male voices, "[illegible]"	
Solo, pianoforte, "[illegible]"	
Miss Fanny Kingdon.	
Part-song, male voices.	
Glee, "The Fisherman's good night"	Bishop.
Miss Podmore, Miss Fanny Poyntz, Mr. Vaughan and Mr. George Musgrave.	Gee.
Song, "The Fleece"	Abbott.
Mr. George Perren.	
Part-song, "O [illegible]"	Mellon.
Solo, Pianoforte, Rondo, "[illegible]"	Weber.
Miss Kingdon.	
Part-song, "[illegible]"	Barnby.
Song, "O [illegible]"	Abbott.
Miss Katharine Poyntz.	
Part-song, "The dawn of day"	Reay.
Irish ballad, "[illegible]"	Moore.
Mr. George Perren.	
Madrigal, "[illegible]" (A.D. [illegible])	Bennet.

The third concert took place on Thursday night, with the following selection of sacred music:

Magnificat (Vespers of [illegible])	Handel.
Aria, "[illegible]"	Pergolesi.
Sanctus from Mass in B minor.	Bach.
"[illegible]" (St. Paul)	Mendelssohn.
Motet, [illegible]	Croce.
Air and chorus, "[illegible]" (Judas Maccabæus)	Handel.
Kyrie, from Mass in [illegible]	Schubert.
[illegible]	Beethoven.
[illegible]	Goetz.
[illegible]	Handel.

The pieces by Mozart, Bach, and Schubert were given for the first time in this country. The *Vesperæ de Dominica*, composed (according to Von Köchel's catalogue) at Salzburg in 1779, is one of the innumerable pieces of Church music which Mozart produced with such marvellous facility in the service of the Archbishop. Some of this music is in a light style, adapted to the taste of the Archbishop. Even in the *Vesperæ* however genius and the hand of a master are discernible, while a sense of it we find a reflection of the old Italian church writers whom Mozart had diligently studied in his youth. The "Magnificat" was extremely well given by chorus and orchestra. Bach's Mass in B minor for five voices (solo and chorus) and orchestra, is the greatest and most important work of this class produced by him. The first two movements were given to Frederick Augustus II. (of Saxony) in 1733— thirteen years after Handel had commenced his career as a composer of oratorios. Although essentially from the great school of German contrapuntists, Handel acquired many requisites for popularity, chiefly to his cultivation of the Italian vocal melody which Bach wanted. Bach's Mass in B minor is a succession of grandeur and elaboration—the instrumentation, including three trumpets and three oboes, being remarkable for the period. One of the grandest movements is the "Sanctus," which opens with the most impressive sweetness. On a first public performance, it was natural that the chorus should not be somewhat doubtful. The effect, however, was so great that we may hope to hear not only this movement, but other portions of the Mass at a future concert.—*Ibid*

MR BARNBY'S CHOIR.—Last night (Jan. 29) Mr Barnby gave the first of a series of four concerts with choir and full orchestra—to be of sacred compositions. The programme was as follows:

Athalie. (The illustrative verses read by Mr. [illegible]) Solo vocalists, Miss [illegible], Miss Spiller and Miss Julia Elton). Mendelssohn. March composed in celebration of the visit of the [illegible] to [illegible], in October 1874 — first time of performance in England. Mendelssohn.

Symphony in A, "The Reformation."

Finale to Loreley. Solo, [illegible]. Mme.

The new "Ancient Concerts" were so numerous, on the 15th Feb. with Alexander's Feast, and Beethoven's music to the Ruins of Athens.

Herr Schlösser announces four concerts exclusively devoted to the music of Schumann. Originality in advertisement could hardly be carried further than in the case of that gentleman, who the other day, among other attractions at his "grand evening concerts" announces the exhibition of three letters by "the late Edmund Kean."

LEIPZIG.—The 15th Gewandhaus Concert (in honour of the memory of Herr Hauptmann). First Part—(Compositions by Hauptmann), "Salve Regina" for chorus; overture to the opera of *Mathilde*; three sacred songs for a mixed chorus. Second Part —Symphony (No. 5) in C minor, Spohr; "Ave Verum," Mozart; "Tenebræ," Bach (scored by Franz); and chorus from Mendelssohn's *St. Paul*. The works performed at the 16th Gewandhaus Concert were: "Die Najaden," overture, Sterndale Bennett; Concert Air, Spohr (Mme. Peschka-Leutner); Violin Concerto, Beethoven (Herr Lauterbach); Cavatina and air from *Die Zauberflöte*, Mozart (Mme. Peschka-Leutner); Violin Concerto, A minor, J. S. Bach (Herr Lauterbach); and Symphony in B flat major, Schumann.

Seventeenth Gewandhaus Concert: Symphony in G major (No. 2), J. Haydn; recitative and Aria from *Euryanthe*, C. M. von Weber (Herr Stockhausen); Pianoforte Concerto, Hiesell (Herr Barth); Overture to *Manfred*, Schumann; Solo Pieces for Pianoforte; Concerto, No. 1, for Violoncello, Goltermann (Herr Hegar); and Songs, Schubert.—The Abbé Liszt's oratorio of *Die Heilige Elisabeth* has been performed by Riedel's Association: the part of Elisabeth being sung by Mme. Ilma von Murska.

The new theatre was opened on the 28th ult., with Weber's "Jubelouvertüre" a "Prologue," by Gottschall; Gluck's overture to *Iphigenia in Aulis* and Goethe's *Iphigenie auf Tauris*. All the Court and notabilities of the town were present. The orchestra was considerably augmented on the occasion, and, under the conductorship of Herr Schmidt, played the above overtures in a masterly manner. The acoustic qualities of the new edifice are very satisfactory.—18th Gewandhaus Concert: *Kathleen Tucker Gade* (the solos sung by Mlle. Thoma, Herr, Mme. Bilitzer-Hertel and Herr Hill) and *Ver Sacrum Festgesang* (the solos sung by Mlle. Hies, Mme. Bilitzer-Hertel, Herren Rebling and Hill).—19th Gewandhaus Concert: Overture to *Athalie*, Mendelssohn; air from *Titus*, Handel (Herr Wallenreiter); Symphony Concertante, for Violin and Tenor, Mozart (Herren Röntgen and David); Songs, Schubert; Sonata for Violin and figured bass, Handel (with pianoforte accompaniment, arranged by David); and Sinfonia Eroica, Beethoven.—At the second concert of the Euterpe Society (given in commemoration of Moritz Hauptmann) the programme was as follows: Funeral Music for Orchestra (new, and composed for the occasion), E. F. Richter; "Graduale," "Offertorio," Sanctus, and Benedictus, from the Mass, Op. 30, Moritz Hauptmann (the solos sung by Mesdames Schilling, Schmidt, Herren Wiedemann and Richter); and the Fifth Symphony in C minor, Beethoven.

MILAN.—The members of the Società [illegible] lately gave a performance of J. S. Bach's second *Weihnachtsoratorium*, and Mendelssohn's *Walpurgisnacht*.

PARIS.—The 7th Conservatoire concert, George Hainl conductor, had for programme: Haydn's Military Symphony (No. 11); Pilgrim's Chorus from *Tannhäuser*; Dance Air from Gluck's *Iphigenia in Aulis*; Motet (double chorus, without accompaniment) by Bach; 4th Symphony of Beethoven.

In Pasdeloup's Popular Concerts the Religious March from *Lohengrin* excited great enthusiasm, thanks in part (*La Ménestrel* suggests) to the pleasure producing the instruments over which it seems form of the strain. Pasdeloup placed the March between a Haydn Symphony in C minor and the Canzonetta from Mendelssohn's Quartet, op. 12, played by all the strings. Beethoven's *Egmont* music and Weber's *Jubel* Overture made the rest of the concert.—The 5th programme (Feb. 16) offered Mozart's *Don Juan* overture; Schumann's Symphony in F flat; a Bourrée by J. S. Bach (1723); Mendelssohn's Violin Concerto, played by Mme. Norman-Neruda, who is professor in the Conservatoire of Stockholm, and whose talent has been much celebrated in advance; Beethoven's Septet (with clarinet, bassoon, horn and all the strings of the orchestra).

A one act Opera by Franz Schubert "*La Croisade des Dames*," has been brought out with much success at the Fantaisies-Parisiennes. Also "*Le Fiorjolet*" one of the most fruitful pencil of Adolph Adam (1832), and "*L'Élixir de Cornelius*" by Emile Durand.

The Grand Opera has been giving its 500th performance of Rossini's *William Tell*. The Opéra Comique lately announced the 1,000th time of *La*

Google

Norma Moncha and the title of *La Chatte* [illegible] At the Italiens, Adelina Patti, after singing Zerlina in *Don Giovanni*, has taken for the first time the part of *Sonnambula*; after which she is expected to "create" the principal role in Verdi's "*Giovanna d' Arco*."

Dwight's Journal of Music.

BOSTON, MARCH 14, 1868.

Music in Boston.

HARVARD MUSICAL ASSOCIATION.—The subscription series of Eight Symphony Concerts ended nobly with that of Thursday, Feb. 27. This was the programme:

Toccata in F, composed for Organ . . . . . J. S. Bach. Orchestrated by [illegible] H. Esser.
Overture, "The Naiads" . . . . . Bennett.
Triple Concerto, in C, op. 56, for Pianoforte, Violin and Violoncello, with Orch. . . . . . Beethoven.
B. J. Lang, [illegible] and Wm. Fries.
Overture: Meeresstille und glückliche Fahrt. [illegible] . . . . . Mendelssohn.
Symphony in C . . . . . Schubert.

The Bach Toccata already grown familiar to these concerts, made a wholesome, hearty strengthening beginning, putting all in cheerful, earnest humor for good true things to follow. There is no need now to point out the advantages or disadvantages of the orchestral version as compared with the original Organ form of it. It certainly is made clearer to most listeners by the orchestra, and thus more appreciable when they come to hear it played upon the Organ. Moreover, it made a sort of prelude which the entrance of late comers could not fatally disturb; this hardy plant could safely interpose itself between such rude March bluster and the delicate Overture in Sterndale Bennett, which well justified its claim to a place in these concerts. It has the [illegible] enjoyable, when played by the smaller orchestras, but doubly so this time. It wears well. However suggestive of Mendelssohn it was fresh imagination, gentle romance, full of poetic feeling, exquisite in themes and instrumental coloring. Schumann speaks of it as "a charming, rich and fairly executed picture, as fresh, as if it had just been [illegible] in [illegible] of its similarity of matter with Mendelssohn's *Melusina*, full of the old [illegible] traits which [illegible] have often pointed out in the most musical of all Englishmen. No one with any liveliness of fancy can hear the [illegible] without thinking of lovely [illegible] groups of Naiads sporting and bathing on all sides, while the soft flutes and oboes may suggest surrounding rose bushes and fluttering veils of dawn. To present heads one can at least promise an impression like that which Goethe's immortal [illegible] Fisher [illegible] the [illegible] feeling [illegible] the waves,—an [illegible] and [illegible] does the music spread itself before us. There is a certain monotony to be sure: this may be owing partly to the many parallel passages, repetitions of single periods in higher and lower octaves, &c., a very easy way of [illegible] which [illegible] often becomes commonplace in other composers with him is not so much poverty of invention as it is holding fast to certain darling thoughts and forms of expression."—Both the overtures were admirably rendered.

The novel feature of the programme, Beethoven's Concerto for three instruments, proved singularly interesting in spite of some drawbacks. Full (for him) of tedious bravura passages, at least in the two string concertante parts, and especially in the 'cello, which continually soars above its usual register and rivals like a second violin in florid gambols with the first, it could hardly tell to full advantage in the great Hall, so far as the harmonious strife of the three principals was concerned. Yet it was in the main finely played, the orchestral tutti coming in richly and inspiringly, and the whole bearing the unmistakable stamp of Beethoven. If the first Allegro has the most matter in it and is laid out most broadly, the Polacca at the end is perhaps the happiest movement, joyous, brilliant, full of wild and graceful life. In the short *Largo* that leads into it one is lost in spiritual, sweet reverie, one of Beethoven's deep and holy moments.—The great Schubert Symphony repeated by quite general desire made a grand finale to these noble feasts of music which from first to last have presented nothing but the best kind of music, in programmes thoughtfully arranged to give each piece its best effect, and listened to with earnest interest by audiences ranging from 1500 to over 2000 persons (as on the last occasion). This is one cheering solid fact, worth hundreds, in our city's musical experience and with it we are safe against the trivial, fame trading efforts one which seem to have invaded the musical world this year more formidably than ever. A summary of what this third season of Symphony Concerts has given us (omitting the Complimentary Concert to the Conductor Mr. Carl Zerrahn, the week) will here be in place.

Symphonies. MOZART: "Jupiter" in C; in D (without Minuet). No. 1.—HAYDN: in G (No. 8 "Surprise"), twice.—BEETHOVEN: No. 2, No. 4 (C minor); No. 6 (Pastoral); No. 7 in A.—MENDELSSOHN: in A minor ("Scotch").—SCHUBERT: C major (twice), unfinished one in B minor.—SCHUMANN: No. 4, in D minor.—GADE: No. 4 in B flat.

Concertos. MOZART: for two pianos (Lang and Parker).—BEETHOVEN: No. 1 in C (Lang); No. 5 E flat (Perabo twice); for piano, violin and 'cello, op. 56 (Lang, Eichberg, Fries).—MENDELSSOHN: piano in D minor (Dresel).—CHOPIN: E minor (Leonhard).

Overtures. BEETHOVEN: "Weihe des Hauses" in C op. 124; Leonore No. 3; Coriolanus.—MENDELSSOHN: Ruy Blas; Melusina; "Meeresstille," &c.; Trumpet Ov. (posthumous).—CHERUBINI: Medea; Anacreon.—GADE: "In the Highlands"; "Recollections of Ossian."—WEBER: Oberon; Euryanthe; Jubilee.—SCHUMANN: Genoveva.—SCHUBERT: Fierabras.—BENNETT: "The Naiads."

Orchestral arrangement. Toccata in F by BACH.

Vocal (with orchestra). MOZART: Tenor Aria, "Costanza" from *Die Entführung* (G. L. Osgood); "Deh vieni" from *Nozze di Figaro* (Mrs. Cary); "Non più di fiori," from *Tito* (Mrs. Kempton).—J. S. BACH: Alto Aria, "Well done," &c., from a Cantata (Mrs. Cary).

With piano (Mr. Dresel). SCHUMANN: Songs, "Suleika," "Le Secret" (Mr. Osgood).—SCHUBERT: "Schöne Fremde" (Do).—R. FRANZ: "Im Herbst" &c. "Wohl auf mir &c. (Mrs. Cary).—SCHUMANN: "Hunting Song" (Mrs. Kempton).—[illegible]: "Al cavaliere" (Do.).—[illegible]: "Come into the garden Maud" (Mrs. Cary).

ORCHESTRAL UNION. The Wednesday Afternoon Concerts came (too early) to a close last week. Bennett's Overture, "The Naiads" made the charming opening of the eighth and last. The two movements from the unfinished Symphony by Schubert as the increasing interest on repetition; full of tenderness, of a deep, fine feeling, with now and then a glimpse of grandeur, something sympathetic in the grandest sense, soon lost,—*in forma Imperfect*, fitful, fragmentary.

Two young debutantes contributed solo performances. Miss NAVARRE, a young lady of Italian parentage, educated here, sang "*Ernani, involami*" in a clear, pure, flexible and high soprano, with fair execution; her paleness showed that she was not well. Yet the impression made was favorable and she was obliged to repeat a portion of it, which she did, with pupil-like eagerness. She also sang Eckert's "Swiss echo song," which we did not hear.—Mendelssohn's Capriccio in B minor was very readily and effectively played by a youth of sixteen, Mr. Geo. W. Sumner, from Worcester, a pupil of Mr. Lang's.

The audience was large, and it seems a pity that these classic concerts should not go on, now that other concerts are so few.

MENDELSSOHN QUINTETTE CLUB. The third Concert (March 3), was one of peculiar interest, consisting of these noble numbers:

1. The Quartet in D major No. 5, of Mozart, a thoroughly genial, delightful work, not striking, though alive in every tone and fibre (for such a creation is a fine organic whole) full of sweet, quiet bliss. *Allegro moderato*, *Andante*, *Minuet* with lovely Trio, *Allegretto*,—one knows not which to admire most; but the quaint old ballad tone of the Finale in 6-8 is as fascinating as any part. It was beautifully rendered throughout.

2. The great B-flat Trio of Beethoven, op. 97. So successful a reading of the piano-forte part by so young a maiden as Miss ANNA DRESEL was clear proof both of rare native faculty and sure development in so few years in a sound direction. It is clear that she knows the best music well; and commends it worthily. It speaks to be still endowments of her own, and she has acquired such technical facility and certainty that she now has all the treasures of this line[illegible] open to her. With Mr. SCHULTZE's violin and Mr. FRIES's 'cello, and the young pianist, we missed none of the beauty of the noblest of all Trios.

3. But the great feature was the Ottetto of Mendelssohn in E flat, a very early work, op. 20, for four violins, two violas and two 'cellos. We do not remember to have heard it since the Club celebrated the composer's birthday in 1855. In construction it is partly a double quartet, but eight parts grouped in a single system. The ensemble especially in the fiery first movement (*Allegro moderato*) has the richness and fulness of an orchestra; [illegible] and of course abound in counterpoint, and sometimes at least eight individual parts employed. To have this the small hall was to bathe in a rich buoyant sea of harmony swelled by outwardly-calling currents. The *Andante*, the Scherzo (the most charming in the music, the most like in its airy race of young Fairy), the swift final, kept up the sweet and well tempered. The extra parts were supplied by Messrs. Meisel and Heindl on violin, by Herr Suck and 'cello by [illegible] and the whole thing went closely and neatly on; and among [illegible] desire that it may soon be heard again.

HANDEL AND HAYDN SOCIETY. The performance of Rossini's opera "Moses in Egypt," on the 29th of February may possibly be pardoned as Leap Year folly, and we presume all will be content with this once of its happening, sometimes at least until the next necessity comes round. Of course it showed an elaborate melodious and ornamented phrase when Rossini wrote those parts was born on Leap Year day; and of course Mme. PAREPA-ROSA sang her chief shares wonderfully well, and all the rest acceptably; but the choruses were never meant for a great [illegible] and [illegible] sound just right in English, clumsily as it has been translated. It had its crowd because it had its party,—a crowd of course delighted. Yet the opposition seems not so have been satisfied with the performance, and some of them have allowed themselves to be so carried away by party feeling as to charge it (most unjustly) to

willful carelessness in the Conductor. Mr Eichberg [illegible] a fixed [illegible] such childish [illegible] pass in silence. The real secret of the [illegible] of the performance lies, much more probably, in the [illegible] of the undertaking, the [illegible] and Lang [illegible].

[illegible] crowd and both [illegible] and [illegible] the great Concerts [illegible]. The performance, as a whole, was uncommonly good [illegible] Chorus [illegible] for which it was pleasant to see [illegible] take their place among the [illegible] were prompt, sure and effective. The solos were all good, with the exception of the new Contralto, Miss [illegible] from London [illegible] was painfully [illegible]. Miss [illegible], [illegible] of the soprano solos, including the Tenth, sang superbly and [illegible]. Miss [illegible] was limited to [illegible], doing her small part with [illegible]. Never have we heard Mr [illegible] sing more nobly than he did in some of the great solos of the Prophet. Mr [illegible], too, however, and gave the music [illegible] with fine [illegible] and expression only a little too much of the [illegible].

Mr Eichberg's Operetta. "The Two Cadis," given for the first time at Chickering's for the [illegible], last week Thursday evening, delighted a full audience. The music if not always original,—[illegible] as in [illegible], most of which [illegible] seem to spring up [illegible] and [illegible] together, is very bright and pretty and the concerted pieces, Trios and Quartet, very ingenious and effective. The funny thing was capitally sung and acted by Miss Haviland, a young girl of seventeen full of talent, with a bright, clear soprano, reaching high, and great natural facility of execution as yet uncultivated and therefore dangerous (after the first rehearsal the voice came to the concert too fatigued); Mr Allan A. Brown, an amateur with some of warm sweet quality and good power; Mr Warren Davenport baritone, also an amateur who surprised us by his good singing and acting as the elder Cadi; and Mr [illegible], who had full play for all his irresistible [illegible] and rich, sonorous, serviceable bass voice. The accompaniments were limited to the piano carefully played by Mr [illegible] and Mr Eichberg's violin. So successful under these circumstances, it bids to bring on to a theatre, with orchestra.—For a short prelude Mrs. Cary sung charmingly Mozart's "Deh vieni" (kindly taking the place of Mr Osgood who was ill, preceded by the "Italian" Symphony played as four hands by Messrs Dresel, [illegible] and [illegible], who also were hailed by the "Two Cadis" to the tune of [illegible] March.—We have already [illegible], but we beg to assure the Cadis, and the Cadesses, and all who accompanied and so much the [illegible] that we shall not forget them.

In Prospect.—The Music Hall for to-night and to-morrow night is devoted, as it was a week ago, to "monster" concerts of the Gilmore-Guilmette order [illegible] and Sax, Polka and "Sacred" Oratorio, Grande Duchesse and St. Paul, artists like Urso and [illegible] and [illegible], are all bound up in the same huge bouquet. A great rush of course. Beyond the [illegible] a few [illegible] conditions of sincere Art [illegible] for [illegible].

March 18, Wednesday at 3½ P.M., Mr. B. J. Lang is to give a little concert at Chickering Hall, mainly for the purpose of introducing the posthumous [illegible] of "Songs without Words" by Mendelssohn recently played with such success by Mme. Arabella Goddard in London. Four of the six are said, are charming. Wulf Fries will play with the concert-giver Mendelssohn's D major Sonata, Duo. Mr L. will also play a Beethoven Sonata.

March 19. The next afternoon (Thursday) same hour and place, a Complimentary Concert to Mr. Wulf Fries,—who as a man and as an artist has and ever will have the sincere esteem and sympathy of all true music-lovers in this city,—will be given by his pupils on the occasion of his proposed trip to Europe to visit his family and friends in Coventry during the summer. The disposal of tickets and all the arrangements are made privately. But the interest in Wulf Fries is too deep and wide-spread to allow such an occasion to be kept a secret. Of the rest of the concert all we know is, that the Quintette Club will play Mendelssohn's E flat Quintet (which will carry the Club back to a very [illegible]) that Messrs Perabo and Fries will play the A-major Sonata of Beethoven; Mr Kreissmann will sing some of his choice songs and Mr Lang too will take some part. For further particulars an order [illegible] to Mr Lang, Mr A. O. Rogers (Rogers Brothers & Kennedy), or Mr Aug. H. Eisfeldt [illegible] Washington St.

Otto Dresel will give a series of concerts on the four Thursday afternoons in April in Chickering Hall. We believe it is his design to play at least one Beethoven Sonata each time.

April 6. Mr Peck's annual Concert is postponed to that date.

New York. March 5.—Messrs. Mason and Thomas's 3d Soirée occurred at Irving Hall on Saturday evening, Feb. 22. Mr Mills was the pianist and the following was the programme:

Quartet, 2 major	Haydn.
P. F. Trio, B flat, op. 97	Beethoven.
Quartet, A m. [illegible]	Schumann.

In the first Quartet there seemed to be [illegible] of the usual spontaneity of Haydn's works. Its chief attraction is in the simple melodious Andante and the Menuetto. In the latter a quaint effect is produced by the coming in of the viola and 'cello—in imitation—a bar behind the violins.

The glorious Trio did not come to "go" with the desirable unity and vigor. Just where the fault lay it would perhaps be difficult to say. It seemed as if the artists had not rehearsed together. This view may be erroneous, but such was my impression. I once heard this Trio played by Joachim, Hallé and Jacquard in Paris. Their rendering of the divine Adagio is something never to be forgotten. The Schumann Quartet needs to be heard many times before one can fully appreciate it.

The Soirée was attended by the usual small audience of about 150 people. As a neighboring hall, however a "testimonial" concert had some five or six hundred listeners, and—it is needless to say—each opera house was well filled. I hope in time to see the gravitation of taste toward the best music.

The Sunday Evening Concerts in Steinway Hall are very good just now. Theo. Thomas and his orchestra are an established feature, and the soloists are usually the best to be procured. Miss Alida Topp was the especial attraction at the third of the series, which took place on Sunday evening March 1st, with this programme:

Symphony in D dur.	Mozart.
Cavatina, "I Montecchi [illegible]"	Bellini.
Miss Jennie Landsman.	
P. F. Solo, "Il [illegible]"	Liszt.
Miss A. [illegible] Topp.	
Selection from [illegible]	Meyerbeer.
Overture "[illegible]"	Weber.
Song, "[illegible]"	Schubert.
Allegretto from 8th Symphony	Beethoven.
P. F. Solo, "[illegible]"	Liszt.
Overture, "[illegible]"	Rietz.

The Symphony was of course the one with the famous Minuet which is so universally known, and which has been arranged for piano in so many different ways by so many different people.

Miss Landsman encountered Benedict's "Red Sea Waves" from the oldie on to which it was long ago consigned, and sang it and the [illegible] acceptably to many—at least so it would appear from the fact that she was twice encored, though why it would be difficult to say. The song for her second encore was fresh and common ballad "Comin' thro' the rye."

Miss Topp played finely, but it would be agreeable to hear her in something else besides Liszt's compositions.

March 9.—On Saturday Evening we had the 4th Philharmonic Concert.

Symphony in A minor	Gade.
Scena of [illegible] Oberon	Weber.
Mme. Parepa-Rosa.	
Introduction to "Lohengrin"	Wagner.
Aria, "[illegible]" Figaro	Mozart.
Symphony in A major, op. 90	Mendelssohn.

The Mozart Symphony has all the Mozart characteristics: freshness, grace, and unites a certain [illegible] surprising after [illegible] of [illegible] effects in a work, the finest results attained by the simplest means. It is so refreshing to be spared the blare of trombones and the clash of cymbals.

One must either admire intensely or dislike thoroughly the "Introduction to Lohengrin." Inasmuch as many prominent examples of the school to which it belongs are far-fetched, overstrained and full of contortions it is pleasant to be able to say of the "Introduction" that it is eminently enjoyable. The only drawback is the terrible strain upon one's nerves and attention occasioned by the prolonged dwelling of the violins upon those very high notes in the commencement and close of the work. The score is exceedingly uncertain and quivering, and the response is very wonderful; the harmonic changes and modulations are elaborate and exceedingly beautiful.

The Italian Symphony, as it is called, was welcome as it always is and will be. The lovely, playful Scherzo was rendered with marked effect. But why did Mr. Bergmann insist upon such rapid tempos? This seems to be one of the few faults of this able conductor.

Mme. Parepa-Rosa decidedly surpassed herself in the charming "Deh vieni," (the accompaniment to [illegible] as fine as the song itself): her voice, always [illegible] organ was in fine condition and her vocalization faultless. She was warmly greeted by the very large audience.

As an evidence of the high estimation in which these concerts and their rehearsals are held by young females of the "Miss Flog" variety, I overheard one of that ilk saying to a friend, in the interval of [illegible], "I do so dislike these Philharmonics, they are so grinding." Comments are superfluous.

St. Louis. The fourth Philharmonic Concert of the season, Egmont Fröhlich conductor, took place Feb. 13th, and had for programme: Part I. Overture to "Crown Diamonds," Auber; Recit. Air and Chorus from Beethoven's "Mount of Olives" (called on the bills "Engedi"); Beethoven's Second Symphony.—Part II. Overture "Fingal's Cave," Mendelssohn; Ave Maria (soprano solo and chorus), Gounod; Duo for violin and piano on themes from Don Pasquale; March and Chorus from Gounod's Faust.

Aristotelian Anthems.—Mr Chorley does not join the general trumpeting of London critics over the posthumous Symphony. Writing of a Crystal Palace Concert (Athenæum, Feb. 15) he says:

Mendelssohn's "Reformation Symphony" was composed. The [illegible] who saw a note of it was [illegible] must resolved that it should has great success will be [illegible] by our saying that, the fervor of [illegible] curiosity and excitement [illegible] it does not merit, and [illegible] respect and claim a place among the works on which the composer was willing to stake his reputation. We [illegible] in our judgment, that the forced production of this posthumous work by a man who knew himself, if ever man of genius did, is injudicious—we will not say irreverent.

A. W. Thayer. The Rev Dr. H. W. Bellows in a letter to the Christian Inquirer dated Trieste, Nov 21, [illegible]:

No American merchants are here. I heard indeed of an American steamer excepting, our accomplished consul, Mr A. W. Thayer, of the Indian [illegible], [illegible], recalled to English [illegible]. Mr Thayer is still engaged upon his life-work, an elaborate biography of Beethoven. The first volume has already appeared in German and has been welcomed with enthusiasm by competent critics in Europe as the first reliable history of this wonderful genius. The two remaining volumes will follow just as fast as Mr Thayer's very short [illegible] will allow him to prepare them, and I fear they will not be ready in less than two or three years. Mr Thayer's numerous friends of the press and musical and literary [illegible] will be glad to hear that his health is improved since a very serious illness of some months ago, and that his [illegible] here, which are not small, are fulfilled to the satisfaction of all his [illegible]. His unusual scholarship, many-sided and delightful, modest and more than his parts [illegible] and his enthusiasm show his old Harvard college friends.

The "Beggar's Opera" is one of the mysterious [illegible] puzzles the chroniclers of the stage. It has been attributed on the joint conception of Swift, Pope and Gay. The original idea probably belonged to Swift, who, in that fondness for grotesque and ridiculous [illegible] of romance which belonged to him in everything, had observed "What a pretty thing a Newgate pastoral would make!" It is scarcely possible to doubt the sharp and worldly hand of Swift in some of the scenes and songs.

Rossini (the composer) was eighty-four years of age on Saturday, Feb. 29. It was his twenty-first birthday.

Wagner has written music to the words of Victor Hugo's description of Waterloo in "Les Misérables." [illegible] who has heard a part of it says that Wagner is a man as full of folly, as a fool full of genius, and [illegible] knows all now will be.

The veteran Auber is [illegible] to a professor, the other evening, who congratulated him upon his remarkable vigor, [illegible] "They never so often told me I was young as since I have grown old."

Auber has in his possession nearly bound, the original of [illegible] compositions. He always stipulates with his publishers that his autograph copy shall be returned to him.

Writers of comic songs have a chance of making their fortunes in France. The author of the "Femme à Barbe," "Bien n'est bon pour un Sapeur" and other [illegible] [illegible] has, one M. Villebichot, announces [illegible] open to all a new chance in Paris which will bear [illegible] and be devoted to productions of the [illegible] of Villebichot order. It is a small one, might be expected, as the Boulevard Lafayette near the V[illegible] [illegible] certain apparatus have a professional ability —Orchestra.

The only child of Moffram by her marriage with De Beriot, now about thirty years of age is a famous pianist. His receptions on Friday evenings are attended by crowds of amateurs and artists. [illegible] [illegible] the Belgian violinist, played last Friday and De Beriot gave some of his own pianoforte solos with great success.

Teresa Carreño, so well known in the musical world as a young pianist is studying vocal [illegible] with Mlle. Sadie of Lost Zealand. Her voice is of unusual compass and quality, and with her talent and figure we may expect a prima donna who will [illegible] new credit to art.—Orch.

We translate from the Musikalisches Journal (New York): "These two musicians here, Messrs. Belmont, Holdheim and Leonard W. Jerome, have combined to undertake the management of the Academy of Music themselves; [illegible] and mean to support the stall [illegible] Max [illegible] as technical [illegible] [illegible] and Mlles. [illegible] and Kellogg, Messrs. Mazzoleni, Susini [illegible] as members of the operatic troupe. These gentlemen speculate in houses, gold and yachts, why not also in operas?"

Gilbert White says: "When I hear fine music I am haunted with passages therefrom, night and day; [illegible] [illegible] [illegible] beyond all [illegible] my imagination." The London Athenæum quotes this, and adds: "Many foreign composers, when they find a piece which has no particular name, call an étude: but perhaps as in early [illegible] England, there any long performance, even [illegible] a special name, such as a cantata or a symphony, was often called a lesson. It was [illegible] [illegible] [illegible] [illegible]. There must be masters five who can [illegible] [illegible] [illegible] when the Pianoforte came [illegible] [illegible] [illegible] a [illegible] lesson. This is [illegible] own recollection, but we never found confirmation of the usage in a standard writer until we came upon the passage in Gilbert White."

Fashionable Impertinence.

The New York Tribune, speaking of one of Mrs. Kemble's readings, makes the following remarks:

Certain persons, who no doubt, would fly about the parterre pass [illegible] we were to say that they are neither gentlemen nor ladies [illegible] [illegible] Mrs. Kemble's second reading, [illegible] [illegible] their natural relationship to [illegible] the assemblage mentioned in Scripture, who on a certain occasion, ran violently down a steep place in the sea and were destroyed. In the advertisements of Mrs. Kemble's Readings, which is published [illegible] in the daily papers and in the printed slip which is handed by the ushers to any person on entering, there is to be found a respectful request that, in order to avoid interruption the [illegible] doors will be sealed before the commencement of the Readings. It is but justice to say that the great body of the audience, after consulting their own comfort and the request, were quietly seated in ample time, but Mrs. Kemble had entered, had, in her usual deliberate way, found the place in her book, had announced the name of the play, had taken her seat, had read the Dramatis Personae, and the Act and Scene, when a bevy of people, males and females, conspicuously [illegible], and [illegible], and [illegible], came sauntering down the alley as if they had been a quarter hour too early, instead of just that much too late, and finding that the entrance to their seats [illegible] [illegible], proceeded to create greater scandal in this performance. In the very middle of the row, was blocked up by a half-dozen peaceful people. [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] taking a very [illegible], an [illegible] [illegible] surrounding barbarians were glad of the opportunity to look at majesty. After the women had pushed [illegible] [illegible] and [illegible] at the [illegible] [illegible] [illegible] [illegible] to their crannies, with adjusting their [illegible] and [illegible] [illegible], one man of the party remained [illegible] [illegible] bowing to the few people who were so unfortunate to be his acquaintances, and so indifferent to [illegible] it, up [illegible] [illegible] and [illegible] there all the time in [illegible] of the spectacle he was making of himself as if he were "Bottom" [illegible] [illegible]. He then walked calmly across to the wall-side, [illegible] [illegible] a dozen rows, and seated himself at last as if, on the whole, he had given the audience a treat they had [illegible] looked for. All this time Mrs. Kemble, who behaved like an angel [illegible] [illegible] had arrested her Reading and sat waiting patiently, albeit the angry eyes did glow in Caesar's brow, now and then making futile attempts to begin, and as often stopped until at last these ill-bred [illegible] [illegible] of [illegible] [illegible] people allowed her to proceed. They were not, it is true, the only sinners, but they were the vulgarest and most conspicuous. Mrs. Kemble has two ways at her command, by which she may save herself [illegible] these people [illegible] them, [illegible] think of nothing [illegible] [illegible]. One is to rise from her seat and appeal to the audience by leaving the room until order is secured. Another is, to order the doors peremptorily locked [illegible] against all late-comers and leave [illegible] [illegible] [illegible] to them [illegible] the open court. As people of this stamp have [illegible] [illegible] for being late merely to show their [illegible] they would take good care how they ran any risk [illegible] of being deprived of the [illegible] opportunity. We beg Mrs. Kemble to try this plan, in the interest of the majority of her audience.

It is not, perhaps, proper to insist upon Mrs. Kemble's personal claim to courtesy from each [illegible] [illegible] as she entered last night. It is enough that she is a woman. [illegible] to be enough she being a woman of the finest breeding and perfect manners, she takes it for granted that she addresses an audience of equals. Whether [illegible] to be so or not we are unable to say, but [illegible] is more, that, besides being a woman of genius, who is herself associated [illegible] [illegible] of [illegible] [illegible] with many of their happiest and most intellectual hours, she is among the last representatives of a family who, in [illegible] and honors sent by descent have deserved of England's noble name. That the name of Kemble is itself a passport, and has been borne so purely and kindly that [illegible] would be ill exchanged for any Bedford or Stafford of [illegible] peers. One word more and we'll [illegible] [illegible] subject. Mrs. Kemble has always herself been noted for the extreme punctilious [illegible] with which she performs her public duties. Any person [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] that those read upon the results of the most painstaking and conscientious study. Her memory is [illegible] [illegible] [illegible] [illegible] work. [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] Queen of England herself. She never yet kept [illegible] audience waiting one-half second. And lastly she always reads her very best, be she ill or well, be it one or fifty, be her audience small or great. We heard her once read to twenty people, on a howling equinoctial Friday in Stuyvesant Hall as perfectly as if [illegible] [illegible] had been crammed with people. Before she began the thunder [illegible] [illegible] in her sweet way for reading out in such a whirlwind and then read so beautifully that she made us know that she meant her thanks. The moral of all this is, that the man or woman who treats Mrs. Kemble with the [illegible] of [illegible] to him ought to be ashamed of himself.

To this, of course, we all say Amen! If, in place of Mrs. Kemble one were a [illegible] Beethoven, Mozart, Handel, Jenny Lind, the lesson would be equally appropriate. Good behavior surely is not too much to expect of "Fashion." But so very like the manners of Rochefoucauld's Fashion is the homage which vulgarity pays to refinement.

Special Notices.

DESCRIPTIVE LIST OF THE LATEST MUSIC,

Published by Oliver Ditson & Co.

Vocal, with Piano Accompaniment.

Ah! 'tis a famous regiment. Sig. Colina.	Haydn.	35
Little brown cot on the hill.	" "	30
Champagne Charlie.	"	30

These well known favorites, arranged for guitar.

O, sing unto the Lord. Quartet.	Andrews	75
Pray and thirsteth for God. Song from "As the Hart pants."		35

A well wrought quartet, new, for [illegible] public worship, and a well known song from Mendelssohn.

Zuleika. No. 2. (Frauen, could I my pinions).		
I sing.	Mendelssohn.	35
Bells upon the wind. Song.	Smart.	40

One by the real Mendelssohn, and one by Mr. S. whose vocal compositions have a "flavor" like those of the great composer.

Florticultural wife. Song.	A. Lee.	40

Comic and flowery, very.

On the dark blue sea. Quartet.	C. A. White.	30

Good subject and pleasing music.

Mary Mahon. Song.	Salisbury.	30
Where are not, love, is heaven to me. Sig.	Keller.	30

Fine songs in popular style.

A night in Venice. (Una Notte a Venezia). Duet.	Arditi.	35

Arditi [illegible] a high reputation, and this new duet will be welcomed by those who love sweet music.

Instrumental.

Chickering Waltz.	Coote.	1.00

A spirited set of waltzes. A little difficult. Splendid title.

Polka Tremolo. "La Belle Helene."	Offenbach.	40
La Belle Helene. Galop.	Knight.	30
La Belle Helene. Quadrille.	Strauss.	30
Paris Galop. "La Belle Helene."	Knight.	30

"La Belle Helene" has many bright little melodies, well calculated for arrangements in instrumental music. The above are well selected.

Grand Potpourri from "La Belle Helene."	Knight.	1.5

Contains a number of the bright melodies mentioned above, skillfully arranged.

Priests' March from Athalia.	Mendelssohn.	30

A grand and impressive march.

Shepherd's love. (Spring Messenger's. No. 3.)	Ferguson.	40

A very sweet "transcription" of the Swiss melody echoed by the ringing bugle-tones of the Alpine shepherds.

Fast boys' Galop.	Kinkel.	30
Whispering love Mazurka.	"	30
Belgravia Waltz.	"	30
My darling Schottische.	"	30
Kiddie Waltz.		30

Kinkel perhaps means, "a man for many [illegible]" [illegible] the [illegible] appear in the forms of graceful tunes, and at [illegible] pretty easy musical passages. The above are excellent instructive pieces.

Air varié. Violin solo. Piano acct.	Rase.	1.00

Showy and melodious.

Queen of the Fairies. Fant. Brill.	E. Mack.	65
Tarantella brilliante.	E. Smith.	75

Two brilliant pieces. The effect on you will be very good, if you try them both on the piano.

Carnival Galop.	Hermann, arr. by Knight.	40

Very jolly.

Odd Fellows March.	H. P. Wyke.	30

Very original, lively and pleasing.

Music by Mail.—Music is sent by mail, the expense being [illegible] cents for every four ounces, or fraction thereof, (about [illegible] [illegible] for an ordinary piece of music). Persons at a distance will find the conveyance a saving of time and expense in obtaining supplies. Books can also be sent at double these rates.

Digitized by Google

Dwight's Journal of Music.

WHOLE NO. 704 BOSTON, SATURDAY, MAR. 28, 1868. VOL. XXVIII. NO. 1.

The Musical Institutions of Berlin.

(Translated for this Journal from a series of articles in the Leipzig *Signale* entitled "Musik-Zustände.")

(Continued from page 203.)

6. THE CÆCILIA SOCIETY, &c.

Although of very recent origin (Oct. 1863) the *Cæcilienverein* has already acquired a certain importance and a respectable position. Originally a Catholic society exclusively devoted to the Catholic church music, it had scarcely existed a year before it laid aside that tendency; and in a short time it grew to be one of the most considerable societies of Berlin. It now counts over a hundred singing members, for the most part young fresh voices. Its task is equally the cultivation of the larger choral works, secular and sacred, with orchestra and *a capella*. It arranges every year several grand concerts in the hall of the Sing-academie. Thus far it has performed Psalms of Handel and Mendelssohn, Masses by Lotti, Caldara, and the Coronation Mass of Beethoven; also the music to the "Ruins of Athens," Mendelssohn's *Loreley* finale, and Beethoven's Ninth Symphony, which last work it purposes to bring out every year. In Rudolf Radecke (formerly a pupil of the Leipzig Conservatorium) the Cæcilia has a circumspect, as well as skilful, conscientious Director, who will surely raise it to a yet more flourishing condition. The performances under him have been for the most part excellent.

Of numerous other societies of this kind, the more worthy of mention are

THE CONCERT SOCIETY FOR INDEPENDENT ORCHESTRA (*Concert-verein zu selbständigen Zwecken*) now under the direction of Albert Hellmesberger. Though rather limited in its means, for the Society is small, it has acquired large praise by its praiseworthy performances of works commonly unknown, such as Cherubini's "Requiem for Male voices," Hiller's "Loreley," Haydn's "Orfeo" and others. Every summer too it gives a festival in the open air.

Greater in compass is the Singing Society connected with the NEW ACADEMY OF MUSIC founded only a year ago under Music Director Kruger. It already counts 100 members, but has as yet given no public concert as a society; only some of its members have taken part in choruses and songs in the Orchestral Evenings of Capellmeister Stöhr.

Other singing societies, of less note, are those of SCHNÖPF, of DÜMLACK, and of JAHN;—the last was founded in 1845, but has almost disappeared from public notice.

7. THE ROYAL DOMCHOR (CATHEDRAL CHOIR) &c.

The *Dom-Chor* was founded at the initiative of the Art-loving King Frederick William IV. in 1843. Until that time the liturgical music in the Dom-Church had been performed by a small choir composed of pupils of the Dom-school and the good singers of the military choruses, or Seminarists, conducted by Grell. Grell also undertook the organization of the new Dom-chor. From the singing classes of the cathedral school were selected 70 or 80 boys with the best voices, part of whom were appointed actual members, with remuneration, and the rest were trained with them as a body in reserve. About 36 men, 18 tenors and 18 basses, belonging to the most various callings, are joined with them; along with teachers in the higher and the common schools and singing teachers, we find in the Dom-chor merchants and painters, only voice and vocal culture being taken into account in the selection.

The principal object of the choir was, as we have said, the execution of the music in the Cathedral service, that composed after the Prussian liturgy by Zelter, Rungenhagen, Grell and others, and at once rehearsed; besides also some single pieces from the old Italian masters. Originally it formed a part of the plan to bring in instrumental music also. In this connection Mendelssohn conducted the first church performance on the 6th August, 1844, for the church festival of the one thousandth year of the German Empire. But that proved only occasional. The Dom-chor soon gave itself exclusively to *a capella* music. In 1845 Grell resigned the directorship to Neithardt, and he it was who made the choir since so world-famous. To him the Dom-chor owes that brilliant unison and that truly magical accent, light and shade, by which it has achieved its triumphs. Since the year 1850 the choir has made occasional artistic tours, exciting the greatest enthusiasm in London, Hamburg, Bremen, Rostock, Kiel, Cologne, &c.

After Neithardt's death, in 1861, R. von Hertzberg, singing teacher in the Dom-chor since 1847, undertook the charge of director, and Kotzolt, until then solo bassist, was appointed singing teacher and the conductor still continues its old repute though no longer permitted to extend it abroad. The church functions of the choir consist in the singing of a Psalm or a Motet before the beginning of the Sunday service in the Dom and the execution of the liturgical choruses during the same. The Sunday liturgical evening devotions are now performed by a smaller choir; but the whole choir takes part in those which precede a great festival, as on Christmas Eve.

The musical service in the Court chapel is commonly sung by the so-called "little chapel choir," composed of twelve of the more excellent singers from the whole Dom-chor. In the Greek service of the Russian Chapel too, the choruses are entrusted to this smaller choir.

On the occasion of the Coronation ceremonies in Königsberg in 1861 the Dom-chor received a special uniform consisting of a red cloth coat, black knee-breeches, shoes with buckles, and a velvet cap, only worn on like extraordinary occasions.

The choir gives annually three subscription concerts and at least two for charity. In the former only works of deceased masters are performed, all of course *a capella*, such as Palestrina, Orlando Lasso, Lotti, Jomelli, Caldara, Durante, Vittoria, Leo, Cordans, Schütz, Hammerschmidt, Franck, Eccard, Schröter, the Bachs, Mozart, Haydn, Mendelssohn and others. In the charity concerts—for the benefit of the Gustavus-Adolphus Society, &c.,—the Director is the most commendable manner respects the rights of the present, inasmuch as works of living artists only are as a general rule performed. Thus the last of these concerts have brought out psalms, motets and arias by Naumann, Voigt, Reissmann, and others.

The rehearsals of the entire Dom-chor are regularly held on Wednesday and Friday afternoons, from 3 to 4 o'clock, in summer in the barracks of the Guard-Cuirassier regiment, in winter in the hall of the Joachims thaler Gymnasium. Besides which, the boys have special singing exercises under the second director Kotzolt.—The salary of the grown up members of the Dom-chor varies from 150 to 200 thalers each, according to position; the boys, besides a free place in the Dom school, receive as high as 120 thalers.

Some of the members of the Dom-chor, as R. Otto Sabbath, Seiffert and Geyer, have won fame as oratorio singers. Kotzolt, too, was one of the best pillars of the Dom-chor as singer.

KOTZOLT'S SINGING SOCIETY has been in existence from the year 1849, and formerly brought out large compositions, as in 1855 Schumann's "Pilgrimage of the Rose," 1856 Handel's "Susanna," until the year 1858; it has devoted itself with unrivalled happy success to the most careful rendering of part-songs. It gives three concerts every year in which secular songs of all centuries are sung. The choir of about 80 members, is admirably trained; most of the singers come out of the singing Conservatory of the Director, which makes it possible to reach a nearly perfect chorus tone. Hence their concerts are among the best of the whole season. Thus far they have brought out of the older time, Madrigals and Songs of Dowland, Morley, Tallis, Dowel, Hassler, Schein, Hassmann, &c.; and of the more recent, songs of Mendelssohn, Schumann, Hauptmann, Vierling, Reissmann, Naumann, Wüerst, Radecke, &c.

The society also pays attention to church music, and in several church concerts it has given, besides solo movements, sacred creations by Palestrina, Orlando Lasso, Eccard, Bach, Mendelssohn, Grell, Lowe, Reissmann, and others.

ERK'S SINGING SOCIETY pursues a similar tendency, only in a more limited way, bestowing its exclusive care upon the People's song. In 1845 Erk, the royal music director in the Berlin teachers' seminary, had formed a *Männergesangverein*; since the year 1852 he has carried on, together with it, a society for choruses of mixed voices, and with what care the people's song is cultivated in both unions, is abundantly shown by the annually recurring concerts.

(To be continued.)

(From the Atlantic Monthly.)

Sculptures for the Boston Music Hall.

Our distinguished countrywoman, Miss Charlotte Cushman, who has so long lived in Rome, became interested some time since, in a Danish sculptor, a fellow-worker of Thorwaldsen, Wilhelm Matthiä by name, who, though he has created real works of genius, lives there, poor and old, and comparatively unknown. Several years ago he designed and executed for the Grand Turlonia Palace of Rome [illegible] of three great musical composers. Miss Cushman, captivated by the beauty of the work, and wishing to help the artist and to make [illegible] world known, and at the same time pay a graceful compliment to her native city, ordered casts of these works which she has sent as a gift for the adornment of the Music Hall, and which she had consecrated by [illegible] of the Ode written for the inauguration of its Great Organ. The casts have arrived uninjured, and before they are formally presented and displayed, a brief description of the [illegible] may be of interest.

They are busts of three great musical composers, as we have said upheld by brackets ornamented with allegorical figures suggesting the character, genius, style, and place in musical history of each. The busts are modelled a little larger or [illegible] than life size. The brackets are some five feet long by three feet wide. The figures stand out in full *alto rilievo*.

The first bust is that of Palestrina, a very noble head [illegible] sym[illegible], and broad [illegible] features regular and [illegible] expression [illegible] of character [illegible] intellectually [illegible] dignity and well centred [illegible] beautiful [illegible] strength and delicacy. The [illegible] has been guided by a portrait painted from life, (or [illegible]) made from the painting, [illegible] in the Barberini Gallery in Rome. We venture to say that there could be a more simple and harmonious portrait bust in Rome than the Danish sculptor has here produced.

As Palestrina was the great reformer of church music, the master in whom pure religious vocal music first attained to perfect art, here we see set forth from the centre of the bracket a figure representing "the Genius of Harmony," as it is called by the artist,—or say Saint Cecilia,— holding an open music-book of large wide pages, between two angels, who are placed [illegible] high or in the background, one of them with folded hands and [illegible] downcast [illegible] over her shoulder from the book; the other, pointing to the notes, appears to ask her silence [illegible] same, and the Genius, whose eyes are upturned, indicates that it is given by inspiration from above. The three forms and faces are instinct with a divine beauty; the central figure is one of unconscious dignity and grace, and is the loftiest ideal of pure womanhood. The whole grouping of the figures,—the rich folds of the drapery as well as light and flowing by harmonious arrangement, with the wings and robes of the angels,—is the most free and graceful that can be imagined. Above and behind this group, for the immediate support of the shelf which holds the bust, there is a choir of little cherubs, with sweet faces, nestling closely together and with little arms encircling each other's necks, who are singing [illegible] the [illegible] of Carlin, and a [illegible] is trying the tone [illegible] on the open book below. It needs an organ and to show the figures of the allegory [illegible] speak for itself so strongly as the poetic beauty and consistency of its execution.

The next bust is Mozart's, type of all that is graceful and spontaneous in music and of perpetual youth; the purest type of genius perhaps, that ever yet appeared in any art,—or in literature, I [illegible] except Shakespeare. Not that there has been no other composer so great; but that there has been none whose only inspiration and processes were so purely those of genius. Learned as he became though he was, yet he created music as naturally as he breathed; music was very atmosphere and native language with him. The busts and portraits which we see of Mozart differ widely, almost irreconcilably. This one adheres mainly to the portrait from life by Tischbein, with aid from several sculptures. Of all the busts that we have seen, it seems to us the worthiest to pass for Mozart. It has the genial, beaming, youthful face, with nothing small or weak in any feature,—the full eyes, square eyebrows, broad, large, thoughtful forehead; the full, compact head; the long nose withal. Altogether it is very winning.

Mozart was the complete musician; his genius did not wholly run in one direction; like the other greatest creative masters, he was master in all kinds, in symphony as well as in song. But he became the finest [illegible] the best type of a kind, if we could speak of any one, in the lyric or dramatic union of orchestra and human voices best shown in his operas, but shown also in his sacred compositions, for masses, requiems, oratorios, a full modern [illegible] orchestra, are an important accompaniment and [illegible] than they had never been. Accordingly to symbol most aptly the most graceful and artistic Muse ever had as well as a peculiarly lyrical province the art to give a far a musical support to the bust [illegible] of the German oak about which under the enlargement canopy, circle the three Graces, with flying feet and flowing skirts, hand in hand, a lovely musical guidance,—though in truth the middle one guides [illegible], for agency which shall appear. In these three Graces he has represented the three characters of music,—the joyous, the sacred, and the tragic. The foremost is the dance with full open face and open breast, all sunshine and delight, with the right arm [illegible] up and holding a bunch of grapes over her head in joyous [illegible] sweetest sense; her other hand is gently drawn by her religious sister,—a [illegible] lovely one between [illegible] whose shoulders thrown back and lifted head as [illegible] gently [illegible] beautiful soul is seen [illegible] of dreamy land, save that a [illegible] to her as she [illegible] when she rose a song. Her left arm [illegible] and seems [illegible] forward her drooping sister Tragedy whose head, deeply bent, looks off and downward to the left, and takes the shadow of the picture, while the left arm gracefully thrown up to balance the raised right arm of the joyous one. At their feet the masks of Tragedy and Comedy lean against the tree grouping with the pine-apple of a Cyprus [illegible]. The whole group is [illegible]—so rhythmical, so fluid, free, and cautious in its movement that it becomes [illegible] and music to the eyes,—drapery and all movement in perfect keeping. Around the top of the oak stem is carved the word "Requiem," —the last, unfinished work and emblem of the composer,—below which a wreath of laurel rests upon the oak leaves.

This Mozart seems to us the happiest conception of the three. This one design should be enough to make its author famous.

Beethoven is the subject of the third bust, which also is extremely interesting; and yet to many the [illegible] prove the least satisfactory of the three. Indeed Beethoven is naturally less [illegible] to sculpture art than either of the others. The head has been modelled mainly from a good bust made in Vienna, and from a [illegible] mask, [illegible] doubtless has more truth to actual life of [illegible] stronger head, than Crawford's noble but only [illegible] statue. Who [illegible] of Beethoven as [illegible] lately [illegible] near nearly so good has found its way before to America, unless it be [illegible] Story's little statuette. It is not, perhaps, so agreeable a face as an ideal conception of his muses and of so grand a character could wish; and one side well doubts whether the expression,—the only one at all fair to the real man with a whole way [illegible] to have shone out through the rough exterior,—but ever been caught in bust or portrait.

But how to symbolize the genius of Beethoven?—so many-sided, so profound, struggling with unseen and fate, yet full of moral hope and joy beyond the cloud of gloomiest experience for the human race? one born in [illegible], with the hope of universal liberty and sanctity and brotherhood? It is easy to think of his power, and how he wields the thunderbolts and rules in the climax of his harmonies, and how Jove-like and all-conquering, cloud-compelling, he is. The German musicians call him the "Thunderer," and so our artist has chosen for support of the bust *Jupiter Tonans* himself sitting throned upon his eagle, which clutches the thunderbolts in its talons, and stars through immensity. Above the god's shoulders appear two winged genii, holding up the bracket. This is one side of Beethoven, no doubt. Still this counterfeit presentment [illegible] Beethoven is no heathen, and [illegible] which he is able [illegible] the type of [illegible] kind of majesty that Old World [illegible] against which Beethoven's whole humanity and genius were a protest. Prometheus, heaven-storming Titan, were a fitter emblem. Still in the foreground is, at great Olympus. There [illegible] truth, too, in the gloriousness [illegible] glorious, in the idea of being borne aloft by Jove's strong eagle. The same image has presented to us while listening transported to one of his symphonies.

But the sweetness, the tenderness, the subtle fancy are quite as characteristic as the strength and kingliness of Beethoven; and our artist has tamed the thunderer [illegible] and from which [illegible] face to [illegible] of a Cupid seated on the eagle's wing who, with upraised looks and [illegible] as a [illegible] to the god of gods,—clearly [illegible] to the humorous passages, the scherzos in Beethoven's music. The thought is a happy one. Nevertheless, the bracket as a whole is far from giving us the whole of Beethoven, as a legacy [illegible] hardly so complete a success—but could it be?—as the two others, though not less a [illegible] art.

These admirable and most suggestive sculptures, works of art of a high order, will soon be placed upon the walls of the Music Hall already the home of artistic adornment to be seen of all. Just how and where to place them is not so easy a question to settle. The two galleries, running round three sides of the hall, leave so light open space until not except at a great height above the upper balcony and ceiling. The stage end is filled by the organ and the Beethoven statue. On its opposite wall, however, each side of the Apollo Belvedere, are places which would hold them if they were but two; the third might come as a pleasant surprise upon one wandering through the corridors. But which then shall go up? Beethoven and Mozart, historically and every way are far more aptly related to each other than either is to Palestrina; and the Palestrina and Mozart as sculptures in design and treatment balance each other more perfectly while the Beethoven is in quite another style, and moreover would hold the double (how and [illegible]) [illegible] But there is a relation, suggested above, between the three which would seem to outweigh all others, and to dictate that all three should be displayed, if possible, together in one view. For they mark (whether the [illegible] thought of this or not) as the artist has treated them the three great stages in the development of music. In Palestrina we have the pure harmony of voices carried up to perfect art. In Mozart we have the dramatic union of vocal and instrumental music. In Beethoven we have the highest expression of pure instrumental music,—music completely emancipated from words, a new self-sufficient form, leaning upon no other art —the genius of the symphony *par excellence*; for therein all agree on but one, and all others though he be [illegible] a Mass, a Sacred Cantata which is sublime, and an opera with which one other only can dispute the palm.

Palestrina, highest type of vocal harmony complete in itself without instruments; Mozart, type of vocal and instrumental union, Mendelssohn [illegible]; Beethoven, pure instrumental music, what strong beyond [illegible] Succession. It is, perhaps, only another of the same relation in another way to speak of Palestrina as the supreme type of pure Italian art in music; of Mozart as the union of the Italian and the German genius,—he was the Italian graces in danger second

the German oak,—of Beethoven as pure German of the Germans.

We trust our citizens will feel such native pride in the possession of these two works of art as shall lead not only to their being put, some day, into marble, but to the enlargement of the group by ordering from the same a poor similar [illegible] of two or three more great representative composers. The noble gift should be a noble impulse to us in the same direction.

Auber's New Opera.

(From [illegible] Letter in the Evening Gazette.)

Paris, February 1868.

When a man of eighty-seven lives, he does all that may reasonably be expected of him. It is much more than the majority of men are able to do. If he [illegible] carries this burden, which seems intolerable to men who were under the load of fifty sixty or a sixty [illegible], he is [illegible] applause. If in the winter of life he bring forth flowers and fruit [illegible] [illegible] Miracle! It does seem incredible a man should be able, in a period of life when all of his contemporaries, after playing the part of [illegible] grandfather and great-grandfather have been gathered to their [illegible] generations of ancestors, to [illegible] a man under these circumstances should be able to bring forth a work full of memories, chequered with every variety of emotion, even those one had supposed to be only possible [illegible], melodious and dramatic enough to keep members for [illegible] of [illegible] pleasure. This is [illegible]. Auber has [illegible].

To pretend his opera was to the [illegible] of any elegance, [illegible], grace, with the fame of brilliant thought to be found in the works he composed from 1830 to 1848, would be an impertinence. The aged oak cannot as it is, but [illegible] more on it. Nevertheless the new opera would be remarkable signed by any composer. "Le Premier Jour de Bonheur" is laid in India during the war between the English and French. Gaston de Maillepré (Capoul) is a French officer who has never known what it was to be happy; for a brother [illegible] fortune befell him, it was invariably followed by such ill fortune as to leave him more wretched than ever. For instance a great estate was left to him, but the same mail which brings him this intelligence communicates the loss of the reformation [illegible] many [illegible] brought against him by [illegible]; [illegible] to recover some portion of the estate. Fourteen among them Djelma his [illegible] in Burgeron (Prilleux). Gaston is promoted to the rank of colonel; his more intimate friend de Mailly (Melchissédec) thinks their promotion [illegible] injustice, quarrels with Gaston and forces a duel upon him. Hélène (Mme Marie Cabel), an Englishwoman, whom he met [illegible] years before at London and fell in first sight in love with her, he meets in India and under an engagement, [illegible], to marry her cousin, Sir John (Sainte-Foy). You see every [illegible] of happiness has a very dark shadow accompanying and he is still ignorant of one day of undivided happiness. There has been a truce between the English and French armies and it has terminated; but Sir John and Hélène are [illegible] hostilities have recommenced and have wandered into the French lines. She is sent back to the English camp, escorted by Burgeron and de Mailly. Sir John, being a military man, is [illegible] under arrest. The English camp is gay, the Governor General (Bernard) is about to give a ball. He [illegible] Hélène's guardian. The lovers Burgeron and de Mailly at the ball find another French officer has been made a prisoner during the night she sends him, [illegible] which she would not have dared had she heard [illegible]. He is de Maillepré, whom she [illegible] the looks upon him as the instigator of Sir John's arrest. De Maillepré [illegible] his parole to make no attempt to escape during the ball and receives permission to attend it. The ball is at its height when the Governor General receives a despatch informing him Sir John has been sentenced to death as a spy and is to be shot the following morning. To [illegible] the long hours of imprisonment, Sir John has sketched a plan of the French fortifications, which leads the French to look upon him as a spy. The Governor General instantly orders [illegible] the law of retaliation be the rule of this nation was life must be sacrificed for life. The English have no officer in their power but de Maillepré; Burgeron and de Mailly are protected by the [illegible] ticket are given for his execution the following morning. The intelligence quickly spreads through the ball room and soon no one is ignorant of de Maillepré's fate except the person most concerned—himself. He never was happier for every body treated him with the utmost kindness and tenderness. Don't be looked upon as a dying man! Burgeron tells him he will discover his [illegible]. De Mailly withdraws his challenge and apologizes for wounding him. Hélène can discover [illegible] her heart, feels not bound she feels for de Maillepré is love, and she confesses it to him. At last he is informed of his fate. He loved! I knew this happiness could not last! I never in all my life had one day of happiness! As it is his last night of earth he is to be as gay as possible, dances and sups gaily. At dawn the usual morning preparations for his execution are made, when Sir John appears. He is the bearer of proposals for an exchange of prisoners. If he fails to negotiate the exchange he has given his word of honor he will return to the French army and undergo the sentence of execution delivered on him. De Maillepré refuses to accept the exchange for he knows Sir John is to marry Hélène, and death is preferable to seeing her who loves him so ardently in the arms of Sir John. Sir John loves Hélène, but he loves life more, for there is more than one Hélène in the world while another [illegible] could [illegible] that. Sir John yields Hélène, and de Maillepré consents to be exchanged and at last enjoys "The First Day of Happiness."

There is in the opera a part which has so slight a [illegible] that [illegible] introduce another [illegible] into the analysis. Yet it bears large share in the success of the piece. The best music is in this part, and it is sung by an actress of beauty, grace, [illegible] and youth, Mlle Roze. The [illegible] song in the second act, which is sung by [illegible] (Mlle Roze) is considered the best piece of the opera. The other favorite pieces are de Maillepré's song in the third act, and a duet between Hélène and [illegible] in the same act. The general opinion seems to be the score, very pretty, contains some brilliant pieces, is superior to Mons. Auber's recent works, but is not to be compared to his more celebrated works. The audience clamored for Mons. Auber. He refused to appear. As the throng [illegible] many persons waited at the door to shout the composer. It was cheered with enthusiasm when he appeared, and was followed by the crowd until he disappeared in the Café Anglais, where he gave a supper to the leading performers of his opera. They [illegible] the table at half past two o'clock in the morning! Best lying at these [illegible] were Mons. Auber was not. It would have been [illegible] had his spirits not been [illegible]. The past must have risen before him with its swarm of [illegible], beautiful, fascinating women and brilliant, merry men—all of whom have been [illegible] and the [illegible] [illegible] of everything loved and admired by men must have struck his mind with great force. The [illegible] of men who live to [illegible] great age is buried long before their death, for one lives [illegible] a [illegible] [illegible] and when they go they carry away with them portions of some [illegible].

Italian Opera in St. Petersburg and Elsewhere.

Some time ago, says the Neue Berliner Musikzeitung, we offered to these pages a few observations upon the condition of Italian Opera generally, and proved that, properly speaking, it no longer existed, that is, that we no more meet with Italian vocal art such as was everywhere predominant not [illegible] [illegible] still [illegible] in the days of Rubini, Tamburini, Lablache, Malibran, Catalani, Pasta, Tadolini, Ronconi, [illegible], etc. Since we first anyone [illegible] such operas as Donizetti, Bellini, and Mercadante wrote for the above singers, that the country where Italian music and Italian singers were to be heard has frequently had very often [illegible] [illegible] because the three or four good voices which came from there are immediately secured for St. Petersburg, London, Paris, or Vienna, that, moreover, the prices which have now to be paid for high C's and Scaffle [illegible] are out of proportion as the artistic capabilities properly so called, of the singers, and that, sooner or later, a reaction will inevitably take place.

Something has now occurred, which we unquestionably hope, will, if not at once, at least gradually, effect a healthy change in many things, and not in Italian opera alone. The Emperor of Russia has done away with the Italian Opera in St. Petersburg; that is he has withdrawn the grant he used to make it and thus rendered its further existence impossible.

The reasons which induced the Emperor to take so decided a step are simply that the public of St. Petersburg, unlike the public in other great cities, would not allow themselves to be satisfied by great names, and would no longer pay a high price to see a singer, whose beautiful voice they heard ten years ago.—When the Emperor Nicholas used, for an Italian Opera company in St. Petersburg, the celebrated singers of that period though no longer in the prime of their powers, were still great vocal artists, who sang beautifully. French opera was not then in vogue, and the singing, which now renders Viardot [illegible] as in that day considered beautiful. The artists, who stood perhaps from the sixth climate, returned us at the [illegible] of the coloured [illegible] offered them. They remained for some years in St. Petersburg, and then returned to Paris to repose forever on their laurels. We recollect having heard in Berlin, in April 1843, Tamburini, Persiani, Tamberlik, and Rossi on their way from St. Petersburg—the performance being the last, we [illegible], to the final retirement of those splendid artists from the stage—and, if the risk of being accused of having a belonging to those persons who think the Past alone beautiful we say—It was the last real Italian opera we ever heard.

The successors of the above artists in St. Petersburg [illegible] not much so high in art, but they were much higher in their demands. The grant made to the Theatre by the Emperor Nicholas was raised by the Emperor Alexander and the most celebrated Italian singers hastened to St. Petersburg. They scarcely deigned to honor other cities with a few performances. If they did so, it was only after the season in the capital of the Czars. Tamberlik, Graziani, Madame Borghi, etc., were simply [illegible] elsewhere; in St. Petersburg they were Italian men.

But gradually the brilliancy of these stars paled; the attention of the public decreased more and more, and turned to—the German and the French Theatre, particularly to the former. This was at the efforts made by Imperial Chancellerie and [illegible], as well as by the management, to entice the rich aristocratic [illegible] back again to their once favorite theatre. The receipts became shorter and the losses longer. As Rome says His Majesty the Emperor Alexander who frequently stood at the Italian opera lately was reminded by what he himself saw that [illegible] could not be prevented," and taking a quick and decided resolution, he relieved the Imperial privy purse of an immense and [illegible] fruitless expenditure.

A French paper remarks very justly that the determination adopted by his Majesty, the Emperor Alexander cannot fail to be followed by the most favorable results for Italian opera generally. The gentlemen and ladies connected with it will no longer charge so much for their [illegible] efforts, when they cannot name a request for an [illegible] of price with the threat: "If I do not [illegible] that here, I will go to St. Petersburg, there they will give me even more!" When the system of enormous prices has been abolished we may hope to be something like [illegible], which hitherto was to be expected rather in the second-class companies, than in the performance of so-styled premier sujets. The evening, moreover, of the [illegible] in the first class Italian salaries will most decidedly not be quite without [illegible] effect on the improvement of that received by others.

From the point of view of art, what has happened at St. Petersburg should be joyously welcomed.

*The last representation of Otello brought in 120 roubles.

(From the [illegible].)

An Inconsolation Scene.

WHICH IS EASILY ALTERED FROM MACBETH

SCENE FIRST

A Blasted Dull Season—Jersey Lightning and Stage Thunder.

[Enter three Managers.]

1st Man. How shall we three get over this?
What's the dodge that's sure to win?

2d Man. Some sensation must be'n [illegible]—
Something [illegible] will have [illegible].

3d Man. Let's fill the stage with a scene here
With all the clothes off that we dare.
[Managers vanish.]

SCENE SECOND.

Open Stage—Place in the Kitchen.

[Enter three Managers.]

1st Man. Where hast thou been, brother?

2d Man. Catching Fawns.

3d Man. Brother where thou?

1st Man. The public all had greenbacks in their hands,
And paid, and paid, and paid
Give us [illegible] quoth I
Sometimes, now, for greenbacks, they all paid.
So now a spectacle shall carry the pale,
And the proud [illegible] shall be [illegible] till.

Digitized by Google

Ask as the brokers do in copperstocks
When comes the rise that brings them to the rocks,
I'll sell, I'll sell, I'll sell

2d Man. I'll give thee a scene.
1st Man. Thou art kind.
3d Man. And I another.
1st Man. Good! I myself will get up others
And the very views there shown—
Moons on an [illegible] ice and snow,
Trees and its [illegible] waterfall
Knights [illegible] picture hall
Dogs and [illegible] a [illegible] laugh
With blazing [illegible] bright shall [illegible]
And the public [illegible] look
To see them a [illegible] week.
It is worse [illegible] a tea,
It shall have [illegible] share.
Look what I have!
2d Man. Show me, show me.
1st Man. Here I have a critic's pen,
That so fine a [illegible] he could buy.
2d Man. Dry up, keep thy
Legitimate drama's coming by

[Enter Legitimate Drama and Genteel Comedy.]

L. D. So foul a season I've not known.
G. C. What are these, so [illegible] their attire,
That look not like [illegible] managers,
And yet [illegible] In business good,
Or are the [illegible]?
You seem to understand me,
By each at once [illegible] knowing [illegible] laying
[illegible]
L. D. Speak if you can. What prospects?
1st Man. Alas! for thee, legitimate—quite weakly!
2d Man. Alas! for thee, I get [illegible]—declining
3d Man. Alas! for thee, legitimate—quite played out.
G. C. What! shall the legitimate have cause to fear?
In the name of [illegible],
Why do you stare?
Is it a [illegible]?
Speak and [illegible]—perhaps will strike thee [illegible]
My business is in making [illegible] and causing laughter
1st Man. Bully!
2d Man. Bully for you!
3d Man. Bully!
1st Man. Lighter than legitimate, but weightier
2d Man. Not so [illegible], but [illegible]
3d Man. Thou shalt want houses, [illegible]
1st Man. Legitimate and Comedy step aside—quick, curtain—[illegible].
Comedy. Whither are they gone?
L. D. To some [illegible] in a good hand,
[illegible] spectacle of—well,
A [illegible] piece of [illegible],
A [illegible] show and play not much a dramatic composition—[illegible]
The theatre [illegible] in [illegible]

SCENE THIRD.

A Picture—Fireworks, just as you like)—In the Centre a Boiling Cauldron—Flash of Calcium Lights and "Thunders of Applause."

[Enter three Managers.]

1st Man. Thrice the public failed to come
To [illegible]
2d Man. Thrice the gallery have "given back"
On Yankee girl and Paddy Whack
3d Man. Thrice Home Dyers and French Spy
Have I played to [illegible]
All. Now as [illegible] again,"
Something's [illegible] begin.
1st Man. Round about the stage we go,
In the [illegible] throw
Glass and [illegible]—the [illegible]
[illegible] run.
Paint and gold it every spot,
[illegible] the charmed pot
Double, double, [illegible] double,
[illegible]
2d Man. Become [illegible] snake,
In the Cannon [illegible] and shake
[illegible] become [illegible],
[illegible] shoulders [illegible],
Naked limbs and [illegible] arms,
[illegible] show their charms—
Round the stage with [illegible] tumble
[illegible] ballet [illegible] bubble.
3d Man. Silks and [illegible] laces
From the [illegible], showy laces
Paint and powder, lights and curls,
[illegible] crowds of girls,
Nymphs and [illegible] and legs,
Troops of fools to throw bouquets,
Trash and [illegible] for a plot
Throw in the dramatic pot.
All. Double, double, power double,
[illegible] and [illegible] bubble.
1st Man. Warm [illegible]
Ask the [illegible] to drink
[illegible] and cigars
[illegible] puffs of [illegible] pen
Champagne served [illegible]
Introductions to the belles
A few free tickets [illegible]
Will make the [illegible], and sound
2d Man. By my [illegible]
Something good is this way coming
Open gates,
Whoever waits.

[Enter Legitimate Drama.]

L. D. How now [illegible]
What is't ye do?
All. A spectacle for fame.
L. D. I conjure you by [illegible] years past [illegible]
Before you throw down [illegible]
Answer me straight—[illegible] the consequence.
1st Man. Say if [illegible] know [illegible]
Or [illegible]
L. D. Call up the [illegible]—[illegible]
Show [illegible] and the [illegible] result.
All. Show [illegible] honest hearts,
Speak of [illegible] plots.

(*Scene of [illegible]—[illegible] rises, with a [illegible] in hand.*)

Managers. Hear his complaint, but
[illegible]
[illegible] Beware! Beware!
The drama's [illegible]
The [illegible] drained [illegible] the dregs
The public [illegible] of legs.
Beware [illegible]—dismiss me, I have had enough.
[illegible], French dancing—all that kind of stuff.
L. D. What e'er thou art,
For thy advice so plain,
[illegible]
A bottle of champagne.

[*Exit D. [illegible] and a dozen of crackers.*]

3d Man. [illegible] heads of all free lunches,
[illegible]
Then call for whiskey [illegible]
More potent than the first.

(*Ghost of a [illegible] in a dress [illegible] to her [illegible].*)

Ghost. Legitimate Drama! list to me.
L. D. Had I three ears I'd give them all to thee.
Ghost. Then [illegible] and mind your [illegible]
Nor heed the [illegible] of halfclad [illegible]
[illegible] in that [illegible]
The public taste will still uphold the drama
Till [illegible] his [illegible]—
Till honest men fill Gotham's City Hall—
Till [illegible] Chicago [illegible]—
Till Cincinnati [illegible]—
When San Francisco [illegible] "down east" for sport,
And Portland's [illegible]—
When [illegible] not [illegible] with [illegible] fork—
When [illegible] Trade shall rather think than talk—
When all these things so strange shall come about
Then may [illegible], perhaps, die out.
Drama. That will never be!
But more I'll see.
All. Seek to know no more,
[illegible] a heavy bore.
Drama. Yet yes, another [illegible]
I'd know [illegible] of my own decline.
All. [illegible] the stage [illegible]
Show [illegible] the [illegible] welfare

[*A show of [illegible] passes.*]

Drama. There are [illegible] of another [illegible],
And from the French a very free translation—
Another! Concert Hall and Bar displays
The [illegible] spirit of our local plays—
The third [illegible] lamps in rocky dells,
And all the wrongs of Ireland [illegible]—
A fourth appears who holds a glass,
To show me what will come to pass—
Another glass shows many [illegible] follow—
It is another spectacle to [illegible]
And still they come, these dreadful sights,
All bound to run at least a hundred nights.
All. Aye, [illegible], and thus we show our hands
And play whatever public taste demands.
"Everybody [illegible]"—now the prompter call
[illegible] down the curtain—picture—exit all.

(*Managers adjourn to Parker House or [illegible], and Drama and Comedy step across the street to "see a man."*)

Composing for the Voice.

(From "The Voice in Singing," by Emma Seiler.)

[illegible] the only aim as to works as [illegible]. In the compositions of the old masters regard was had only to the sweetness of [illegible], and everything was excluded from them that did not fall [illegible] upon the ear. But in modern music what [illegible] intolerable [illegible] phrases is accepted and we have accustomed ourselves to [illegible] more vigorous and powerful mode of representation, the aim being to excite by sudden contrasts.

In so far as music is to represent the most secret life of the soul, and as in [illegible] everything natural [illegible] and [illegible] contrasted, [illegible], this tendency of art in music has its justification. But here, as in everything [illegible] the principles of beauty are concerned, the [illegible] must not be [illegible]. The old masters composed only in consonances, and [illegible] has shown [illegible] consonances [illegible] independent right [illegible]. Dissonances according to [illegible] are only permissible as transient points for consonants having [illegible] of their own [illegible]. [illegible] the [illegible] dissonances correctly [illegible] by all the [illegible] masters. And greater and nobler effects were [illegible] than are possible to our modern musicians with their accumulation of dissonances and sudden contrasts.

With the two composers in whom [illegible] modern classic epoch reached its zenith begins the gradual decline of the art of singing. Mozart held it necessary to his musical education to study in Italy the vocal compositions of the old masters and to make himself thoroughly acquainted with the qualities of the singing voice. Hence the vocal compositions of Mozart will remain beautiful and to be [illegible] as models for [illegible] for they will unite the sweetest and loveliest melodies with an appreciation of [illegible] [illegible].

The giant genius of Beethoven [illegible] and artistic found the [illegible] developed to perfection by his predecessors, [illegible] overpowering strength [illegible] to [illegible] his [illegible]. His masterworks of composition in the grandeur of their style excel everything that had been produced before him. But he has treated the human voice as [illegible] instrument.

Because all that Beethoven produced was grand and beautiful, he has been blindly imitated, and it has been wholly forgotten that music has [illegible] drawn its best nourishment from song, and only by means of song has it risen to so high [illegible] only that instruments can never reach what is possible to a thoroughly cultivated human voice.

A musician [illegible] to the piano, never [illegible] writing a concert piece for the violin, because he knows that he is not sufficiently acquainted with the peculiarities of that instrument; but every musician imagines himself able to compose for the human voice, although its peculiar qualities are far more numerous and far more difficult to be rightly dealt with.

The strictly classical school are at the present time adverse to Italian music as bad. The [illegible] is, that the music is never adapted to the words, but often expresses something wholly different and sometimes directly opposite to their meaning; and thus it may [illegible] to an [illegible] poetic sentiment, but alone [illegible] with [illegible] only and sections. In regard to modern [illegible] this judgment may be just. These superficial compositions are a product of Italian [illegible] and have [illegible] for themselves a certain popularity [illegible] be their pleasant and easy melodies. Even the old Italian music seems at first sight to pay little or no regard to the sense of the words, especially when the [illegible], according to the classic German method, is [illegible]. Upon closer study, however, we soon perceive that although the [illegible] is treated as the chief thing the meaning of the words is certainly given when the music is rightly performed. Were it not so, our music could hardly ever have been able

gitized by Google

to form and develop itself upon and through those old vocal compositions.

As the pictures of Titian, Rubens, and other great painters of that time who were masters of form as well as of color, will always be considered as works of art and models, so the compositions of the old Italian singing masters and of those who were from their schools are to be held up as examples for vocal composition. In these works, as in all the works of art of that time, form takes precedence of the spirit, that is, the words and their poetic significance are treated as secondary matters. By all the peculiar properties of the human voice that [illegible] into consideration, everything in variance with these is avoided, and every interval, every vowel, is so [illegible] that the [illegible] the greatest perfection. These unornamented compositions can be sung more easily and with less effort than a simple aria of a Rossini or Verdi.

The first time and the earnest feeling with which in these old vocal compositions [illegible] was observed, those that they are the marks of elegance of the golden age of the art of singing, of artists who with an exact knowledge of the beauties and capabilities of the voice [illegible] in those days were compelled to possess, the short, thorough culture in the theory of music. When we now sing the wonderful and exquisite compositions of Schubert, Schumann, Mendelssohn, &c., we must feel the impossibility of giving one or another tone so beautifully as it should be given according to the quality of the voice, and as we are able to give it by itself. It is hard for us to strike this or that tone with perfect purity, or with the requisite force, &c. These songs are not adapted to the voice as the old Italian arias were, but composed without accurate knowledge of the voice, and therefore cannot develop the voice in this [illegible] perfection. Mendelssohn often lays the strongest expression in his soprano songs upon the *f sharp*: the transition-tone from the falsetto register to the head voice. For the expression of the highest passion, which requires strength, the head voice is not adapted, as lower and more passionate tones. Accordingly it is nearly as difficult to sound this tone with the falsetto register in which it is not natural and is therefore hard to be sung and also becomes sharp and offensive. Schubert again in his songs composes [illegible], as pleases the words that the favorable vowels seldom come upon the right tones. Schumann also very often sets the syllable [illegible] upon the [illegible] tones of the register and can hardly be struck with purity. Thus there are very many hindrances to a fine development of the voice, even in the most beautiful compositions of our [illegible] and [illegible], which many of our composers are more or less chargeable with putting in the way.

It is evident from what has been said that it is by no means a matter of indifference how the words of a song are translated into another language. Composers usually sing [illegible], leave by translation [illegible]. It is generally left entirely to chance whether the appropriate vowels fall upon the right tones. A teacher must take great care, especially in beginning instruction to give his pupils compositions adapted to singing. All the exercises and solfeggi should be expressly arranged for that purpose, and it is of importance that the pupil should be gradually, according [illegible] to encounter, in order that the vocal technique may be fully illustrated. Along with these exercises and solfeggio, arias should be practised, particularly in the beginning. Arias are preferable to songs because they usually require more flexibility of voice, and therefore excite the technique. In arias the music is more prominent than in ballads and the coloratures more marked and consequently more easily apprehended. The passages [illegible] more often repeated, and must of course be sung differently and thus the pupil is brought acquainted at once with the different external [illegible] of a fine execution.

Music Abroad

Berlin.

THE CÆCILIA (Radecke conductor) at its second concert, brought out Schumann's *Faust* music (scenes of second part) and the Ninth Symphony of Beethoven. Too much for one evening thinks the correspondent of the *Neue Zeitschrift*, while he praises the earnest intention and the execution. The soli in both works were sung by Frl. Haupt, Frl. Lorch, and Herren Geyer, Julius Hermes and Huber. Frl. Lehmann (?) distinguished herself in the soprano solo of the Ninth Symphony.

The sixth PHILHARMONIC CONCERT—Scholz conductor—(we translate from the same correspondent), Herr Alexis Hollaender) began with a "Trauermarsch" posthumous by Mendelssohn, a composition which answered well enough suited for a funeral, but too poor in invention, and monotonous for a concert, or for a strictly modern appreciation. Herr Stockhausen sang a scene in the character of Lysiart from *Euryanthe*, and two songs by Schubert: "*Greisengesang*" (song of the greybeard) and "*Die Sterne*" (the Stars). He was in better condition than on his former visit, and in all the softer passages gave great pleasure by the noble and refined quality of his voice. The Weber opera scene hardly bears transportation from the stage to the concert room. For the strong passages both in the highest and the lowest tones, Stockhausen's organ is not particularly well adapted. In the Schubert songs, the [illegible], one could enjoy the singer's art completely, for he expressed the feeling of the song most perfectly. There was only one thing to disturb the soul and taste of having these Schubert songs accompanied by an orchestra; a small one to be sure, but even this was means enough to make disturbance. In very few cases where the piano accompaniment is in a [illegible] of a color, so where certain instruments suggest themselves for characteristic forms of accompaniment, or finally where the manner and form of the composition are thematic. Orchestrate "Gretchen at the Spinning Wheel," "At the Grave of Anselmo," if you please—but each willing is not a place for the little song to which a piano accompaniment alone properly belongs. These strains rendered back upon the horn on the first quavers of each measure in the song "*Erlkönig*" were positively unaesthetic.—In Herr Jean de Graan, a young pupil of Joachim, who played Mendelssohn's violin Concerto and Beethoven's Romanza in F, we recognized a talent worthy of attention. An Overture by Vierling to Kleist's "*Hermannsschlacht*" was played under the composer's direction and made the impression of an earnest work, only somewhat too much set on characteristic expression, which prevents the free flow of invention until toward the close. The instrumentation is interesting in passages, but suffers on the whole by excessive [illegible] of the brass. The concert closed with Gade's always so pleasing and valuable "*Nachklänge von Ossian*."

The second soirée of the DOM-CHOR offered a six-part chorus, "*Dixit Joseph*" by Orlando Lasso, a [illegible] chorus "*Gut Nacht*" by Calvisius, a double chorus, "*Misericordias Domini*," by Durante; J. S. Bach's five part Motet "*Jesu meine Freude*"; a Motet by Haydn "*De [illegible]*"; a chorus by Hauptmann, "*Gott [illegible]*" and the second Psalm of Mendelssohn. The new things were the two chorales by Calvisius and Hauptmann. The most important gift of the evening was the Bach Motet: so [illegible] is worship, is withdrawal into one self, a feeling, compared with which all the before named choruses sink to the level of respectable [illegible]. And the Dom-chor understands how to sing this Motet with all fervour and power, in the true spirit of the work. Frl. Ziebelius sang the "*Jerusalem*" Aria from *St. Paul* and an air from the *Creation*.

KOTZOLT'S SINGING SOCIETY has given their second soirée. They sang a Madrigal by Josef Schütz (1612), a [illegible] choral song by Eccard (1600), a Madrigal by the Hungarian Prince Wittich (1337) harmonized by Stade, a chorus song, "The Old Man" by Haydn, a frequent song by Reinthaler besides songs by Schumann, Mendelssohn and Hauser—all *a capella* with the greatest purity and beauty of light and shade, in tonal and fine acting. The concert was assisted by the comic opera singer Herr Fricke,—a very good [illegible] ballad—who sang two of Loewe's Ballads and the "*Lindenbaum*" by Schubert, and by Herr Schwantzer who played Handel's Variations in F.

Our Quartet Club, Herren Bachhaus, Espenhahn, Rich and Dr. Bruns opened their second cycle of concerts for this year with three Quartets: Haydn in G major, Mozart in B flat and Beethoven in A, op. 18. These artists think not only of a true and smooth [illegible] of ensemble and of charming effects, but rather make it their chief aim to present the musical sense of the works simply and plainly. And this aim they fulfil in good sterling fashion, both in conception and in execution, the purity of the modulation being particularly fine.

Fräulein von Facius gave a concert for the sufferers in East Prussia, in which she sang songs by Schubert (from the *Winterreise*), Beethoven (two of the Irish songs with trio accompaniment), Rubinstein, Lassen and Gräfer (?). This lady had already shown her artistic tendency by singing the entire cycle of Schubert's Müller songs. Kapellmeister Reinecke played the B flat Trio of Beethoven, with Herren Grünwald and Dr. Bruns, besides his own Variations on a theme by Bach and smaller pieces by Hiller, Mendelssohn and Chopin.

Here is a list of concerts in Berlin during the last half of February:

Feb. 14th, Second Quartet evening of De Ahna.—A minor Quartet of Schumann, &c.—16th, Church Concert of the Italian [illegible] Academie, conducted by Julius Fuchs, with the [illegible]-Orchestra: Vernes's [illegible] and Organ Passacaglia by Bach; [illegible] with organ, Meyerbeer [illegible] from Handel's "Ste Cecilia," Nicolai's religious Overture, &c.—17th Fourth Quartet Soirée of Hellmich.—18th Second Concert of Stern's Society, with the [illegible] Motets from Leipzig; selections from Gluck, Handel, Bach, Durante (*Magnificat*), &c.—19th, Third Soirée of the Dom-chor; vocal pieces by Reinthaler, Lasso, Calvisius, Bach, Haydn, &c.—20th, Hollaender's Society (for the East Prussians), with Frl. von Facius and Alexis Hollaender: "Elegischer Gesang," by Beethoven; female choruses by Brahms and Bargiel; chorus ballads by Hollaender; Schumann's Quartet, &c.—22nd, Concert of the Bach Society (for East Prussia): two Cantatas by Bach, Mass by Palestrina and *Ave Maria* by Rust.—23rd, Second Concert of Bülow's Society, with Frau Harriers-Wippern, Taubert and the Symphony Orchestra: *Te Deum* by Graun; *Ave Maria*, by Hollaender; 98th Psalm by Dietrich; Aria with chorus by F. Volger, &c.—24th, Stieber's Eighth Monday Concert, Schubert's Octet; Spohr's Septet; Aria by Gluck; Songs by Schumann, &c.—Same Evening Hellmich's 4th Quartet Evening: Quartet by Lorleberg (MS.)—25th, Concert of the Gustavus Adolphus Society under Al. Dorn, with the singers Gödde, Lorch, Decker, Stockhausen, &c.: Violin Sonata and *Ave Pastorum* by Dorn; choruses and songs by Schumann, Schubert, &c.—27th, Fourth Beethoven Evening of the Trio [illegible].—28th, Quartet Soirée of Auer, with the brothers Müller.—29th, Eighth Philharmonic concert of R. Scholz, with Auer: Schumann's B-flat Symphony, Bass aria from Schubert's *Rosamund*, &c.—March 1: Concert of Brahms and Stockhausen: Variations by Brahms; unprinted Symphonic Etudes by Schumann; six songs from Eichendorff's cycles, &c.

London.

SIR JULIUS BENEDICT has been restored to the fortnight. Herr Joachim's return to the Monday Popular Concerts having been recorded in the [illegible], it remains only to add that, after a professional visit to the north, where according to invariable custom he took good music with him, he made his second appearance at the concert by performance of Saturday, playing first violin in the Romance of Mozart's string quintets (Romance in B minor) and in the ever popular septet, for string and wind instruments, of Beethoven. The pianist at this concert was Herr Ernst Pauer, who afforded another striking proof of his versatility by an [illegible] performance of Mendelssohn's solo sonata in E major—an early work, full of beauties and extremely difficult to execute, but happily not so was it very recently believed the only sonata for pianoforte which the illustrious [illegible] has

…eft. The singer was Mlle. Anglès, who, among other pieces, gave Mr. Arthur Sullivan's "Will he come," one of the most unaffected and charming songs of the day.

On Tuesday night week "the veterans," Mr. Reichardt, held his annual "English concert," which attracted a numerous audience, and on Wednesday the seventh of Mr. John Boosey's well-managed and therefore deservedly popular "London Ballad Concerts" drew an enormous crowd.

On Thursday Mr. Henry Leslie gave another very interesting concert—the third of his present series. Among the striking features were a "Magnificat" from Mozart's *Vesperae de Dominica*; the glorious "Sanctus" from Johann Sebastian Bach's elaborate … [illegible] … of Beethoven and also the first movement of Haydn's Mass … [illegible] … Many connoisseurs would have preferred the whole of Bach's mass, or the whole of Beethoven's, to a series of fragments; but this it may be presumed was impracticable. Though the specimens thus offered of the sacred music of three men of genius … [illegible] … The masses of Bach's "Sanctus" … [illegible] … Mr. Leslie and the chorus and orchestra under his direction … [illegible] … Mr. Gounod's *Messe Solennelle* … [illegible] … the merits of the performance, which were above the ordinary. Of a different character was the selection of "Gloria" from Beethoven's Mass … [illegible] … There was some excellent solo singing, as Mme. … [illegible] … Mme. Patey's delivery of Pergolesi's air "O God, I love thee" … [illegible] … from Mr. Costa's *Eli* … [illegible] … in the new Hungarian lady in the soprano music of *St. Paul* at the last concert of the Sacred Harmonic Society … [illegible] … Mr. Nelson Varley … [illegible] … Mozart … [illegible] … considerable vigor. The concert, which was limited to sacred music, ended nobly with Handel's Hallelujah. At the fourth concert Madame Arabella Goddard … [illegible] … Herr Joachim, and as the 13th we are promised the magnificent Reformation Symphony of Mendelssohn.

On Friday week Professor Sterndale Bennett's church cantata, *The Woman of Samaria*, one of the prominent features at the Birmingham music meeting of 1867, was introduced for the first time to a London audience under the able direction of Mr. W. G. Cusins, who also conducted it at the great Holland Festival. … [illegible] … by the audience in St. James's Hall … [illegible] … ever assembled in a London concert-room. *The Woman of Samaria* is not merely worthy its composer, but is the work of the day. *The May Queen* of the same composer … [illegible] … we have nothing new to say. In strict justice, however, it must be recorded that the execution of *The May Queen* was not nearly so good as that of *The Woman of Samaria*. Both are announced for repetition on Friday next.

A concert was given in St. James's Hall on Saturday night, on behalf of the sufferers from the famine in Eastern Prussia. All the artists who cooperated … [illegible] … were Germans, and among them was Herr Joachim, who played one of J. S. Bach's … [illegible] … from Beethoven's … [illegible] … Miss Agnes Zimmermann. Bach's concerto for two … [illegible] … of the Crystal Palace … [illegible] … M. Benedict was conductor. The concert was … [illegible] … handed over to the fund.

At the last Monday Popular Concert Herr Joachim led Mendelssohn's quartet in E minor (Op. 44, No. 2), besides playing with Mme. Schumann Beethoven's sonata in C minor, the last of the three, Op. 30, dedicated to the Russian Emperor, Alexander, and, with Mme. Schumann and Signor Piatti, Schumann's trio in D minor—one of the works in which the peculiar tendencies of that much disputed master are most vividly and characteristically exhibited. Mme. Schumann also played two pieces by Scarlatti and a Gavotte (in D minor) by Bach, the last of which was encored.

The grandest performance of the evening, however, was that of Mendelssohn's noble quartet (MM. Joachim, L. Ries, H. Blagrove, and Piatti), the *adagio* being tumultuously encored, and played (if possible) better the second time than the first. The singer was Mr. Vernon Rigby, who sang … [illegible] … one of the most refined and beautiful compositions of Mr. Benedict.—*Mus. World*, *Feb. 20.*

ANOTHER SCHUBERT SYMPHONY. The *Athenaeum* of March … says:

Last Saturday's Crystal Palace Concert was a memorable one. The production of Schubert's "Tragic" Symphony … [illegible] … Mr. Grove, who, having heard of the existence of a mass of manuscripts from the hand of the author of the "Erlkönig," lying unseen in the coffers of Dr. Schneider of Vienna … [illegible] … the Viennese should … [illegible] … strangers to the Austrian capital and returned … [illegible] … Every courtesy and kindness was shown … [illegible] …

The Symphony thus disinterred by British zeal … was surely well worth the effort. There can be little or no doubt that it is the most important new … [illegible] … Symphonies since Mendelssohn's Scotch Symphony was produced. In the first place it is full of fresh, … [illegible] … fancies,—has certain touches of genius. The treatment is throughout of the happiest … [illegible] … the lovely andante being … [illegible] … The orchestral treatment of the themes is excellent, gracious and original. There is abundant … [illegible] … movements. The *andante* is the one least to our taste, its theme being somewhat rough. The *finale* … [illegible] … of the four movements of the Symphony … [illegible] … the last subject of the *finale* … [illegible] … Why should it have been called a "Tragic Symphony"? … [illegible] … There is nothing of … *Medea*, nothing of Dante, nothing of *Werner*,—as we were reminded on hearing it, of Beethoven's immortal Overture. … [illegible] … "Tann häuser" Overture. … [illegible] … two … Herr Wagner has found or conceived … of the Spinning Chorus in "The Flying Dutchman" being the other. To our poor judgment, this overture is a wretched piece of patchwork, though, as we have been triumphantly assured, the fall … [illegible] … the last … [illegible] … having been anticipated by Cherubini in his perfect Overture to *Lodoiska*.

MADRID.—From a statement published by the Journal of the performances at the two Theatres Real … [illegible] … operas … [illegible] … were played. Meyerbeer's *Africaine* … [illegible] … The favorite were *Traviata*, *Roberto*, *Faust* … [illegible] … Richard Wagner and *Fra Diavolo*, … [illegible] … The composer whose works were represented most frequently … Meyerbeer … [illegible] … Mozart … [illegible] … Gluck's *Armide* will … [illegible] … Herr Richard Wagner has been again staying here a short time.

MILAN.—The Quartet Association under Bazzini's … [illegible] … given two concerts, the second of which was even more successful than the first. The programme of the first included: Quartet, Boccherini; Quintet with Clarinet, Weber; Serenata for the Violin, Haydn (admirably played by Bazzini) and Quartet in C, op. 59, Beethoven. The programme of the second comprised: Trio, Rubinstein; "Abendlied," Schumann; and Quartet, Schubert.—*Don Carlos* is in rehearsal at the Scala, Signor Mario … being engaged to play the Principe … [illegible] … opera. *Il Duello*, by Farvese, has been produced at the Teatro Re but with only moderate success.—At the Teatro Carcano, *Don Juan* will be followed by *Il Trovatore*.

Dwight's Journal of Music.

BOSTON, MARCH 27, 1869.

Music in Boston.

We must first go back to the NINTH SYMPHONY CONCERT given by the Harvard Musical Association, in compliment to their esteemed Conductor, CARL ZERRAHN. A well-compliment it was in every way, the Music Hall being nearly as well filled, and with audience by the same truly appreciative and … that has … listened to all the Symphony Concerts this season; the orchestra, too, being in full force and entering … to do their best, and the programme made up of such sterling matter as the following:

Trumpet Overture, in C, op. 101 …	Mendelssohn.
Unfinished Symphony (in B minor)	Schubert.
… Concerto, in …	Beethoven.
… Symphony, in C minor	Beethoven.

Mr. Zerrahn was very warmly welcomed as he came to the Conductor's stand, and all felt that it would not be his fault if the posthumous Overture did not sound well. We think it proved more enjoyable to many than they had quite dared to anticipate. We could perceive no reason why it should be called a "Trumpet Overture;" the trumpets have no particularly prominent part to play in it, except that they blow a good blast at the opening. Possibly the trumpet-like character of a little phrase given to the instruments and frequently recurring may … have suggested the idea to some publisher but we suspect the title never came from Mendelssohn himself. It is a singular Overture for him, in parts quite characteristic of him, in other parts not so at all. Perhaps it was the consciousness of a certain want of unity of character that made him unwilling to send it out to the world during his lifetime. In listening to the opening portion one would be little apt to think of Mendelssohn. Its style is formal, conventional, and so very unlike Handel; the ideas commonplace but strong and wholesome, so that you are borne along with life and vigor. In the middle portion, on the other hand, it falls into the well known Mendelssohn romantic vein of the *Hebrides* Overture, the Scotch Symphony, the *Melusine*, &c. It ends in the style of the beginning but worked up to a … climax. It was well played, and is a valuable addition to our stock of concert Overtures, although much inferior in originality and charm to our author's more familiar overtures, which we feel to be about his very best works.

We were thankful for the chance to hear the Schubert fragments by the larger orchestra. Finely they are … interest, and doubtless there were many in ecstasy with the two movements, ready to declare they never heard so wonderful a Symphony. The charm, we fancy, was not so much symphonic, as

in the [illegible] sentimental and dramatic. Sudden [illegible] have hardly listened any much of it; the Andante especially sounds much as the voice of very large modern operatic music on the stage. There are beautiful themes, as we have said before; there are lovely passages, and passages also for the [illegible] great [illegible] to [illegible] the orchestral forces from their lowest depths, as if about to grow and swell into a sublime symphonic whole like the great one in C. But such passages were momentary.

Mr. Perabo's appearance was a graceful [illegible] offering, and most welcome. The "Emperor Concerto," as the English musicians call it, with Perabo to play it, was certainly not the least attractive or stirring feature of the concert. He played it admirably, better even than before, entirely from memory, and the effect was inspiring. He played con amore. Of the Fifth Symphony, which is at least one of the three or four that rank [illegible] as a classic to be considered the most perfect among great Symphonies, there were no need of saying more than that it was played with uncommon spirit, making the deep impression which it never fails to make here when it is fairly rendered. Such a work can never grow old.

Mr. B. J. Lang had "the pleasure" (was contentedly [illegible]) of introducing to the musical public of Boston the Eighth Book of Songs without Words (first brought to light so recently) by his favorite composer. He must have had this pleasure in a high degree, introducing them to an audience so select, so large and so much gratified as that assembled in Chickering Hall on the afternoon of March 18. He played the six little pieces, not in the order in which they appear in print, but with due regard to succession of keys and contrast, as in the programme which here follows:

Grand Sonata, Op. 31, in D flat maj. [illegible] Beethoven.
Allegro con brio, Adagio con [illegible] Allegro.
Eighth Book of Songs without Words. Mendelssohn.
In the following order:
No. 4. In D [illegible]
[illegible] London, [illegible] 1845.
No. 6. In C [illegible] London, July 5th, 1842.
From a manuscript in the possession of [illegible]
No. 3. In [illegible] Leipzig, Dec. 12th, 1845.
No. 2. In [illegible]
From a manuscript in the [illegible]
No. 4. In [illegible]
[illegible] 1842.
No. 3. In C [illegible] 1845.
Sonata, op. 58, in D [illegible] Mendelssohn.
Allegro assai vivace. [illegible] Allegro.
[illegible] Allegro [illegible]

After hearing the new Lieder played twice through by Mr. Lang, and very beautiful and clear [illegible] coming late the [illegible] reading them [illegible] and ever since they have been republished here, we cannot feel that they are equal to the best among those we knew before; and yet they have the real Mendelssohn flavor, there is no mistaking them as his. They are reproductions of several of the old types, so characteristic of him and which some of course cannot appear as original again when they first took form [illegible]. They are less ambitious efforts than many of them, though none the [illegible] genuine and graceful; some little ones [illegible] certainly, and full of feeling. They are at least much better than those of the 7th set, [illegible] And we confess that they all grow upon us.

[illegible] the two brightest took most readily with an audience. The one in A (No. 6) is just such a blithe, exhilarating little "Spring Song" as Fairy several times produced [illegible] and dewy freshness, the harmony crystal clear. The other No. 5, a whirling Tarantella movement, is also very charming. Most beautiful in point of melody and depth of feeling is the Andante cantabile in C minor (No. 4), though it is but another variation of one of Mendelssohn's well known moods. Here also is new [illegible] But it is singularly beautiful, this sweet sad, pleading melody, clothed in loose flowing arpeggio [illegible] accompaniment, but a single voice. More spirited, and more fiery with [illegible] accompaniment, is the other Andante, in E minor [illegible] interesting. Here the spirits in the little [illegible] syncopated phrases of the middle voices, as it were [illegible] voices while the bass [illegible] in full chords.—The Adagio in D in four-part writing is full of sweet, deep, calm religious feeling,—a piece one needs to have fall in love with.—The Andante, No. 3, in C is a regular four-part song, like some in the earlier sets, graceful, smooth, yet familiar.

If asked which are the best of the six songs, we should find it hard to choose between these: the Adagio in D, the Andante in C minor or the "Spring Song." But our musical friends are already [illegible] and choosing for themselves, for with characteristic promptness our publishers, Messrs. Ditson & Co., have already issued a neat reprint of the Eighth Book.

We did not think Mr. Lang quite so happy in his interpretation of the Beethoven Sonata as he is with Mendelssohn; but the Sonata Duo, with Wulf Fries, went splendidly and was worth the whole.

A beautiful, sincere occasion was the little concert complimentary to Mr. Wulf Fries, so quietly organized among his friends and pupils given at Chickering's on Thursday afternoon March 19. The room was filled with the best company, and fragrant with fresh flowers, for the whole stage was embowered with plants, exquisitely arranged by fair hands. The musical selection was equally choice and of [illegible] the effect could not but be [illegible]

1. Sonata, in A major, op. 69, for Pianoforte and Violoncello. Beethoven.
Messrs. PERABO and FRIES.
2. Song, with Violoncello obligato. Esser.
"[illegible]"
Mr. KREISSMANN.
3. Adagio, for Violoncello. Mozart.
Mr. WULF FRIES.
4. Song, "Wenn die [illegible]" R. Franz.
Mr. KREISSMANN.
5. Quintet, in B flat major, op. 87. Mendelssohn.
MENDELSSOHN QUINTETTE CLUB.

That Sonata, one of the happiest of Beethoven's inspirations, so original, spontaneous, perfect in every movement, while singularly lacking a slow movement in such was advisably [illegible] by both artists and gave great delight. The tones of Mr. Fries's 'cello never sounded more sweet and rich and nervous, and they had fine chance (which they improved) to tell their feeling in the almost vocal melody of that lovely Adagio by Mozart. Mr. Kreissmann sang most beautifully. And the strong Mendelssohn Quintet so brainy and so rising in the first and last Allegros, was played with a will by the Quintette Club in honor of their tried old comrade, who has been of them from the first.

Our neighbors in Brookline have a Choral Club, who meet [illegible] at one another's houses for the practice of good music under the good direction of Mr. Kreissmann, on whose resilience among them they may be congratulated. Read the choice programme of one of their little social concerts:

[illegible] Pergolese.
Quartet from Fidelio. Beethoven.
[illegible] Mozart.
[illegible] Jomelli.
[illegible] [illegible]
Magnificat. Durante.

Excellent promise this. Quality before quantity the old is the motto for all Art unions. The Club is small, but if it will keep on in this way it may prove the germ of a true Sing-Akademie.

The "Grand Combination Concert," of Mme. Gazzaniga, Leonilde de [illegible], &c., in the Music Hall, March 21, had its points of interest, chief of which was the remarkably fine violin playing of Herr Leitermann. His selections were of the virtuoso order (a part of a Paganini Concerto, and [illegible] strung together and embellished by Vieuxtemps). His tone is slender but sweet, pure, searching; his execution marvellously perfect, and the whole performance at once handy [illegible] and full of feeling and character. Mme. Gazzaniga still sings like a woman of soul and an artist, though her voice has lost much of its freshness. Sig. Abbrugiati proved himself an uncommonly good baritone singer, and Mr. Samuel P. Warren (late Paine, a pupil of Haupt) an excellent organist, though he had small chance in such a concert. But Mme. Masano was more extravagant than ever, never more at home apparently than in the "Grande Duchesse."

Coming Concerts. Doubtless the most tempting to a large circle of classic musical spirits are

Mr. Otto Dresel's Piano-forte "Readings," as he calls them, only way of intimating (we suppose) the informal unpretending nature of the entertainment, the programmes shaping themselves to mood and circumstance, leaving the artist free from all the fetters and the fuss of pledges. And this is an artist who we heartily trusted with that freedom! Indeed in this way we are young [illegible] get the best of one of the truest interpreters of tone [illegible] only. We need only say that the "Readings" begin next Thursday afternoon, at Chickering's, and will be continued on the four following Thursdays of April.

Next Tuesday evening brings the fourth and last chamber concert of the Mendelssohn Quintette Club. The great Quartet in E flat, of the Harmonic[illegible] set, by Beethoven will be the main feature; and Mr. Perabo will play, besides a solo, a Sonata Duo of Beethoven with Wulf Fries.

A Symphony Concert for the Orphans, will be given by the Harvard Musical Association on Monday Afternoon April 20th,—instead of [illegible], and in aid of the Ladies' Fair for the same benevolent object. Among the attractions of the programme will be Beethoven's Seventh Symphony and the E minor Concerto of Chopin, which Mr. Hugo Leonhard (to the joy of all who heard it before) has kindly consented to play again. Tickets, with reserved seats, at $1.00, are now ready at the Music Hall.

Mr. Peck, of the Music Hall, for his annual benefit has secured the services of Mme. Parepa Rosa and Carl Rosa, and of Miss Adelaide Phillipps, who will help make up an attractive first part before the "Son and Stranger," Mendelssohn's little opera the entire music of which will be given for the first time here with orchestra and good solo artists, Mr. Lang conducting.

Mr. Grover [illegible] tomorrow evening. "[illegible] the [illegible] the 'marvel'" by means of a Grand Italian Opera Troupe, beginning with Mme. La Grange, Brignoli, Mlle. [illegible] (happy [illegible]) &c., [illegible] with [illegible] the others. He is also grown so classical as to announce an Italian "Symphony"—not by Mendelssohn, but by—Bergmann! Perhaps a mere Symphony.

An Evening for the Orphans. Here is the programme of the very successful entertainment given last Monday evening at the Chapel of the [illegible] Church. Mrs. [illegible] Ware Howe was the reader (from her own recent poems and some of others) and Ernst Perabo the pianist:

Reading. Talk to Owls.
Piano. Sonata in A Minor, Op. 143. Schubert.
Reading. [illegible]
Piano. a. [illegible]
b. [illegible] Op. 7. Brahms.
c. Prelude in A [illegible]
Reading. Poetic—"To [illegible]"
Piano. 3 Piano Variations [illegible] Beethoven.

Musical Correspondence.

Brooklyn Philharmonic. We cheerfully give place to the following [illegible]:

"Your Correspondent from Brooklyn has overestimated the number of our Orchestra, saying that the programme was done as well as could be with forty-five in the orchestra. We have had sixty in the orchestra for several seasons. This season the funds are lower than usual [illegible] in these parts being low all around, and our expenses have been reduced to as low a figure as possible, and the band number as follows: [illegible] Violins, [illegible] Violas, [illegible] Celli, [illegible] Contra Basso, 2 Flutes, 2 Clarinets, 2 Oboes, [illegible] Fagotts, 4 Corni, [illegible] Trumpets, 3 Trombones, 1 Tuba, 1 Tympani, 1 Cymbals, Triangles, etc. Total 56.

The bills are for never less than fifty-five members. When the subscription warrants the orchestra will be increased to eighty, which number in our acoustically perfect 'Academy' will leave nothing to desire. The last concert was a great success musically and financially, owing to a great measure to the services of Miss Phillipps. [illegible] a [illegible] programme of the 5th concert which [illegible] better than well. The work of keeping up this excellent society and education of good musical taste in our midst, devolves upon a few enthusiasts in good [illegible] [illegible] [illegible] and if the latter be not evenly [illegible] the Society will continue to flourish; but we don't want your readers to suppose that we were obliged to fall from sixty in the orchestra to forty-five, and I beg you will print this hasty note from your old friend

George Wm. Warren,
Chairman Music Committee.

New York, March 18. On Saturday we listened to the 4th of Mason and Thomas's Musical Soirées (at Irving Hall). The programme was an interesting one:

Quartet in minor, op. 77	Raff.
F [illegible] [illegible], op. 44	Schumann.
Quintet in op. 59, No. [illegible]	Beethoven.

The Raff Quartet is excellent, well worked up and lasting [illegible] fine ideas. It is a work of great talent. The Adagio [illegible] is charming. Its theme a genuine song [illegible] and the subtle harmonic [illegible] is masterly in their surprises. The second movement [illegible] [illegible] with a most [illegible] up to [illegible], [illegible] at D major and afterwards in B flat major.—Altogether the Quartet made a most favorable impression.

The feature of the Soirée was, [illegible], the Quintet. Strong, vigorous and full of health, it is a worthy example of Schumann's broad and noble genius. To speak of the movements separately would require too much space; suffice it to say, that the second "In modo d'una marcia" is the most [illegible] ing.

The final Quartet, an old favorite, belongs to the genuine, fresh early Beethoven period, and there is in it but [illegible] of the breadth and grandeur peculiar to the later works of the author.

It appears that Signor Brignoli has written a "romantic Symphony," [illegible] "A Pallid Dream," and that it is soon to be performed at the Academy of Music under the composer's personal direction. Ye Gods! [illegible] a [illegible]!

[illegible] in the N. Y. Weekly Review has been [illegible] [illegible] at Mendelssohn, à propos of the Italian Symphony performed at the last Philharmonic concert, and calls him a "petite maître de musique," &c. Alas, poor Mendelssohn, [illegible] he is not able to sink under the weight of this crushing [illegible].

March 20. This has been [illegible] a musical week. On Wednesday evening, Ole Bull's first concert; Thursday evening, the "Elijah"; Friday evening and Saturday morning, an Ole Bull concert and matinée; and on Saturday evening, Mr. Theo. Thomas's fifth Symphony Soirée.

A decade has passed since the Norwegian violinist has played in this city. The enthusiastic greeting which he received on Wednesday from a very large audience—some 2500 or 3000 people—must have convinced him that our musical public has held him in pleasant and appreciative remembrance. Who does not remember what Longfellow says of him in the "Wayside Inn."

> "Excel the most musicians excel
> And ever and anon he bent
> His head upon his instrument,
> And seemed to listen, till he caught
> Confessions of its secret thought."

[illegible] his playing, one must say, that [illegible] of tone and rapidity of execution are the leading characteristics. He was warmly applauded and [illegible] encored—one indeed more so [illegible] artist who assisted him—but his selections were hardly calculated to move one favorably. The "Nightingale Fantasia" and the "Mother's Prayer" (both by himself) are [illegible] [illegible], and in themselves uninteresting, being only relieved from mediocrity by the wonderful sentiment and expression which the artist throws into them. His [illegible] was an exceedingly unique and very beautiful arrangement for violin alone (his concert pieces are [illegible] unaccompanied) of "Lo [illegible]." The first [illegible] accurate management of three parts simultaneously was a piece of consummate skill.

In lieu of orchestra the accompaniments were supplied by G. W. Morgan (organ), Edward Hoffman (piano) and [illegible] (harp); the effect was not a thoroughly good one. Sigs. Ferranti and Pollack, with Mad. Varian, contributed each two solos. The latter acquitted herself fairly, in spite of her extremely [illegible] as [illegible] in Auber's "Laughing Song." Edward Hoffman displayed much facility of fingers. Ferranti, who has an excellent voice, possessed none of his [illegible] [illegible]. Sig. Pollack seemed for the moment to enjoy his solos, and G. W. Morgan hardly did himself justice.

On Thursday evening "Elijah" was given by the N. Y. Harmonic Society with the following leading soloists: Miss Parepa, Mme. Zimmerman [illegible], Thomas and Mrs. Kempton. As a whole [illegible] and thoroughly [illegible] very performance I have [illegible] heard; the chorus force was very unevenly balanced the sopranos being weak and the tenors [illegible] strong. I am compelled to say that the recitatives, not including those of [illegible] and Miss Parepa, were sung in an utterly hard, wooden manner; the bass [illegible] of Mr. Thomas were often very inaccurate and uneven in tempo.

Everything was painfully mechanical and disconnected, excepting always the efforts of Mme. Parepa and Simpson. Had the tenor made some approach to distinctness in his articulation he would have done admirably. The chorale, "Angel Trio" lost its proper and intended effect because the lowest voiced angel thought proper to [illegible] a perpetual tremolando, which was simply and [illegible] absurd.

As a whole the [illegible] left a most favorable impression, and it is certainly no [illegible] most intelligent audience to offer such an [illegible] and apparently, [illegible] performance.

At the Friday evening concert and at the Saturday matinée [illegible] was attended (despite the inclemency of the weather) by about 1000 people. Ole Bull still strengthened the favorable impression created at his first concert. His double-note playing was something wonderful and delightful, resembling [illegible], in a lesser degree of Joachim.

A tremendous snow-storm prevented my attending the Symphony Soirée on Saturday evening and I am therefore unable to give any account of it. I regret this the more as it was the last of the series and the programme, which included the Eroica Symphony, was a good one. P.

Special Notices.

DESCRIPTIVE LIST OF THE

LATEST MUSIC,

Published by Oliver Ditson & Co.

Vocal, with Piano Accompaniment.

Oh, native [illegible]. Song. *C. L. Ferring.* 50
A very good concert song of medium difficulty.

The [illegible] in beautiful [illegible] (In Klein). *Franz.* 35
We welcome one of these songs as we welcome the sight of a rare precious jewel.

Three [illegible]. Six two [illegible] song. *Mosen.* 30
Sung by the "Shaw [illegible]" troupe.

Where the grass grows green. *Clifton.* 30
A [illegible] pretty and touching song of "old Ireland."

Grant at the head of the nation. *[illegible].* 30
A stirring campaign song.

As Far as the over the hill, or The Whistling Thief. *W. H. Lee.* 30

Not for Joseph. 30
The text being rather less [illegible] [illegible], and [illegible] thorough [illegible] of [illegible] romantic [illegible] in [illegible]. The first [illegible] of the [illegible] songs so [illegible] published.

Old [illegible]. Song and Chorus. *White.* 40
Where [illegible] are things of the past, but this "White" [illegible] an interesting song about [illegible].

Fond [illegible] of the past. Ballad. *Keller.* 40
Sweet and pleasing ballad.

Instrumental.

Friendship Grand March. *C. Harrison.* 40
Very spirited and not difficult.

[illegible] Waltz. *Koelof.* 30

[illegible] Waltz. " 30

[illegible]. *Hildreth.* 35
Easy and useful for beginners.

[illegible] Galop. (White Fawn) *Jonnetts.* 30

He's a [illegible] Waltz. *Lilli.* 30

La Belle [illegible] Lancers Quadrille. *Knight.* 40

Eclipse Galop. *Coote.* 40

Foxtail Galop. *Burchardt.* 30

Champagne Charlie Schottisch. *Wallace.* 30

[illegible] (Jagendlansch). Galop. *Harrmann.* 40

Not for Joe. Polka. *Knight.* 40
A first class list of [illegible] pieces. A little more difficult than the preceding, but still easy.

Books.

Mother's Musical Mentor for the Pianist; A Class Book containing the Principles of Music applied to Pianoforte Playing, adapted for Private Tuition, but more especially arranged for the use of Schools for Young Ladies, Normal Schools and other Seminaries of Learning. By *J. C. Engelbrecht.* 75
The author has a very happy way of making a dry study interesting. The subject is treated in an easy conversational style, and frequent quotations of proverbs, lines of poetry, and also sayings of [illegible], [illegible] the whole with a [illegible] [illegible], and [illegible] easy to retain in memory what is recorded.

Mendelssohn's Songs without Words. Book 6. 50
Recently [illegible], [illegible] in the public [illegible] of these songs, [illegible] [illegible], more than [illegible] other things, [illegible] the [illegible] of the great composer, will be glad to have this new [illegible] of an [illegible] thought.

Prelude [illegible] for Organ. *Mayer.* 75
[illegible] [illegible] [illegible] for the [illegible] [illegible] [illegible] pupils, will have [illegible] [illegible].

Music by Mail.—Music is sent by mail, the expense being about one cent for a [illegible] [illegible] volume. [illegible] [illegible] [illegible], [illegible] [illegible] for an ordinary piece of music. Persons at a distance will find the conveyance a saving of time and expense in obtaining supplies. Books can also be sent at double these rates.

Digitized by Google

Dwight's Journal of Music.

WHOLE NO. 705. BOSTON, SATURDAY, APRIL 11, 1868. VOL. XXVIII NO. 2

Ferdinand Hiller's Tribute to the Memory of Hauptmann.

(We translate from the *Cölnische Zeitung* of Jan. 7 [illegible].)

MORITZ HAUPTMANN, too, has passed away and with him one of those rare representatives of the true dignity of the high Art sphere. In his seventy-sixth year on the 3d of the month, [illegible] expectedly, but gently, he departed.

In devoting a few lines here to the excellent man, I would [illegible] simply in affectionate remembrance. For any close and searching estimate of his achievements I am hardly competent, especially the [illegible] moment. I may be permitted to give only a few biographical data for the information of those within whose horizon the deceased had not stood.

Born in Dresden in the year 1792, he was [illegible] fully destined by his father for his own profession, that of architecture, but the love of music gained the upperhand in him. For a short time he was a pupil of Spohr, who, after an interval which Hauptmann mostly spent in Russia, attracted him to Cassel. There he remained for twenty years a member of the Court Capelle, but he carried so high a name as a composer and a theorist, that in the year 1842 he was called to the place of Cantor at the Thomas Schule in Leipzig. The Conservatorium founded soon afterward by Mendelssohn won him as teacher in the higher departments of musical composition, and found in him one of the main pillars of its fame and influence. In the past year it was vouchsafed to him to enjoy a festival in honor of the five-and-twentieth year of his activity in Leipzig. His health was already failing and he wrote to me on that occasion: "Such jubilees one should anticipate and celebrate them in his younger years; later they are a [illegible] less consumption of the vital energy!" We may hope, in spite of this expression, that the countless signs of sympathy and honor which were offered him on that occasion had more of quickening than of weakening influence upon him.

Since John Sebastian Bach gave an immortal consecration to the office of Cantor in the Thomas Schule, Hauptmann, take him all in all, was certainly the most important of all his successors. During a not very exciting composers, to be sure, and honored men had held that glorious post; but there is hardly to be found among them a person of such comprehensive culture, such ripe intellect, such pure taste, such sharpness and clearness of judgment. Both as a true Hauptmann, as a matter of course, most intimately acquainted with the master-works of our art, he was not less at home in the creations of poetry and of the plastic arts. And such deep studies had he made in the German Philosophy that in his famous work: "*Die Natur der Harmonik und der Metrik*" he could propose the marriage thereof with the laws of musical science. His not numerous, but most charmingly complete instrumental and vocal compositions are known and loved by the whole musical world of Germany.

But now of the personality, the character and nature of the man!

The Thomasplatz (open place before the Thomas School) does not remind one of Athens, and no Corinthian columns adorn the entrance to the old-time dwelling of Sebastian Bach;—but after one had sat in Hauptmann's study chamber, crammed with books and music, and had chatted with him for an hour, he went away with the moral image of an old Greek sage impressed upon his mind. That cheerful serenity, that all-embracing correctness of comprehension, that mild fairness of judgment yet wanting by no means in Attic salt! And what a friendly interest he took in the work of every one who showed himself in earnest—encouraging, instructing, softening, upholding.

Pushing his own doings, without any affectation, into the background, saying about his own productions only what was wrung from him, as it were, demeaning himself with the most modest simplicity, yet he could not avoid being constantly looked up to as a superior. Often silent but never saying what was insignificant, [illegible] yet full of dignity; quiet, yet after [illegible] [illegible] active! Thinking of him, one finds no end of theme for praise.

Many of the best of several generations of German, English, Scandinavian composers name him with pride as their teacher. More many [illegible] must come may not always have been fit subjects for his depth and acuteness. What might not such a man have done as critic! It may be doubted whether any living person gave it an idea of it. For to the knowledge and the [illegible] [illegible] which he was able to express in perfect form, was added a complete impartiality. But he was of too peaceful a disposition, and his views always reached out too much to the universal and the whole. But in his letters to his friends he has strewn treasures of artistic wisdom. We hope these will not all be lost to the large circle that might be mentally enriched by it.

Might I also speak of the noble family life of the excellent man, without stepping too near to the [illegible] circle [illegible] he is affected with? A mistress [illegible] among artists, literary, she was to him not only the most faithful companion, but at the same time the representative of the two arts which he loved most of all.

Those who are left behind to mourn him may regard these poor lines as a simple wreath, which, as from this distance, cannot actually lay upon the coffin of the deceased. For wreaths of fame he never strove—all the more richly will the wreaths of love and reverence adorn his grave.

Franz Schubert's "Tragische Sinfonie."

(From the Crystal Palace Programme.)

Adagio molto. Allegro.
Andante.
Menuetto. Trio.
Allegro.

This is the fourth of the [illegible] symphonies which, in addition to a host of other compositions, Franz Schubert produced during his too short life of thirty-one years. It was composed in April, 1816, when he was 19 years of age, leading a quiet life in Vienna, the most important events of which were such trifles as the return of the Emperor from a tour in Italy, a fête to Salieri, to see a the Court composer, the production of some new work by Beethoven, an unsuccessful contest for the post of music-master to the normal school at Laybach, with a salary of £45, or more momentous than all, the first which he notes in his diary under June 17: "To-day for the first time I composed for money—a Cantata for the birthday of Professor von Drossen. Price 100 florins." Such was the small matter of which at that time made up the outward life of the young composer who was destined to be so great. But, however quiet its outward course, the [illegible] [illegible] of so sensitive and powerful a nature as Schubert's, cast in such [illegible] circumstances, must have been constantly sharpened and agitated. From the smallest song to the largest symphony, no composition of his but bears witness to this fact. What led him to affix (if indeed he himself affixed it) the title of *Tragic Symphony* to this composition is not known. It is a little [illegible] might be incongruous almost everything he wrote—for there are few even of his most cheerful works in which a tone of melancholy does not pervade and underlie them; [illegible] that has led the title there is nothing in the symphony to indicate that it was inspired by any specially tragic house or was the result of any [illegible] [illegible] misfortune. Possibly it is the [illegible] [illegible] of some passing love affair, which, though [illegible] tragical enough at the moment, was soon forgotten (as was Schubert's), and may even have [illegible] [illegible] away as the symphony occupied his brain and his fingers in a more glowing poetry. The [illegible] which he wrote [illegible] to his brother [illegible] which he begs for [illegible] a few [illegible] [illegible] [illegible] and a few apples," and again "I can't [illegible] [illegible] good hopeful, [illegible] poor brother Franz"—[illegible] of [illegible] which would fly before the few [illegible] at chance [illegible] [illegible] [illegible] his way. Having lived on for the term [illegible] at Laybach [illegible] April [illegible] 1816, so that the Symphony may have been composed [illegible] the hopes and fears attending the quest of that post, which, unsuccessful as it was, would have been a loss to Franz Schubert.

But "Tragic" or not the Symphony in C minor is a grand and beautiful work; one which would do credit to any master, in some matured and truly astonishing as the production of a youth not out of his teens. Traces there are throughout of the influence of both Mozart and Beethoven; but such similarities are inevitable in the early works of a youth, and are here amply redeemed by the original attributes and features with which each movement abounds. The sudden transitions and the method of repeating a whole phrase in another key remote to that in which it is first heard, so characteristic of Schubert, are both to be found here; and it is interesting to notice the first token of the sympathy shown for the wind instruments which are so prominent in Schubert's later works, and to which, as in the unfinished Symphony in B minor, the *Rosamunde* music, and the grand Symphony in C he confides the sweetest and most touching secrets of his soul as no one else has done before or after him. The orchestra, too, has that peculiarly sweet and balanced tone which is so obvious in the great works just named, and which is the more wonderful when we consider how rarely he can have heard his music performed. The two most intensely striking movements in the Symphony are the *Andante* and the *finale*. The former is one of the most beautiful and engaging

things in all music: a strain of lovely melody touched and set off by every device of art, and yet true sweet and unaffected to the last. In form it is somewhat unusual, [illegible] independent melodies, which are repeated alternately and separately, without being worked together. The returns from the one melody to the other are truly exquisite. The finale is very busy and brilliant throughout, with beautifully melodious subjects and charming treatment of the wind instruments. The [illegible] and minuet are very less interesting than the other [illegible] the [illegible] of Beethoven."

without in any way derogating his fame. It is astonishing that a work so full of spirit and beauty should have been allowed to remain in oblivion for so many years. The first two movements were tried at a concert in Vienna in 1860, but appear to have met with no success, and the score reposed in its dusty retirement in the cupboard of Dr. Schneider, an advocate of Vienna, side by side with the *Rosamunde* music and many other MS. treasures, till the autumn of last year. That its neglect was due to no opposition on the part of its possessor is evident from the [illegible] readiness with which he allowed the representatives of the Crystal Palace Company to take a copy of it. To Dr. Schneider the thanks of our audiences are due, since it is by his liberality that we are enabled to present to them a work which cannot fail to become a greater favorite the oftener it is heard.—The autograph of the symphony has disappeared; the score at Dr. Schneider's possession being a copy by Ferdinand Schubert with the title, "*Tragische Symphonie in C moll von Franz Schubert. Componirt im April 1816.*"

Franz Peter Schubert was the son of a small schoolmaster of Vienna, and was born at a house at [illegible] bears the sign of "The Red Crab," No. 54 of the Nussdorfer-Strasse in the Himmelpfortgrund [illegible], on the 31st January, 1797. The records of his childhood are very scanty, but they show that his gift for music and his general ability were found [illegible] very early. At eleven years of age he had a lovely voice and was put into the Court Chapel and into a public school called the *Convict*, where he remained for five years. His first known composition was a fourhand fantasia for pianoforte (1810) and his first song the "Lament of Hagar" (1811). The following are the principal events of his life:—

1813. Symphony in D composed, Op. 18.
1814. Leaves the *Convict*. Mass in F composed.
1815. [illegible] and [illegible] composed; Songs, Operas and the [illegible]
1816. [illegible] and [illegible] Mass in C. Stabat Mater and [illegible]
1817. Five Pianoforte Sonatas.
1818. [illegible] to the Esterhazy family in Hungary and has a [illegible] for the [illegible]. Symphony No. 6. [illegible]
1819. Visits [illegible] with Vogl. Composes the Pianoforte Op. [illegible]
1820. Composes for the stage, "Die Zwillinge," "Die Zauberharfe," [illegible]
1822. [illegible] Symphony in B minor.
1823. Opera of "Alfonso und Estrella" [illegible] Weber and Beethoven [illegible] Symphony, [illegible]
1825. Composes for the stage, "Rosamunde," "Fierabras," and "Der häusliche Krieg."
1826. Great String Quartet in D. [illegible]
1827. Pianoforte [illegible]
1828. [illegible] String Quartet in D minor and [illegible]
1827. Trio in B flat [illegible]
1828. Symphony No. 9 in C. String Quintet, Mass in E flat, [illegible] "Schwanengesang." Died Nov. 19th.

His works include 3 masses, 15 operas, operettas, &c., 8 symphonies, 10 quartets, [illegible], 15 pianoforte sonatas, 32 pianoforte fourhand sonatas, marches, variations, &c., 36 part songs, 511 songs.

It is to be regretted that there is no portrait of Schubert which can be accepted as giving any adequate idea of his looks. The head which appears at the top of Diabelli's edition of his songs is a caricature. A sketch by Kupelwieser taken July 21, 1821, is engraved as the frontispiece to the life by Kreissle; but it is only necessary to compare the reduced [illegible] of [illegible] with the photograph of the original sketch—to be found in some of the early editions of Kreissle, and it-

self a poor thing—to show how inadequate they both are. There is an excellent life-sized bust which forms part of the monument to Schubert's tomb in the Währinger Cemetery outside Vienna. This is said by those who knew him to be a good likeness, and I am therefore glad to inform my readers that photographs, both of the tomb and the bust can be purchased in the room at the entrance of the concert room. But even this, probably taken from a posthumous cast, is an unsatisfactory representation of the rare and manifold [illegible] of our dear composer. His face was evidently [illegible] with [illegible] his genial disposition, and with the tenderest [illegible] agitation and soft sweet heart which are present in every bar of his music, he must have had one of the most changeable countenances ever possessed by man. His eyes were usually dull, says a contemporary, but would kindle at the least allusion to music, or to Beethoven, and would light up the whole of his features. Faces like these are notoriously hard to portray; only the best artists can catch their shifting, flying traits of delicate expression. And such artists never came in the way of Schubert. Now, the greatest painters would feel honored by having to paint his portrait; but when he lived his worth was not known, and so the world has lost forever the living image of his face. But, thank God, we have his works.

He was about 5ft. 6in. high, thick-set and of solid make, black hair, and short-sighted, for which he wore glasses.

The best biography of Schubert is by Dr. Kreissle von Hellborn (Vienna, 1865). A translation of this is announced by Messrs. Longmans as to appear early in the spring, in one vol. 8vo. under the title of "The Life of Franz Schubert. Translated from the German of Kreissle von Hellborn by Arthur Duke Coleridge, M.A., late Fellow of King's College, Cambridge."

(From the Journal of Speculative Philosophy.)

The Seventh Symphony

BY CHAS. W. [illegible]

It is unnecessary at this late day to enter into any comparative estimate of the place which the nine symphonies [illegible] class in relation to [illegible]. They have long since taken their stand at the head of orchestral compositions as models of [illegible] and they [illegible] the [illegible] of [illegible] which they [illegible].

The Seventh, Op. 92, though by many to be the greatest of the series, consists of four grand movements, besides a shorter introductory movement, viz.:

I. *Poco sostenuto; Vivace.*
II. *Allegretto.*
III. *Presto*, including the *assai meno.*
IV. *Allegro con brio.*

These parts, though quite distinct in outline and apparently each such a [illegible] yet have an inner relation, proportion and sequence. Their form together a complete unity and [illegible] a Tone-poem, a Joy [illegible] of unsurpassed magnificence. The opening "*poco sostenuto*," in two-fold measure, [illegible] with its [illegible] weakened rhythm, beginning preparatory [illegible] for the [illegible] a concert. Bright [illegible] of [illegible] [illegible] the curtain as seen. A beautiful figure* only partially worked out, shadows forth the [illegible] things coming and gathering force [illegible] a climax of expectation and [illegible] the [illegible] by the most [illegible] *Vivace*, a 6-8 movement abounding in vigor and love of joy. The [illegible] or subject, although so free and spontaneous, is treated throughout with the thoroughness and strength [illegible]. It is full of the [illegible] of youth, the freedom and freshness of morning. The unalloyed gladness of the Prelude has been [illegible] [illegible]. Before the end of the [illegible] the Coda [illegible] appears [illegible] a [illegible] harness, a new phrasing of the subject [illegible] of the first [illegible] is [illegible] [illegible] of be [illegible]. It is [illegible] as it [illegible] like the ground swell of a [illegible] passing [illegible] a [illegible] extraordinary effect, and to the last part of the work [illegible].

a broader mind. The theme is developed in a culminating point of astonishing force by [illegible] change the [illegible] of joy is ended, and the movement finishes in [illegible] statement and [illegible]

ALLEGRETTO.

From the height of exultation on which most movements, [illegible] we are in another country from the last. The hearer is startled by a feeling and yet [illegible] cry of pain! A [illegible] theme begins from the [illegible] a [illegible] harmony without [illegible] a [illegible] support that sorrowless [illegible] is denied it. At [illegible] it seems to take hold of the very innermost of song. Is it a weary [illegible] whose deliverance has not yet arisen—or the loneliness of a leader whose people will not follow? Bitten at the foot of the [illegible] rocks with a hardly suppressed [illegible] about him? Or a real [illegible] bound in professional fretting, and signified by that sharp cry to move on? [illegible] or let us conclude, a song of love and companion for [illegible] a symphonic picture of performance, matched with the interrupted [illegible]—(subject in A major, the triple version again). [illegible] the gloomy curtain lift [illegible] from Elysium, [illegible] to [illegible] [illegible] it is far off, and [illegible] "remembering happier things" [illegible] the "crown of sorrow." We call the Seventh Symphony a joy-song. Yet not the mere [illegible] and [illegible] of youth or [illegible], but the sunshine of a great and healthy nature. [illegible] at which [illegible] be [illegible] to come, can never [illegible] courage. The [illegible] of grief well up with increased [illegible] though in [illegible] [illegible] repeats [illegible] again [illegible] the [illegible] again the same [illegible] ending the movement as it began. This sad and [illegible] picture [illegible] the body of the work [illegible] the [illegible] of feelings both before and after [illegible] of the grave-digger scene in Hamlet, [illegible]. The [illegible] of the scene have shown [illegible] parallel in the [illegible] of [illegible] expression. [illegible] this movement is the [illegible] in "*Presto*," and "[illegible] [illegible]." [illegible] of [illegible] as an [illegible] and [illegible] and [illegible] [illegible] to [illegible] forgotten back and forth like [illegible] and [illegible] a [illegible] to the [illegible] [illegible]. Hungry with [illegible] come upon a supply of food [illegible] for [illegible] [illegible] together. The [illegible] [illegible] in majesty. Upon the [illegible] of the "*Presto*" [illegible] ends the [illegible] (*Presto*) [The Trio to this Scherzo]. The scene [illegible] by the [illegible] one of the [illegible] [illegible] all [illegible] which [illegible] from an Austrian field. It is [illegible] and [illegible] a [illegible] after the three great movements preceding, [illegible] [illegible] the [illegible] of [illegible] was begun. The old is not forgotten but [illegible] the [illegible] cry at the [illegible] and end of the "*Allegretto*" comes up again but stripped of [illegible] [illegible] in the strong [illegible] one breath of [illegible]. [illegible] to [illegible] [illegible] and [illegible] to let them go, the part ends [illegible].

FINALE CON BRIO.

This powerful conquest has rounds and completes the work. It overflows with [illegible] rejoicing. The undercurrent of [illegible] reached in the Finale [illegible] room for development upon a broader basis. They [illegible] and [illegible] the [illegible] from the *Allegretto* [illegible] the [illegible] are [illegible] the [illegible] of [illegible]

* [illegible]

† [illegible] the Coda [illegible]

‡ [illegible]

[illegible]

§ [illegible]

‖ [illegible]

¶ [illegible]

[illegible]

Beethoven's Symphony in A.

[illegible]

[illegible]

Digitized by Google

The third movement—*Finale*, and *assai meno presto*—trio marked *Scherzo* and *Trio*) contains a passage for the horns, which is as original and impressive as anything else of Beethoven's, if not even more so. The [illegible] return to the theme of the *Scherzo*, after the passage alluded to, will not fail to be noticed. The [illegible] given to this movement by the repetition of the trio has already been spoken of. Both the *Allegretto* and the *Scherzo* partake of the romantic character of the first movement, though from different [illegible].

Nor is the *Finale* less full of fiery genius and effect than the others, or less characteristic of its author. Though it is wanting in those sudden [illegible] which [illegible] with such [illegible] [illegible] the first movement, it [illegible] the [illegible] force and energy [illegible] [illegible] [illegible] of Beethoven [illegible] [illegible] [illegible] [illegible] [illegible]. In the [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] the general [illegible] of the [illegible]. "Beethoven," says Spohr, "was often [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] symphony." It is this side [illegible] [illegible] which appears to me to be reflected by this *Finale*.

These wonderful works—the nine symphonies of Beethoven—the youngest of which is nearly fifty years old, are as fresh as the day they were [illegible]. Every time they are played they seem to become more youthful, [illegible].

But it is well to remember that these great works were not always so loved and appreciated, but [illegible] had to work their way through misunderstanding and coldness as all great things always will. [illegible] [illegible] [illegible] [illegible] [illegible] Weber [illegible] [illegible] symphony with the following words:—"Thus [illegible] figure—

[illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] one of the most [illegible] composers in the world [illegible].

For Dwight's Journal of Music.

Organs in Chicago.

Among the encouraging signs of western improvement in musical appreciation, mention ought to be made of the considerable number of good sized organs erected in Chicago during the past year.

For several years the most complete organ here was one of Erben's in St. Paul's (Universalist) church. It has three manuals and about twenty eight stops.

About a year since, Wm. Johnson, of Westfield erected in the First Baptist church here the largest instrument in the city as well as the largest of his works. It has three Manuals and a Pedal of three keys. There are in all about [illegible] [illegible] [illegible] and over three thousand pipes. The number of pipes, however, gives no [illegible] idea of the real power of the instrument for [illegible] [illegible] [illegible] [illegible] a large number of imitative and compound stops. In the Great Organ, there are, I think, [illegible] [illegible] [illegible] mixtures in the Swell [illegible] [illegible] [illegible] [illegible] Choir [illegible]. Besides there is in the Great a Twelfth and Quint, and a Quint in the Pedale. Moreover the number of reeds is open to exception. There are in the Great three trumpets of [illegible] [illegible] [illegible] [illegible] [illegible] respectively. In the Choir a Clarinet. In the Swell a Trumpet, Oboe, Musette, and Vox Humana; and in the Pedale a Trombone. Owing to the great amount of "mixture" and reeds the tone of the full organ is unfavorably criticised by connoisseurs. Mr. Dudley Buck, Jr. is reported to have said that he "played this organ with more satisfaction than the one in the Boston Music Hall!" There is no [illegible] [illegible] for [illegible], and "when doctors disagree" how shall we ignorant "outsiders" form an opinion? There was also a grave oversight in this organ, in that the Choir organ does not contain a stop soft enough to accompany a solo in the Swell. The best thing new is the Stopped Diapason, and this has not much body and is not a [illegible] quality of tone. Yet the instrument has many excellencies. The Trilema [illegible] [illegible] [illegible] very successful stop. So also the Violoncello. The outside is also very imposing, about three thousand dollars having been spent on the case.

More recently Mr. Johnson has erected an organ of two Manuals in the Union Park Congregational church. This is well spoken of, but I have not heard it. It contains about thirty stops and cost about four thousand dollars. The Pedale contains three stops and the Great a 16ft. Open Diapason.

Henry Erben has recently erected an organ of smaller [illegible] in Christ Church. It is much liked for its [illegible] and [illegible] of all connoisseurs the best organ we have is one just erected in Dr. [illegible] (Centenary M. E.) church by E. & G. G. Hook who I suppose in New England are not [illegible] known to fame. This magnificent instrument is [illegible] [illegible] [illegible] the [illegible] and St. James's churches in Boston and the [illegible] one recently erected in the Westminster church at Elizabeth N. J. described in a former number of this Journal. The Centenary organ has *three Manuals*. The stops are distributed in this wise. Great eleven stops; Swell, eleven stops. Solo, eight stops. Pedale four. Mechanical movements, eleven, two of which are pedals opening stops of Great Organ. The number of pipes in this organ is not large the total being only about 2,300. And this is owing to the fact that the organ contains only [illegible] [illegible] of mixture and one Twelfth. Nor are the reeds numerous. There are Great, one. Swell two. Solo, two [illegible] [illegible] [illegible] Pedale, one. As usual in the Hooks organs the tone is delightful. The symmetrical adjustment of the power and quality of tone in the several departments of the instrument is most admirable. The full organ is grand. I [illegible] [illegible] enough yet brilliant and clear. Every one of the solo stops [illegible] [illegible] in its way. The Melodia is well known "specialty" of the Hooks. The Clarinet approaches perfection. The sweet Dulciana in the [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] the Swell. And then [illegible] comfortable and agreeable pneumatic action! And the pneumatic [illegible] place the instrument under easy control of the player. With small exertion prepared the player can [illegible] his hands on the keys of the Great organ and control *the desired degree of power without removing his hand from the keys to operate the swell pedal!* Most of the organists of the city have tried this organ and all [illegible] [illegible] [illegible] [illegible] its praises. And [illegible] [illegible] [illegible] [illegible]. Above the entire front [illegible] the "[illegible]" consists of pipes richly ornamented [illegible] bright colors and gilt. In the back-ground arises [illegible] great swell box. The symmetrical arrangement of the pipes, the beautiful curves presented on the [illegible], and the happy contrast of [illegible] [illegible] [illegible] [illegible] [illegible] beautiful. The organ stands in a recess behind the pulpit, and [illegible] feet above the main floor of the room. The [illegible] gallery [illegible] [illegible] a continuation of the gallery which surrounds the other three sides of the church. The gallery front makes a sweep upwards at the pulpit end of the [illegible], so that the whole [illegible] is [illegible].

The church itself has every [illegible] of the social element to render it a fit subject of comment in a journal like this. The auditorium is on the second floor, and will comfortably seat twelve hundred. On the first floor is the beautiful lecture audience room in which the Sabbath School is held. Here may be comfortably seated over eight hundred people. The average attendance at the Sabbath School is about seven hundred. Below this room in the basement which contains a *completely furnished kitchen and a dining room, with table accommodations for one hundred and fifty at once.* This is for "festivals," etc. Great is the West!

DER FREISCHUETZ.

Auber at Eighty-Six.

(By [illegible] to the Evening Gazette.)

Here is a pen-and-ink sketch of Mons. Auber (who, by the way, is at work upon a new opera [illegible] to be performed next winter), which is interesting:—Mons. Auber is a singular character. Nobody will [illegible] [illegible] anything about him. Nobody may [illegible] [illegible] [illegible] thoroughly [illegible] that composer. [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] that happy [illegible] to [illegible] [illegible] [illegible] has proved [illegible], although [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] Opera [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]. He [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] society [illegible]. He [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]. He still [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] *Parisian* [illegible] [illegible] [illegible] [illegible]. The [illegible] Mons. Auber [illegible] [illegible] [illegible] [illegible] *Mousseux*, [illegible] Mons. Auber has [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] Grand Opera, and in the Bois [illegible] Boulogne. For fifty years Mons. Auber has daily appeared to every eye [illegible] Auber replied to a young tenor who, [illegible] [illegible] [illegible] [illegible] "Le Premier Jour de Bonheur," asked for a part in the composer's new opera. "[illegible] [illegible], I will send you my [illegible] from the graveyard." [illegible] [illegible] [illegible] [illegible] [illegible] *Amoureux* [illegible] the Emperor and his

pose of high priest of Orpheus. His first flow of happiness has become all his life. He has not known winter; his head does not bend. His white hair is not powdered with snow, but with almond tree flowers. Everything is forgiven him, everything is [illegible] to him. There is no doubt the sphere in which he lives is the very condition of the existence of his talents. An old man of his age cannot be transplanted, and the atmosphere of Bohemian objects is, perhaps, the only air he can breathe. Nothing could surprise us more and make a deeper impression on us than this nature [illegible], like some tree ever [illegible] [illegible] all the year round. The last melody which has fallen from the [illegible] of this composer of 71 seems a night [illegible] song coming from a nest hidden in some [illegible] [illegible] the [illegible] by the [illegible] [illegible] having [illegible] the [illegible] [illegible].

Music Abroad.

Leipzig

The new opera house said to be one of the most perfect and beautiful in Europe, after being dedicated in January with a performance of Goethe's *Iphigenie*, [illegible] was opened for opera early in February, *Fidelio* leading off. Special pains were bestowed on the performance to make it more excellent than usual, and the Leonora of Fräulein Lowe, the Florestan of Herr Gross, the Rocco of Herr Rebling are highly praised. Next followed a number of Italian operas, in which Mlle. Aglaia Orgeni, for prima donna, who was educated in the school of Viardot, and here [illegible] to be a coloratura singer of the first rank. *Lucia*, *La Sonnambula*, the *Barber of Seville*, *Traviata*, and Rossini's *Otello* were given all in German, the other singers being chiefly German. On the 22d Feb. Mlle. Orgeni was to close her engagement with the part of Agathe in *Der Freyschütz*.

The 18th Gewandhaus Concert (March 5) fell on the 125th anniversary of the foundation of these concerts, which was celebrated accordingly by a programme made up wholly from the compositions of the directors during the last 25 years, namely the Concert Overture by Julius Rietz (1848–54, and 1856–60); Aria from Elijah and Violin Concerto by Mendelssohn (1835–43 and 1845–47); "Frühlings-Fantasie" by Gade (1844–48); A major Symphony by Reinecke (since 1860); Andante and Scherzo capriccioso for violin by David (1847–8, and 1856–58); Lorelei for soprano and male chorus by Ferd. Hiller (1843–44).—Here is a summary of other concerts since our last:

17th Gewandhaus Concert: Suite No. 4 Lachner (conducted by the composer); Violin Concerto, A minor No. 1 Molique (Herr Verhulst and Laub); Aria from *Don Juan*, Mozart, Mme. Jenny Kuhl; Four Pieces for the Violin Laub, and songs with piano, Mme. Jenny Kuhl. — Concert of the [illegible] [illegible] Orchestral Association: [illegible] D major, [illegible]; March from *Ein Wintermärchen* [illegible] Mendelssohn; "Die Tageszeiten" Robert Volkmann, arranged for piano by [illegible], [illegible] of the Euterpe Association: Symphony in G major, Haydn; Violin Concerto in A minor, No. 3, [illegible] [illegible] (Herr Auer); Chorus for female voices from *Blanche de Provence*, Cherubini; Suites for Violin, Spohr and Auer; and overture to *Leonore*, No. 3, Beethoven.

Concert of Chamber Music given by Riedel's Association: [illegible] Trio for Stringed Instruments, Op. 8, No. [illegible] Beethoven; "Volks- und [illegible] Gesänge", for [illegible] voice Rubinstein; D major Trio, Op. 70 No. 1 Beethoven; Songs, [illegible] [illegible] [illegible] and Pianoforte Quartet, Op. 47, Schumann.—Eighth concert of the Euterpe Association: Prelude to *Lohengrin*, R. Wagner; Air from *Chaste Water* [illegible] [illegible]; Concerto (F minor) [illegible] Chopin [illegible] [illegible] [illegible] (Fragment), Symphony in D minor [illegible] [illegible] [illegible] [illegible]; Tannhäuser, [illegible] [illegible] and [illegible] [illegible] Songs, Nordman and Schubert.—Concert of the Paulinus Vocal Association: [illegible] [illegible] No. 33 Mendelssohn; "Der Morgen" for chorus and orchestra, Rubinstein; Air from *Joseph*, Méhul (Herr [illegible]); Quartets, Reinthaler, Volkmann, and Schumann; Scotch Melodies arranged by Hauff; "Märchen" for solo, chorus and orchestra, H. Götz; "Das Grab im Busento" for chorus and orchestra Nessler; "Der Junge Heinrich," Reinecke; Nocturne, Chopin; Ballad, Op. 20 Reinecke; "Volkslieder," Herbeck and Silcher; and "Der Landsknecht" for male chorus and orchestra, Herbeck.

Eighteenth Gewandhaus Concert: Symphony in A major, Mendelssohn; Air with obbligato Pianoforte Accompaniment, Mozart (Mlle. Reiter from Basle, and Herr von Jasna); Concerto for Violoncello, No. 1, A minor, Goltermann (Herr Hegar); and music to *Egmont*, Beethoven, with connecting verses by Mosengeil, the songs sung by Mlle. Reiter.

Concert for the Orchestral Fund: Overture to *Henry Bluebeard*, Reinecke; Violin Concerto, Hauptmann [illegible] performed by the composer; Tarantella, Scotch [illegible]; Berceuse Etude and Polonaise, Chopin; Fantasia on *Don Juan*, Liszt (Herr Tausig); Solos for Violoncello (Herr Davidoff); and "Scotch Symphony," Berlioz.

Paris

The correspondent of the *Orchestra* (March 1/3) writes:

M. Ambroise Thomas has written an opera of "*Hamlet*" and I am not failing [illegible], he deserves [illegible]. His "*Hamlet*" is a classical composition of [illegible] [illegible] the [illegible] [illegible] [illegible] [illegible] "classic [illegible]" [illegible] bones or sword of the [illegible] of [illegible] [illegible] a [illegible] of genius which [illegible] as on the whole. I admit [illegible] you that Faure was *Hamlet*. This so charming an artist may [illegible] at the part so well, that we were tempted to wish he had a good deal more [illegible] [illegible] a [illegible] at all and we [illegible] that *Angel* [illegible] [illegible] [illegible] [illegible] [illegible] Mlle. Nilsson was *Ophelia*. [illegible] [illegible] the Queen. M. Belval [illegible] [illegible] [illegible] [illegible] and the poor Claudius [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]. The orchestra was [illegible] perfect. The scenery was very pretty, especially [illegible] [illegible] [illegible] [illegible] the dead Lucia and [illegible]. The [illegible] [illegible] [illegible] [illegible] [illegible] and Gertrude [illegible] [illegible]. He is melancholy and [illegible] [illegible], "[illegible] que [illegible]," [illegible] [illegible] [illegible]; which [illegible] Nilsson and Faure [illegible] [illegible] [illegible] that [illegible] [illegible] settled in its place, and thought it was in for a good time. Mlle. Nilsson then sang a [illegible] [illegible] [illegible] Colin [illegible], not [illegible] good [illegible] [illegible]. [illegible] the Ghost was invoked [illegible] [illegible] [illegible] [illegible] came on, [illegible] [illegible] [illegible] [illegible]. [illegible] [illegible] [illegible] the second and [illegible] [illegible] [illegible] are devoted to the heavy scene between Hamlet [illegible] [illegible] [illegible]—with a [illegible] [illegible] [illegible] from the *Orfeo Arlesienne*. "The spirit of my [illegible]" [illegible] very [illegible]. While Mlle. Nilsson was on the stage we [illegible] all right and [illegible] [illegible]—

> [illegible] [illegible] [illegible]
> [illegible] [illegible] [illegible] [illegible].

was a great effort. The scene of the players was [illegible]. The "play" was the thing, but it was a [illegible] [illegible]; in fact, the opera [illegible] [illegible] [illegible] [illegible] [illegible], with the scene pantomime and music. The [illegible] and [illegible] [illegible] [illegible] [illegible] [illegible], I suppose [illegible] [illegible] [illegible] [illegible] [illegible]. The [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]. [illegible] "To be, or not to be" [illegible] [illegible] and "Go to a nunnery" [illegible] [illegible]. Indeed I have never [illegible] [illegible] [illegible] [illegible], but there is [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]. The Queen is rather a grand [illegible] [illegible] [illegible] "*Hamlet* [illegible] [illegible] [illegible] [illegible]," and the [illegible] [illegible] [illegible] [illegible]. Then [illegible]—a ballet in *Hamlet* [illegible] [illegible] a ballet [illegible] [illegible] [illegible] [illegible] and [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]. [illegible] I may say that I was grateful for the scenery and [illegible] [illegible] [illegible] [illegible] the Grand Opera of Paris in [illegible] [illegible] [illegible] good days. After [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] the [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] Carlotta and [illegible] [illegible] years ago, in the "*Lac des Fées*." *Ophelia* came in and sang

> [illegible] [illegible] [illegible] [illegible],
> [illegible] [illegible] [illegible] [illegible].

At [illegible] [illegible] [illegible] and change my tune. [illegible] [illegible] [illegible] the opera had been dull—decidedly dull, and when Nilsson [illegible] [illegible] [illegible] [illegible] I believe the house rather [illegible] [illegible] [illegible] [illegible] the [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] that Nilsson was clever and [illegible] [illegible], and charming to look upon, that she could act and could sing; but I do not think the best judge in Paris could have predicted that she could have been the *Ophelia* of the fourth act. "Pour moi, je suis en vrac," she murmured sadly, and then, radiant with smiles, broke out into Swedish mirth. They were dancing round her, and she paused in her grief to listen to the waltz, and then sang it joyously. A moment later she said—

> And will he not come again?
> And will he not come again?
> No, no, he is dead!

and then the [illegible], radiant face again changed to an [illegible], and *Ophelia* scattered flowers and smiles for the memory of her love. The [illegible] to [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]. Then she threw *Hamlet* off and *Ophelia* was left alone—alone before the lake whose depths were so soon about to surround her. Then [illegible] [illegible] a chorus [illegible] [illegible] [illegible], and *Ophelia* [illegible] [illegible] [illegible] [illegible] [illegible]. It seems to me [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] all [illegible], [illegible] [illegible] of feeling. The [illegible]—[illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]. [illegible] [illegible] [illegible] "[illegible] [illegible] [illegible]." [illegible] Nilsson was [illegible] [illegible] [illegible] [illegible] [illegible], and the whole house [illegible] [illegible] her grand artistic conception. [illegible] [illegible] [illegible] the *Ophelia* of [illegible] Nilsson will go down to [illegible] [illegible] [illegible] the memory of Jenny Lind in "*Roberto*" and Pasta in "*Sonnambula*."

With the death of *Ophelia* [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] "The Lily Maid of the Astolat," the interest in the opera ceases. There is a [illegible] [illegible], and [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]. I think "*Hamlet*" [illegible] [illegible] [illegible] [illegible] [illegible]. [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible], but [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] *Ophelia* is enough to provide a second and third visit, and to induce all your friends to go too.

AMSTERDAM.—The eighth Felix Meritis concert brought us the following programme: 1. Symphony, No. 2, op. 36 (Beethoven); 2. Air from Marschner's opera *Hans Heiling*; 3. Concerto for [illegible] [illegible]; 4. Overture "*Rosamunde*" (Schubert); 5. [illegible] [illegible] [illegible] (Beethoven); 6. *Adagio* and *Rondo* for Violin (Vieuxtemps); 7. [illegible] "*An Mignon*," poem of [illegible] [illegible], music by F. Schubert; 8. "*An Mignon*," poem by Goethe, music by Beethoven; 9. Overture "*Die Weihe des Hauses*" op. 124 (Beethoven). At [illegible] [illegible] [illegible] [illegible] [illegible] from Wiesbaden [illegible] [illegible] Mme. [illegible] [illegible] [illegible] from Stockholm. This talented artist is a member of the very [illegible] family from [illegible] ([illegible]) [illegible] [illegible] [illegible] [illegible] ([illegible] and [illegible]), and [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] years ago made [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]. [illegible] [illegible] [illegible] [illegible] [illegible] married Herr L. Norman, born in Stockholm (1831), a pupil of [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] in Sweden. Herr Norman has been [illegible] [illegible] [illegible] Royal Academy of Music in Stockholm since 1857 and royal Kapellmeister [illegible] [illegible] 1861. As [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] a first-rate artist. [illegible] [illegible] [illegible] [illegible] one would easily find so remarkable and talented a violinist of the fair sex, [illegible], perhaps [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] at large. Mme. Norman [illegible] [illegible] [illegible] [illegible] [illegible] [illegible], [illegible] feeling of [illegible]. [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] *Adagio* and *Rondo* by Vieuxtemps. She was each time frantically cheered and thrice recalled at the end.—*Grb.*

AIX-LA-CHAPELLE.—At the fourth Subscription Concert, Herr Joachim played with great success a Violin Concerto by Max Bruch in addition to [illegible] by Beethoven. Among the other pieces performed were Symphony in B major, [illegible]; Gesang der Geister über den Wassern, Ferdinand Hiller; and Overture to *Olympia*, Spontini.

FLORENCE.—The programme of the [illegible] Subscription Concert contained scenes from Herr R. Wagner's *Fliegende Holländer* and Schumann's *Genoveva*.

HANOVER.—Shakespeare's *Tempest* with Herr Taubert's music has been very favorably received.

Konzertmeister.—On the 21st March, 1868, Herr Born, who has been Court Concertmeister in Berlin since 1819, [illegible] his public career by conducting *Le Mozart* [illegible], his native town. This year, therefore, he will have fulfilled the duties of a [illegible] forty years. Next to Herr Krebs, of Dresden, he has wielded the baton longer than any German musician living, the oldest of all, Herr Lachner, of Munich, having been lately pensioned. During this long period, Herr Born has officiated in Königsberg, Danzig, Leipzic, Hamburgh, Riga, Cologne and Berlin.

Dwight's Journal of Music.

BOSTON, APRIL 11, 1868.

Music in Boston.

Mendelssohn Quintette Club. On Tuesday evening, March 31, with the fourth concert, the *nocturnal* season came to an end. The Chickering Hall was crowded, and the programme of peculiar interest, the three great masters of classical chamber music only being represented; Beethoven having very properly the lion's share.

Sonata for Piano and Violin, in A, op. 47. . . . Beethoven.
Allegro. Scherzo. Adagio and Finale, Allegro Vivace.
Messrs. Perabo and Schultze.
Quartet in B flat, No. 69 . . . . . Haydn.
Allegro. Adagio. Minuetto, and Finale Allegro.
Sonata for Piano . . . . . Mozart.
1. Allegro maestoso. 2. Andante cantabile. 3. Finale Presto.
Ernst Perabo.
Seventh Quartet in F, op. 59 . . . . . Beethoven.
Allegro. Allegretto Scherzando. Adagio molto e mesto to
Russian Allegro. Thème Russe.

Neither of Beethoven's two predecessors were *greedy*, though they were characteristically represented. The Haydn Quartet, smoothly, charmingly [illegible] his serene, cheerful, child-like spirit, complete and elegant in form and style, was very beautiful, but perhaps a little tame after the marked individuality and happy *inspiration* of that Beethoven Sonata. In the execution it was good, clear even quartet playing as we have heard for a long while.—It was good to hear for once one of Mozart's piano Sonatas, and Perabo had selected one of the best, one of the strongest, the most full of matter (*Inhalt*) and of power, with all that spontaneity and grace with which his genial creations always charm. It was the one in A minor, No. 1 in [illegible] edition. He played the first Allegro with great fire and measured force, bringing out the contrasts of *fortissimo* and *piano* [illegible] those bold organ-point passages, where the repeat where the angry figure forces its way along through chords or [illegible] of the cloth, with a striking effect. The Andante and the Presto movements are also of marked character, especially the last, and were made to tell with great point and beauty in the rendering—though perhaps at times with some excess of force.

The two Beethoven works are noble ones. We have here only had occasion to speak of that singularly happy Sonata in A, for piano and 'cello, which has no slow movement except the brief introduction to the Finale. It was admirably played again by Fries and Perabo, and caused great delight.—The Quartet in F is the well known No. 1 of the three dedicated to Prince Rasoumoffsky. What a stride had the gigantic genius made from the six quartets of op. 18 to these! Though doubtless happier in the rendering this time, it recalled the impression which it made upon us some fifteen years ago when the Club first introduced it. Now as then we may [illegible] [illegible]

It is hard to believe that the opus number, 59, can mark the true date of this composition. Its strange individuality of thought and manner, its remoteness from all common forms, its utter newness of invention and of exploration as it were in wondrous, untried spheres, is second, in advance of the symphonies of the same date, indeed of all the symphonies except the ninth. These are all clearer and more readily appreciable to the common ear than are these quartets of his middle period. Does it not show, that in quartet writing the composer invites you to communion with his most interior esoteric life—that in this form of Art he sets down the most advanced posts in his spiritual and artistic progress? The ideas are novel, bold, unique, pregnant; and the rhythmical forms unfolded into the most intricate and subtle, yet symmetrical and expressive [illegible] of divisions.

Mr. Otto Dresel's first "Reading" of pianoforte music on Thursday afternoon of last week, though it came on Fast Day, and a bleak, blustering were like [illegible] with the first April shower (following preview of "a loveable soldier"?) drew together a large and highly appreciative company at Chickering's. There is no need of assuring those who had not the good fortune to be present, that it was a feast of exquisite music exquisitely interpreted. These were the choice selections, all from the more modern romantic school of tone-poets.

Caprice	Ferd. Hiller.
Adagio	Rob. Volkmann.
Fantasia	Chopin.
Rondo	Chopin.
Three Mazourkas	Chopin.
Two Fantasiestücke	Ernst Franz.
Lied ohne Worte	[illegible]
Slumber Song	Rob. Schumann.
Introduction and Rondo	Chopin.

Ferdinand Hiller has written many good things,—even so good as to make one wonder that such a mass of works in all forms from his prolific pen, all respectable musician-like, vastly superior to the common run, bear really no more enduring mark. Take him all in all, he is perhaps the first musician living now in Germany, though Robert Franz shows in the last ambitious sphere to which he confines himself more of original creative power, besides having so deeply "lived himself into" the polyphonic art of Bach. This *Caprice* full of fire, fresh fancy and felicitous expression, shows what Hiller can do, and made a very interesting introduction to the other readings. Of the larger Chopin pieces, the *Fantasia* (in F minor, op. 49) and the bright *Rondo* (in E flat op. 16) with stately Introduction in C minor like a Concerto, the former is the less familiar and a work of more power and beauty, rich in surprise and contrast. Schumann appeared once in the bolder, more fantastic, and once in the gentler sentimental phase; and both were of the finest inspiration. The two "fancy pieces" of Franz, the pupil of Franz, whose few published piano pieces have given such decided promise, but who seems to have so sadly withdrawn of late years from a field for which he has shown so clear a calling, still assert their marked originality. Mr Dresel's own little *Intermezzo* and "Slumber Song" which he added at the end, were plainly very welcome and wore well.

Of this week's "Reading" we must speak next time. Three more light up the musical prospect and will come along on the remaining Thursdays of the month.

"The Son & Stranger."—The charming little parlor Operetta with which the young Mendelssohn of twenty (1829), on his return home from travels abroad surprised his parents on the anniversary of their "silver wedding," was performed the first time in this country, last Wednesday night, at the annual benefit concert of Mr. Ashton P. [illegible], the efficient superintendent of the Music Hall. "*Heimkehr aus der Fremde*" (Return from Abroad), is the real title, changed as above in England. It was done all in the family, with aid of friends and neighbors, and afterwards kept in sacred privacy, until three or four years after the composer's death, when it was publicly performed in Leipzig. The hero of the little plot, the young soldier, returned to [illegible] [illegible] [illegible] himself. The libretto, originally written by his friend Klingemann, who lived for years since in England (and it is *Englische*?) being by the side of the sweet old gentleman, in Exeter Hall, according to Mme. Goldschmidt in English, has since been rearranged and translated, partly by Mr. Chorley for the London edition. The argument is simply this:

In a village of Swabia, one day, Ursula the mayor's wife, is sitting in front of her house spinning and mildly thinking of her absent son Hermann, who had left home some years previous, and from whom they had for somewhat heard nothing, although the mayor had patiently spent out all the news in the papers all of this in those stirring days, and [illegible] a [illegible] around in the village, that the face of matters might have seemed changed in the world since [illegible] printing. Lisbeth ward to the burgomaster comes and enters to cheer up the good Ursula who is constantly at the dual idea of things. She succeeds partially and then proceeds to make preparation for the morrow's jubilee which is to be the occasion of the 50th anniversary of the mayor's [illegible] of her guardian. Kauz a pedlar now enters, [illegible] purporting that some kind of merry-making is in [illegible] question Lisbeth, and is now to receive a rich pedlar and who he pleases [illegible] he may recall a [illegible] the coming festival. He is overwhelmed by Hermann, the long lost son who has arrived in disguise as a musician and who, after a while makes himself known to his much to the discomfiture of the [illegible] pedlar.

Soon after the pompous but good-hearted mayor enters, and is somewhat puzzled by the appearance of Lisbeth who finds it difficult to give him an [illegible] explanation. Kauz enters and the mayor mistakes him for an expected military officer. Kauz gives an account of the tender meeting of Hermann with the young lady representing Hermann to be a vagabond and villain. The mayor won't believe anything against Lisbeth but Martin the night watch [illegible] of the village ordering him to be watched as [illegible] a vagabond.

Next follows a comical serenade scene, in which Hermann as serenader is interrupted by Kauz in the *Ständchen* and now, who makes uneasily to be that he has been to hoax the pretty guitar-man! Hermann revenges himself by borrowing the cloak and lantern of the Spey Martin and terrifying Kauz almost he frightens well.

The morning dawns, and the pretty Lisbeth is seen adorning the house-front with flowers: after which she disappears, to a bracer again with a procession of villagers, who come to congratulate the mayor on the arrival of [illegible] his anniversary. Kauz, having [illegible] a shabby military coat, now tries to pass himself off as the son of the mayor but is speedily [illegible] by the advance of the real Hermann who [illegible] a real military officer [illegible] to take him as a servant. He is only too glad, to renounce his true *role* of pedlar.

The spoken dialogue, which forms the larger part, is very natural and clever and with the music it would make a regular thing for private theatricals. On this occasion it was omitted and the entire music given with a good orchestra of thirty, under the conductorship of Mr. B. J. Lang. The charming Overture, where the best thing is it so fresh and genial and in the vein of the opening of the Italian Symphony, was already familiar here. The characteristic overture is [illegible] by the sweet and Romance of Ursula, uttering her absent son a touching cantabile *mezzo* song with good style and feeling by Miss Addie Ryan. Then a duet of the [illegible] sung by the bright soprano of Lisbeth (Mrs. H. W. Smith) seeking to win her thoughts to the gay festival preparing. Then Lisbeth, left alone, yields to her own sad mood, and sings of the absent

Digitized by Google

lover. All this is natural and pleasing music, though it becomes a little monotonous and tame.

Then begins the comic part of the scene, which is the best: the Podfar's [illegible] song: "I am a rover bold and gay," which was dashed off with capital spirit as sung by Mr. [illegible] accompanied with every bright and [illegible] orchestral accompaniment. Hermann's song about the [illegible] both sweet and tender, but a little too long, was beautifully sung by Mr. JAMES WHITNEY, in a best style and voice (tenor) which is pure and believe, and told with more power than usual. The Tenor who [illegible] has devoted himself to Lisbeth, to which the Podfar [illegible] him from his [illegible] charmingly humorous. Still more so the Trio between the old couple and the Podfar, with his [illegible] tale against the lovers,—and at the [illegible] that the old Mayor's part ... a version wholly in one note of which ... Mr. M. W. WHITNEY, with his round bass, acquitted himself honorably though at the end he had to drop it ... for a shadow of variety!

The best of the whole, however, is the Serenade scene, Hermann's mysterious scene: "'Tis now the hour when spirits stray," with the interruption of the ... [illegible] ... All this is [illegible] ... and reveals a real ... in Mendelssohn. A short orchestral interlude, *Adagio* suggestive of Night, is here ... the Springtide Serenade by ... to the buoyant high soprano song "The Sweet ... singing," which Mrs. Smith sang with great ... and ... in fine voice. The work ends with a couple of nice choruses, which were sung as quartets, and sounded very much like some of Mendelssohn's part-songs. The whole thing was a success and we hope we may hear it again and with the ... elegance and action.

For the last part of his concert Mr. Peck had brought together a rare ... But the length ... by the [illegible] ... there is a long string of songs promised, was shortened on the other hand by the omission of the longest and by far the most important piece, the Violin Concerto of Mendelssohn. To the sincere regret of all, Mr. CAMILLA URSO was disabled by an accident to one of her hands ... "faced the music" bravely though, in one sense, by frankly coming on the stage and pleading her own excuse in the most simple and convincing way. An orchestral piece would have done well in its place, and made the whole *fat* shorter by breaking so such a succession of vocal solos. The only orchestral piece was the delightful *Preciosa* Overture of Weber, which it was a treat to hear again.

Madame PAREPA ROSA was in remarkably good voice, as ever ... and sang Mozart's "*Warning*" full of brilliant ... and a ... which took ... the audience ... and ... in her ... and most triumphant manner. Miss ADELAIDE PHILLIPS sang the Romance "Non ... " from *Mosè in Egitto*. Her noble voice and style also ... professional song by Blumenthal "The Message," to which we could see no occasion for an orchestral accompaniment. ... the ... pleasures with a ... Spanish song. Mrs. SMITH ... for ... but rather mechanical rendering of *Gounod's Ave Maria*. Mrs. ... made a very encouraging debut in a scena ... by Costa. She has a ... voice ... quite ... and a ... and ... with charm and good expression. She gave the ballad of the "Three Fishers" ... Mr. WHITNEY ... in voice and style. His large tones, even the deepest, told with great power and musically in the air "*Il lacerato spirito*" from [illegible] Marino Faliero.

The Music Hall was crowded, and Mr. Peck must be congratulated upon such response to his announcement.

MISS CUSHMAN'S GIFT TO THE MUSIC HALL.—Half the interest we had intended for this paper is unexpectedly crowded out, but we hasten to advise our readers to go to Child's Art Gallery and see the busts of BEETHOVEN, MOZART and HAYDN, the noble heads, with their expressive ... supports, by the Danish sculptor ... They were ... of their high honors and beauty is already expressed in the article which we transferred last week from the *Atlantic Monthly*. They can be seen and studied now, so well are they arranged, to far better advantage than will be possible when they are placed at a great height on the ... of the Music Hall. Every time we take a look at them we are confirmed in our conviction that in ... beauty and in ... subject they are unrivalled by any designs of modern plastic art yet seen in the city.

Good Things Coming.

I. THE CONCERT FOR THE CRETANS, to be given by the Harvard Musical Association on Monday Afternoon, April 20, at three o'clock—and half-past as before announced—must prove as interesting to all good music-lovers as any of the nine "Symphony Concerts" which they have followed up so eagerly. The orchestra is to be full force, of course with Mr. ZERRAHN as Conductor and the programme of the usual character yet appropriate to the occasion: *Part I*: Overture to "Iphigenia in Aulis," by Gluck, which has a Greek suggestion; Seventh Symphony in A, by Beethoven. *Part II*: Chopin's Piano Concerto in E minor, which Mr. HUGO LEONHARD, who gave such delight with it in the seventh Symphony Concert, has kindly consented to play again; and, for a patriotic mounting popular ... Rossini's splendid Overture to "William Tell,"—the first time for ... years ... Death ... does not suffice, what heart with any human feeling can resist the burning appeal of the Christians in behalf of the Ladies' Fair to which this concert will be tributary?

The Christian patriots of Crete,—struggling ... fearful odds ... their Turkish oppressors, who have devastated their ... burned down their villages, desecrated their churches, ... outraged every sentiment and right which civilized warriors hold sacred—who have ... the standard of the Cross ... with ... in this ... long ... of the ... of ... Europe—after defying ... every army and ... them ... still determined to ... or die in the cause of their religious and national independence.

They ask no aid for themselves—not ... money nor munitions of war, but they do appeal to us, to the recognized champions of civil liberty, for which they ... to succor their ... the ... their ... mothers of their families. They starve ... to ... and ... in ... [illegible] ... and ... all ... Christendom ... America ... has done more for ... than any other Christian land, already, so ... and ... the ... Greek ... a duty ... and ... a ... true and ... friend of such ... in this their hour of need.

But we need to do more. Those ... starving ... from day to day, and Greece is ... to feed them ... The ... from European nations ... utterly inadequate ... Indeed ... are altogether too small to materially affect the vast amount of destitution to be relieved.

Shall we continue to give the Cretans our sympathy, our prayers, and our help? Our sympathy has sustained the faltering hearts of women and ... the strong arms of the fighting men, and our help has kept thousands of mothers and children from cold and nakedness by garments made by the hands of American women.

The Ladies of several cities and towns will hold a Fair in Boston on Easter week for the benefit of the Cretans.

Let contributions pour in for this beneficent cause—the cause of Liberty against Despotism, of nationality against foreign subjugation, of civilization against barbarism—of the Cross against the Crescent!

II. The TRIENNIAL FESTIVAL of the HANDEL AND HAYDN SOCIETY beginning on Tuesday, May 5, and closing on the following Sunday evening, bids fair to surpass the glory of the preceding festivals. The guaranty fund was rapidly filled up, and now exceeds the required sum of $20,000. The chorus will number more than 600 singers, most select and best drilled ... and the grand orchestra, reinforced by the best strength of the New York ... Society, will exceed one hundred in numbers. The solo singing will be by the very best talent available including of course Mme. PAREPA ROSA, Miss ADELAIDE PHILLIPS, in all probability the great German baritone, ... STOCKHAUSEN, to whom an invitation has been sent and other distinguished artists, besides those ... who have repeatedly done such good ... service in our Oratorios. For the opening on Tuesday morning will be given Mendelssohn's ... (Lobgesang) and "Hymn of Praise," preceded by Nicolai's Overture and Choral "Ein feste Burg ist unser Gott." The ... selected for the following evenings are the Messiah, "Creation," "Samson" and "St. Paul."

There will be four Afternoon Concerts of instrumental and vocal music, with noble programmes. Each will include a Symphony, among which are named the great one in C by Schubert, ... favorite in G by Haydn, and finally the sublime "Choral Symphony" of Beethoven, which with such an orchestra and chorus ... Mme. ROSA in the trying soprano solo, bids fair to prove even more impressive than it did at the ... Symphony Concerts last year. CARL ROSA is engaged to play a Violin Concerto, and for one, at least of the concerts the services of Fräulein ALIDE TOPP, the young lady pianist who has created such a sensation in New York, and who came to this country with the ... endorsement of her teacher Von Bülow and of Liszt, have been secured. She will play Schumann's Concerto in A minor and the Concerto in E flat (never before heard here) by Liszt. Von Bülow, in a letter to the Steinways, writes: "Miss Alide Topp comes ... to the ... of ... where I am proud to call my pupil, though not yet world renowned, will soon become so ... debut in every place where she has thus far appeared has ... produced great sensation. Excellent female pianists as we have in the musical world (Schumann, Clauss, Mehlig, ...), Miss Topp beats them all. The ... which ... makes us regard her as a male, rather than a female, pianist. The delicate, ... is ... such ... to enter the lists with a ... as Tausig. ... ... you will ... as soon as you have heard and admired the lady herself."—This may be partial praise, ... it comes from very high authority ... though it is like bringing coals to Newcastle to bring another fine pianist to Boston, there will be great interest to hear this lady and she will no doubt be warmly welcomed.

Among the Overtures for the Festival concerts we hear named Beethoven's *Leonora*, No. 3; Mendelssohn's "Becalmed at Sea," &c. Wagner's *Tannhäuser* (not so *Improbable*), &c., &c.

Mr F. L. Ritter continues the good work among his pupils. Here is the programme of the second Soirée given under his direction, by the teachers of Vassar College: Overture to Egmont (8 hands); Polonaise, [illegible], Chopin; Aria from Freyschütz; [illegible] and [illegible], C minor, Mozart; Septet (8 hands), Beethoven; Andante and Variations for two pianos, Schumann; Song without Words, Mendelssohn; "Wanderersnacht," F. Hiller; Songs, "[illegible]," Schubert, and "Ich wandre nicht," Schumann; Capriccio, E minor, Mendelssohn; Organ Toccata, [illegible] minor, Bach.

At another, also under Mr Ritter's direction, given at Miss [illegible]'s Young Ladies' School (New York) [illegible] [illegible] [illegible] Cantata [illegible] was given entire, with the original string quartet accompaniment. The "Ladies' Vocal Society" connected with the school furnished the vocal part, and Messrs. Matzka, [illegible] Schumann and Bergner the instrumental. The Cantata was preceded by Beethoven's E flat Trio, op. 1, and followed by Liszt's Eroica Ferenczi, played by Mr Mills.

WORCESTER, MASS.—At this late day I forward you the programme of a musical entertainment recently given here (invited guests) of so rare and unusual a character not only for this, but for a more pretentious locality, that I think some notice of the [illegible] should appear in your columns. The members of the [illegible] of the Conservatory [illegible] [illegible] [illegible] their music, vocal and instrumental performers, prominent among whom are the [illegible] named upon the enclosed programme, who are always listened to with delight.

Saturday Afternoon, Feb. 22. Arranged in Historical Order.

PERIOD I

		Born.	Died
Concert Sonata.	Domenico Scarlatti	1683.	
Variations, Harmonious Blacksmith.	Handel	1684.	1759
Aria, "Il mio Tesoro" [illegible]	J. S. Bach.	1685.	1750

PERIOD II

Pastorale in C.	Haydn.	1732.	1809.
La Consolation [illegible]	Dussek.	1761.	1812.
Song, "L'Addio."	Mozart.	1756.	1791.

PERIOD III

Sonata in D flat, op. 26	Beethoven	1770.	1827.
Prayer from Der Freischütz	Von Weber	1786.	1826.
Song. Faded Flowers.	Franz Schubert	1797.	1828.

PERIOD IV

Prelude in E minor	Mendelssohn	1809.	1847.
[illegible] Last Rose, [illegible]	[illegible]	1812.	1854.
Waltz. Op. 64 No 2	F. Chopin	1810.	1849.
Fantasie. Les Huguenots.	S. Thalberg	1812.	

Vocalist Mrs. S. C. Munroe. Pianist, B. D. Allen.

NEW YORK, APRIL 1.—On Wednesday evening a miscellaneous concert was given at Steinway Hall. The only interesting features were the [illegible] of S. B. Mills and Camilla Urso. Mr M. [illegible] in his usual [illegible] style, but his [illegible] [illegible] [illegible] [illegible] [illegible]. Miss Urso was superb; the clearness, purity and unerring accuracy of her tone are beyond praise, and her bowing is delightfully easy and smooth. She was [illegible] encored, and gave as a fine rendering of Ernst's Elegie. The accompaniments were "done" [illegible] [illegible] [illegible], [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] the copious [illegible] of "Cavaliere Paolo Giorza."

There were three Hall concerts last week. [illegible] [illegible] [illegible] performance of such pieces as the Carnival of Venice and Witches' Dance is accounted [illegible] [illegible] the popular mind, on the other hand his [illegible] [illegible], the wonderful three and four-part playing—is appreciated only by the few. We [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] condemned to play—[illegible] [illegible] Saturday evening—as I [illegible] [illegible] [illegible] the "[illegible] [illegible]" and we would suggest to Sig. Ferranti the propriety of leaving the [illegible] [illegible]. Oh! in the [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] day!

On Saturday evening occurred the 5th of the Chamber Music Soirées with this programme:

Octet in [illegible] op. [illegible]	Spohr
[illegible] Solo "[illegible]"	Schumann.
"[illegible]"	
Quartet, B flat, op. 130.	Beethoven.

The Spohr Octet attracted a larger audience than is usually present at these soirées; a fine work, carefully instrumented and well elaborated. The Menuetto is very nice; the 3d movement—an adaptation of the "Harmonious Blacksmith"—has a very pleasing effect; the Finale, an airy, sprightly Allegretto in E major, sets out with a melody which at first appears trivial, but suddenly surprises one by the fine changes of key and the artistic working up of the theme. Altogether, the Octet was very enjoyable.

Mr. Mason played the Schumann piece in his habitually careful, accurate, and, I grieve to say, phlegmatic manner; firmness and precision were there, but delicacy and feeling were somewhat lacking.

The Beethoven Quartet, [illegible] [illegible] a large, broad work, is an admirable example of what has been termed the author's "third period." The 5th movement, "Cavatina: Adagio molto espressivo," is more clear and less involved than are most of the other movements (there are six in all) and is therefore better calculated to please upon a first hearing.

At the [illegible] Sunday Evening concert (Steinway Hall) there were the following pieces:—

[illegible] from [illegible] Symphony	[illegible]
Violin Solo, Adagio and Rondo (3d Concerto)	[illegible]
[illegible]	
Fuge for [illegible]	Jerome Hopkins

The Fuge by Hopkins is really a composition of merit, in which there is some [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]) and much that is suggestive of Schumann and Wagner. It was admirably played by the composer. In the [illegible] of 2d Mr Liszt [illegible] [illegible] a [illegible] [illegible] [illegible] by the general brilliancy of his execution and the [illegible] [illegible] [illegible] [illegible] of his [illegible] passages. He [illegible] [illegible], however, rather [illegible]. [illegible] was [illegible] [illegible] [illegible] [illegible] of Mr Dehlmeyer and his [illegible] [illegible] [illegible] the audience after the usual fashion. S.

APRIL 6.—On Thursday evening April 2nd, Mr Fr. Bergner gave his 4th Annual Concert in Irving Hall. He was assisted by Messrs S. B. Mills, Theo. Thomas, Mosenthal, G. Matzka, [illegible] [illegible] [illegible] F. Letsch and Miss Marie Brainerd. The interesting feature of the programme were two movements from one of Mendelssohn's early quartets [Op. 12 [illegible] 1829] and the Andante with variations from the Beethoven quartet op. [illegible], No. 5.

Mr Bergner in [illegible] [illegible] [illegible] displayed the same [illegible] and [illegible] [illegible] of [illegible], together with the fine pure tone, which have always been the most noteworthy characteristics of his artistic excellence. The best effect was his performance [illegible] encore) of Gounod's Meditation upon Bach's Prelude in C. [illegible] [illegible] Mr Mills gave as the [illegible] Liszt Fantasia upon Lucrezia Borgia and a [illegible] of [illegible] [illegible]. The audience numbered some five hundred.

On Saturday evening the [illegible] [illegible] last Brooklyn Philharmonic Concert was given before a very large audience. The orchestra pieces were the following:

Symphony No 1 [illegible] "[illegible]"	[illegible]
[illegible] from [illegible] [illegible]	[illegible]
Overture, "Tannhäuser"	Wagner

Mr Arbuckle gave two solos upon the cornet [illegible] [illegible] in a very neat, clean, and acceptable style. He was honored with hearty encores. Mme Parepa-Rosa sang the "Ah perfido" (Beethoven) and Handel's "Let the bright Seraphim." The latter was a great success, a repetition was demanded and graciously accorded by the [illegible] cantatrice. Miss Toedt, who had not appeared in public for some time, played a [illegible] composition by Prume, in very good style. Her bowing is not very strong and her tone is less sympathetic than might be wished; yet she is young, there is [illegible] time, and there are many violinists of greater age who would give much to play as well as she.

We trust that the season has been sufficiently prosperous to warrant the directors in [illegible] [illegible] [illegible] the [illegible] season of the Brooklyn Philharmonic Society. I had almost forgotten to say—and I hasten to make good the omission [illegible] [illegible] accuracy seems to be essential—that the orchestra numbered nearly fifty-five. P.

Special Notices.

DESCRIPTIVE LIST OF THE

LATEST MUSIC,

Published by Oliver Ditson & Co.

Vocal, with Piano Accompaniment.

Why should we part? Song. *Keller.* 30

Why, indeed, when this charming song so prettily [illegible] the [illegible]! The publishers, however, [illegible] [illegible] [illegible] [illegible] in the payment of the very [illegible] price.

Good Mary Holder. Comic Song. *Lloyd* 35

I'm 15 " " " 30

Two very amusing songs.

My Fatherland! Chorus! Sg & dance. *G T* 30

An unmistakable Irish song. Good melody.

O'er the Bright Waves. Barcarole. *Schubert* 40

My Queen. Song. *Blumenthal* 30

May God love thee. Song. *Bishop.* 30

Good songs, by well-known composers.

Far away the King doth stray. (March [illegible]) "*La Belle Hélène.*" 30

A very pleasing and pretty melody. The song has a chorus.

Sailing on the Ægean. (Bei Fischer?) "*La Belle Hélène.*" 30

The Kings of Greece. (Voici les rois.) " 30

Dancing, singing. (Dansons, Chantons.) " 30

The [illegible] [illegible] (Trio patriotique). " 40

Four very spirited songs, fitted to sizable English words.

Jennie dear. Song and Duet and Cho. *Salisbury* 30

Instrumental.

Silver Bells. (Silberglöckchen.) Nos. 1 and 2 *Spindler.* each. 60

Marked with the composer's peculiar elegance of [illegible].

Hoagh [illegible] Mazurka. *Wels* 40

Les Feuilles d' Automne. *Mouvailler* 30

Combining brilliancy with grace. The two [illegible] very graceful tribute to the beauty of Autumn.

Polka. "La Belle Hélène." *Smith.* 30

March " " " 30

Two pleasing airs, with bright melodies.

Independence Polka. *C. D. Blake.* 30

Already quite in demand. Splendid, and a little difficult.

[illegible] Polka. *L. W. Morrison.* 30

Village Bell Waltz. *[illegible]* 35

La Belle Hélène Schottisch. *Knight.* 30

" " Polka Redowa 30

Flying Trapeze Galop. 30

Three of them were composed by [illegible], but are far from being [illegible]. All are brilliant Dance Music.

Une Nuit à' Eté. Mélodie Impromptu. *E Smith.* 40

This style of piece is too familiar to need comment [illegible] [illegible] and pleasing.

Souvenir. Grande Duchesse. *Wels.* 15

Tyrolienne. *Leybach.* 30

One by a very graceful composer, the other a well selected composition of "Duchess" music.

Books.

RINCK'S ORGAN SCHOOL. Carefully revised, and the Pedal part printed on a Separate Staff. Edited by W. T. Best. In 6 parts. Each part $1.50. The whole $6.00

This [illegible] book will insure the [illegible] of teachers [illegible] the old Organ teacher, whose [illegible] [illegible] always are a standard one.

MUSIC BY MAIL.—Music is sent by mail, the expense being [illegible] cents for every four ounces, or fraction thereof (about one cent for an ordinary piece of music). Persons at a distance will find the conveyance a saving of time and expense in obtaining supplies. Books can also be sent at double these rates.

Digitized by Google

Dwight's Journal of Music.

WHOLE NO. 705. BOSTON, SATURDAY, APRIL 25, 1868. VOL. XXVIII. NO. 3.

For Dwight's Journal of Music.

Beethoven's Sonata in A Flat, Op. 26

BY [illegible]

Among the thirty-two sonatas of Beethoven there is hardly one more universally loved than opus 26, in A flat major. The noble, pensive character of the work so well expressed, justly set the stamp on the [illegible]. A vein of sadness, of lazy longing runs through it, touching even the more lively movements, produced partly by the solemn key of A flat, partly the low position in which the melodies frequently move, but most especially by something that evades description, as proceeding directly from the genius of the tone-poet. Who has a soul at the close of a fine day in September gazing on the setting sun, as the last rays illumine hill and valley, and not experienced that nameless longing which [illegible] the bosom heave, and moves us to wish for wings that we might fly on and on to those golden fields, where the sun is just going, where all is so much more beautiful, so much better, purer, and where everything once so dear to us, but now lost, is to be found again? Involuntarily we think of those words from Schubert's "Wanderer":

"Wo bist du, mein geliebtes Land,
Gesucht, geahnt und nie gekannt!"

Yes, where art thou, my beloved land, looked for, dreamed of, and yet never known? The land so green with hope, where my roses are blooming, my friends are walking,—oh, land, where art thou?

"This sonata," says an eminent critic, "is a model in the treatment of the movement, thoughtful, many-sided and truly poetic." Let us glance at each of the four movements in succession. The opening one is an Andante con variazioni instead of the usual Allegro. In the beginning of the present century and later, a [illegible] of variations stood in high favor with the musical public, so much so that third-rate composers found it a profitable business to devote themselves almost entirely to the manufacture of variations, which were devoured by the dilettanti as fast as they were turned out. The consequence was that the form itself fell into disgrace; but majestic Beethoven has cultivated this field most zealously and clearly shown what can be made of it: not only as part of his larger works, but as independent piano pieces complete in themselves. For most of the latter he took the themes from operas, or selected national airs and other melodies that were popular at his time. The theme which supplies the material for the first movement of our sonata, however, is an original one, and belongs to the finest and most characteristic periods that have flowed from his pen. It is not more distinguished for beautiful melody than for beautiful harmony and modulation, all closely interwoven, forming one inseparable whole. To the most sonorous octave of the instrument the composer has assigned the task of singing this exquisite melody. The same tone, expressive of deep longing, that pervades the Andante as had more fully developed in the variations. The former a garden, the latter the full-blown flowers; or, if you will, call the theme a tree and the variations the blossoms.

As with a flower each leaf forms a little whole by itself so here. In the first variation every measure forms one; only occasionally do we find them grown in clusters of two or four. More technically speaking, the motive in this variation consists of a short melodic phrase of one measure's length, originating in the depth, and responded to now on the height, again in the depth in short all around,—always with the same pleading expression, a seeking for something that can never be found.

In the second variation the longing element assumes a character more restless, even to impetuosity, everything is astir. It is the imprisoned spirit struggling for liberty. The bass promotes the theme in a most energetic manner, the treble bravely supporting it.

Number three, in A flat minor, offers a striking contrast to the energy developed in the preceding variation. A cloud is hanging over it. In a weary melancholy mood the melody rises gradually but indolently and hesitatingly from the deep E flat upward in syncopated notes, continually pushed onward by the decided step of its grave companion, the bass.

In number four we have the silent flying to the cloud before. It is not well to dwell long in dark moods, so the spirit of Minor is broken. Major restored: there is room for innocent sport, so far as the pensive nature of the parent tree permits.

Number five forms the true crown to this lovely series. In dress and outfit it appears quite brilliant, and accommodates itself admirably to the nature of the instrument. In spirit and expression it is full of hope and serenity, even the theme which was at first a mournful shape seems to smile positively through the sparkling accompaniment above and below it. The glow as it reaches this variation however, begins to pale at the ends. How sympathetically in the last eight measures the bass answers to the short melodic motive in the treble, until it gently returns, as if to say: now all is ended.

The Scherzo—Allegro molto—as far as it concerns its style, charge and character of the form agrees well with the general mood of the sonata. In many sonatas, symphonies and the like, it seems to be appointed to play the roll of the king's fool, whose office it is to make sport of the tears that may have been produced by the Adagio generally preceding it. Its place, therefore, as one of the leading movements has frequently been questioned; and it cannot be denied that greater unity is attainable in sonatas where the scherzo is not admitted. But who could wish that Beethoven had acted on this theory? Some of his scherzos belong to the most wonderful creations from his great genius. We would not even miss the one, small as it is. It sparkles with life and humor, with occasional outbreaks of a melancholy temper, while in the Trio it appears sedate, earnest, even solemn. Interesting is the second part (of the Scherzo). The treble three times and with much violence attempts a rush upward through empty air, however, but the bad has the attempt fails, so that twice a final start is taken but with no better result. It returns only to the middle and there resides, moving indifferently about, apparently at a loss what to do next. The bass takes advantage of this indecision and suddenly seizes the principal subject (at the end of the 28th measure) compelling the treble to run along with it as best it can, or as we would say in technical parlance, to form the counterpoint. The roles are thus changed: the treble assuming its respectory role, leaving the bass triumphantly and with a firm hand until the close.

We come next to the *Marcia funebre sulla morte d'un eroe* (Funeral march on the death of a hero). Perhaps no single movement of any of Beethoven's sonatas has become so famous among the more cultivated portion of the musical world as the funeral march. It has been arranged for orchestra and published as such; it has been arranged for reed bands, for brass bands and all sorts of bands. The march, it is said, was composed by Beethoven to show that by his profession genius he could outreval a certain funeral march from the opera Achilles, by the Italian composer Paer, at that time a great favorite with the public. In other words, if a *marcia funebre* was designed to kill or cause the death of another *marcia funebre*. We may say then, we have here a funeral march on the death of a funeral march, since events have proved that Beethoven completely succeeded in the undertaking. The authority for the above statement is probably Anton Schindler, the biographer, or "ami de Beethoven," as he used to call himself on his card. Let it be so. We find the march as a part of our sonata and care not how it has come there.

The march, as the composer has indicated, is destined to solemnize the funeral of a hero. Here the mourners are not men and women who follow the corpse with weeping and lamentations, but bearded warriors with swords, muskets and drums; men of steel and iron to whom a severity is law; men not used to display their emotions or ponder much on a happiness beyond the grave. There is, accordingly, in this composition a total absence of anything that passes under the name of a sweet, pleasing melody. Even the Trio (in A flat major) which commonly is made the occasion for those soothing melodies intended or rather pretended to convey comfort and consolation to the bereaved mourners, Beethoven's march resounds with the roll of drums, with the blasts of trumpets and salvos and with the manifold echo of the volleys fired over the grave of the hero. All is stern, solemn, even to coldness. Only once or twice do we meet with an expression of grief—but what a grief!—beginning faintly and asserting itself with more vehemence from measure to measure (11th measure from the commencement, etc.), while beneath

Digitized by Google

it are heard the quiet, solemn steps of the procession. But soon the stern voice of command stops this indulgence; soldiers must not be affected with such weakness, and—forward!—with muffled drum the procession moves on. Once more we find a very mournful phrase in the closing portion of the march (beginning in the 6th measure from the end). A world of grief and tears is reflected from these notes; but all will finally be dissolved into joy ; so we are promised,—and so the last chord in its change from the gloomy Minor to the serene Major with the longing fifth above, clearly indicates.

The Finale (Allegro) contrasts strongly with the serious, solemn part of the funeral march. It rushes along, as if on wings, over passing in its rapid flight. If the preceding movement suggests death, this Allegro surely proclaims life. After all it forms the proper finale to the sonata. In its dimensions, lucidity and concentration it harmonizes excellently with the first movements, nor is it wanting in those motives [illegible] that mark the variations. It is a pleasure to observe how spontaneously the whole unfolds itself, how naturally one thing follows another. At the same time it offers a most grateful task to the executant,—a piece that any pianist must delight to perform so well do the motives, phrases and passages agree with the formation of the instrument. The germs of the whole of this movement may be reduced to three. First the four sixteenth notes (semi-quavers) at the commencement. This motive follows a downward course, all alone, until met by the bass. Here in the upper part, another motive is introduced, a short, melodic phrase beginning with D-flat and [illegible] like a [illegible] downward, thereby impelling the former to a course upward. Each of these two motives in its turn serves both as treble and as bass, supporting and accompaniment, so we may say bass and treble continually change parts. As a third motive may be mentioned the chord in the [illegible] measure performed successively by bass and treble anchoring the passage (solo) of the former into E-flat, two measures later into B-flat, the bass striking on the accentuated part of the measure. From this chord, subsequently thrown out, as it were, arises the following [illegible] motive, sparkling [illegible] melody moving irresolutely up and down, appearing first in the treble then in the bass [illegible] for the whole time of its duration in that loose transparent, a [illegible] [illegible] called the chord of the seventh, and when finally firm ground is reached on [illegible] [illegible] a resolution takes place, three brilliant runs down the scale, beginning every time a third higher, finish the pleasant sport in a becoming manner. After this episode in C-minor, all that happens again, but in A-flat instead of E-flat, and in connection with the principal part of the movement, as observed at the commencement. A beautiful organ point on pedal bass, constitutes the closing part or coda of the work. The tone that [illegible] through the whole sonata once more finds proper expression here. Twice we meet with a sharp dissonance (at the close of the 15th and 11th measures from the end) like the bitter recollection of hopes deferred long ago [illegible] while the rising figure with undiminished speed [illegible] its way steadily [illegible] [illegible] lower and lower, softer and softer until it has reached that place where all tones [illegible] with a kind of [illegible] in their natural course they all [illegible] the deepest depth, where it expires.

The Voice in Singing.

BY J. S. DWIGHT.

(From the North American Review.)

The Voice in Singing. Translated from the German of EMMA SEILER, *by a Member of the American Philosophical Society. Philadelphia: J. B. Lippincott & Co.* 1868. 16mo. pp. 186.

This little book is worthy of the most thorough criticism, which is already saying much for it. It is an attempt to bring into harmony things which have always been treated separately,—the science and the art of singing. [illegible] attempt begun in the right spirit [illegible], and prosecuted in the [illegible] love of beauty and of truth and carried through in quiet earnestness. And here is the simple story of results in which much that is new is reported without opinions, and more [illegible] is shown than the new knowledge may [illegible] be measured [illegible] It was [illegible] for [illegible]. It is not a manual of singing and does not profess to teach the art. It is a summary rather, of results of scientific observation [illegible] and [illegible] practical sense, abounding for the reader in pregnant hints of what has been lost in the [illegible] noble art of song and how it may be won back and what good singing is. Beyond that, too, it [illegible] another charm [illegible] [illegible] [illegible] [illegible] as [illegible] [illegible] [illegible] [illegible] with such simple words that all may learn, so to [illegible] [illegible] It is a beauty as [illegible] as a literary production. The unpretending [illegible] book [illegible] in [illegible] way a work of art, and [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] to find a [illegible] in the accomplished "Member of the American Philosophical Society" who has done so excellent a service in introducing it to the American reader.

Madame Seiler is a German lady who is a musical character as such, as we have seen in her [illegible]. After studying with the best masters, German and Italian, and singing with favor in concerts, she thought herself qualified to teach; but, more conscientious than most teachers, she was seeking to ground [illegible] the special natural individual voices in the [illegible]. Seeking light in schools, she found contradiction and confusion; [illegible] [illegible] each had a system of his own, with plenty of lack of reasons and two such teams alike; [illegible] the [illegible] about registers, &c., all was but bewildering [illegible] as a very one who goes from method to method, from master to master, seeking to [illegible] [illegible] [illegible] [illegible] to lose. Losing her voice [illegible] (under an eminent teacher) she turned her attention to the piano, but without ceasing to pursue the knowledge of the human voice, as the sequel showed by choosing for her [illegible] with Wieck of Dresden, Clara Schumann's father, who is at the same time one of the most [illegible] masters of the day. There, too, she learned what she could by hearing Jenny Lind, in whom almost alone the great tradition lived. In Italy the land of song, and in the schools of France, she also turned only to find, [illegible] [illegible] knowledge." Finally the scientific instinct of a new way, and she sought the counsel of Professor Helmholtz, at Heidelberg, the great explorer of the natural laws of musical sound, from whom Tyndall has so much which he has popularized in his delightful "Lectures upon Sound." Under his guidance she devoted herself to a long and patient observation, by means of the laryngoscope, of the physiological processes that go on in the larynx in the production of musical tones. "My special thanks are due to him," she says, "that now with a more thorough knowledge of the human voice, I can give the teacher [illegible] without the fear of doing any injury." In 1861 she published in Germany a part of her investigations, now incorporated with other matter in the work before us. Coming to this country with the fullest indorsement by Helmholtz, who speaks of having been assisted by her in his two "essays upon the formation of the vowel tones and the registers of the female voice," she has taken up her abode in Philadelphia, where she has won the esteem of the most able and persons, and where her labors as a teacher of singing are already said to be bearing fruits worthy of her zeal in seeking a scientific basis on which to restore the natural method.

Opening with the common complaint, too well founded, that fine singers are becoming more and more rare, the book is full of regretful allusions to "that rich summer time of song, not yet lying very far behind us, in the last half of the last century," when we read of such a multitude of noble voices, so full and sweet in tone, so wonderfully preserved, when measured by the short career of singers now-a-days. Catalani, Malibran, Rubini, Mara, were among the last of them. The first chapter [illegible] tracing the [illegible] decay [illegible] and decline of vocal music as a science [illegible] interesting manner, and showing how [illegible] study of expression in the dramatic [illegible] [illegible] the true culture of his art, [illegible] brought [illegible] the neglect of [illegible], of the [illegible] of the vocal instrument until it began to be thought only necessary to be musical, or at the most a singer, to be qualified for a teacher of singing. And so the tradition of true song was lost. True as the old Italian school was, it was not empirical; it had found Nature's way by instinct, increasing up lessons of experience. It "builded better than it knew." Its pupils "learned by [illegible] [illegible] [illegible] can learn their mother tongue." The tradition once lost cannot by empiricism be restored; only by [illegible] [illegible] [illegible] [illegible] verification of principles. Most men have [illegible] adulterated [illegible] [illegible] [illegible] [illegible] [illegible] of [illegible] as [illegible] [illegible] [illegible] the vocal art [illegible] feeling is no longer [illegible] [illegible] and [illegible] to [illegible] the true without the help of [illegible] [illegible] [illegible]." It will not do to trust to Italian teachers just because they are Italian, and because (as Jenny Lind once said to us) the one only school of song is the Italian; but that even in Italy [illegible] [illegible] days, exists no longer. Italian-born Italian opera-singers, with pupils [illegible] in other small countries, do the fashionable [illegible]. They have not known enough to save their own voices through a short summer's day, but they do know enough to spoil the voices of one old [illegible].

This by way of introduction. In the second chapter [illegible] to the core of the matter, the "physiological view" of the voice, showing how sounds are formed in the larynx. The history of such [illegible] [illegible] briefly sketched, beginning with the experiments of Müller, who succeeded in producing all the tones of the human voice from the dissected larynx, and ending with Manuel Garcia's observations with the laryngoscope, he having been the first to apply this instrument to the larynx in the act of singing. Garcia's results are stated in full in his own words, and a brief anatomical description of the vocal organ for the aid of the unscientific reader is found in an Appendix. "The most eminent of [illegible] masters [illegible] [illegible]" Jenny Lind's master, [illegible] [illegible] [illegible] [illegible] in the interest of vocal [illegible] watched the [illegible] of the vocal [illegible] [illegible] [illegible] concurrent play of the other portions of the larynx with patient, eventual accuracy, and his Mémoire was favorably reported on in the French Academy of Sciences. He did a great service, if only in establishing [illegible] microscopic section of [illegible]. But his results are after all incomplete and vague, especially as [illegible] as great an interest [illegible], the [illegible] [illegible] of the [illegible] and [illegible] the head tones, he [illegible] [illegible] nothing of them.

Madame Seiler [illegible] one of the laryngoscope has been [illegible] solely to the discovery of the natural [illegible] of the [illegible] registers of the voice. Slowly and patiently gaining such control of the [illegible], [illegible] which covers the glottis that she could at will lay bare to sight the whole length of the vocal chords, (Garcia tells us that one third of the glottis was always hidden from him by the epiglottis,) and learning to produce tones freely and naturally under such constraint she [illegible] [illegible] that she has absolutely and precisely found the limits, not only of the three registers commonly though vaguely recognized,—the *chest*, the *falsetto* and the *head*,—but also of an upper and a lower series of tones in the

chest and in the falsetto register; thus making in reality five series of tones or registers, due to five different actions of the vocal organ, which are thus distinguished:—

"1. *The first series of tones of the chest register*, in which the whole glottis is moved by large loose vibrations, and the arytenoid cartilages with the vocal ligaments are in action.

"2. *The second series of the chest register*, where the vocal ligaments alone act, and are vibrating moved by large, loose vibrations.

"3. *The first series of the falsetto register* where again the whole glottis, consisting of the arytenoid cartilages and vocal ligaments, is in action,—the very fine interior edges of the ligaments, however, being alone in vibrating motion.

"4. *The second series of the falsetto register* the tones of which are generated by the vibrations of the edges alone of the vocal ligaments.

"5. *The head register*, in the same manner, and by the same vibrations, and with a partial closing of the vocal ligaments."—p. 45.

The falsetto register covers the same tones in the male and in the female voice, that is, the same octave in the general scale of tones. To the popular notion with which most of us grew up, this is at first bewildering. By *falsetto* we were wont to understand that sort of feigned or false voice with which a man would try to sing like a woman. Now all the singing teachers, Madame Seiler with them, being too much engaged with things to mind about names, borrow from the supposed *false* male tones a name for the same range of real tones in the female voice, where they are principal and normal! They are real likewise, and legitimate in the male voice, only not characteristically masculine [illegible] but [illegible] of the average female voice its *falsetto* is its best part, the most womanly and musical and beautiful. Our author marks the transition from the [illegible] to the falsetto [illegible] a precision to which we [illegible] not been accustomed [illegible]. It falls alike in all voices on [illegible] same tone *f*, *f♯*, while the other [illegible] one differ by a note or two, because the male larynx is a third larger than the female. This is important. —On the other hand it [illegible] strong [illegible] any head tones in the male voice.

Whether these results are final is more than a mere literary reviewer may undertake to assert; that question must be left to the more thorough [illegible] of [illegible] saying and a book doctrine. It is [illegible] superior [illegible] familiar with the use of the laryngoscope, and with the art of *singing*, (and we have such among us) to settle the account. But it is a *strong presumption* in favor of Madame Seiler's [illegible] that as the prudent [illegible] and [illegible] of her investigations there is the fact that they have been reported by men of science in Germany and [illegible] acknowledged correct, and in the [illegible] of men like Helmholtz and Du Bois Reymond; then, in the practical wisdom which [illegible] up every page, [illegible] [illegible] the application of these principles [illegible] [illegible] of the voice [illegible] [illegible] the [illegible] of the whole spirit of the book, so [illegible] of [illegible] as well as [illegible] [illegible] as the physical conditions of good singing are [illegible] and important and [illegible] a zeal for truth, burning quietly and deeply shining without that [illegible] blurred by no sentimentality. It is, at all events, a work [illegible] of the right sort of character for the [illegible] of [illegible].

But whether the [illegible] of the physiology be absolutely proved or not, there can be no doubt of the value of the applications here made to the culture of the singing voice. The rules deduced are excellent. Thus, first of all, the registers may not be forced up beyond their limits without "a straining of the organ which may be laid more and [illegible] and an organ will bear unnatural over-straining." This is the chief cause of the decay of voices. Tenors, emulous of some Duprez's *do di petto*, try to force the action of the chest passage into the regions that belong to the falsetto; the registers become confused by habit, [illegible] begin the natural limits are lost sight of, and the voice is gradually weakened or destroyed. Again, it is shown how the falsetto tones, without ceasing to be such, may be educated to a strength and fullness hardly to be distinguished from the chest tones. How much better this than "the forced-up chest tones of our tenorists, sung with swollen-out throats and bloodred faces"! Again, how we are misled by the terms *chest, throat, head* tones,—a distinction purely imaginary, a matter of the nerves, physical sensations being confounded with the seat of actual processes, which for all tones is in the throat, the larynx! And yet how rightly may the singer know which kind of tones he is producing by these same sensations! Passing a multitude of good [illegible] about the training of the soprano and the other voices, (noting by the way that Madame Seiler, contrary to the common notions, finds mezzo soprano and baritone voices by no means so common as the four chief kinds,) we only mention further the important advice, that *the male voice should be trained by men, and the female voice by women*; for this lady is not the slave of science to believe that singing can be learned by scientific explanations, when it must be done by imitation of examples, as the child learns to talk.

To the physiological succeeds the physical view, which [illegible] here [illegible] the [illegible] we have examined. This third [illegible] of the work is full of sound suggestions. The [illegible] of tones are briefly recited after Helmholtz and Tyndall and particularly the *timbre* of tones, and its dependence upon what are called the *overtones* (harmonics) which mingle with the fundamental tone, are built on. Upon these [illegible] [illegible] founded excellent instructions, [illegible] among [illegible] are those related to the control and the [illegible] of the breath; the importance of [illegible] up a *too great pressure of the breath* [illegible] "the force of the waves of sound must be [illegible] to a good tone" [illegible] [illegible] the danger of the too common exhortation [illegible] to sing with the [illegible] as strong as possible in the first instance, instead of acquiring greatly growing strength by slow and sure degrees, is [illegible] the right. [illegible] [illegible] of [illegible] bearing of [illegible] *forward* in the mouth [illegible] the great matter of the voice, and the [illegible] of certain vowels in certain tones, so much neglected in the setting of words to music and in which the old Italian vocal music offers the most classical and [illegible] model. And here the German author, with all her enthusiasm for the great song-composers of her country shows her candor in confessing that these have not [illegible] learned that same,—nor another equally important. Schubert placing the words so that the favorable vowels should come upon the [illegible] tones. [illegible] [illegible] intervals [illegible] come upon the boundary tones of the registers, and [illegible] [illegible] [illegible] the same in his soprano songs upon the *fa* [illegible] the transition from the falsetto to the head voice. What an importance this gives to the question in which the words of a song are translated into another language! But we are [illegible] [illegible] [illegible] [illegible] comes before a good share of attention, and so are we to the end are [illegible] [illegible] at an early stage. Florid passages, [illegible] other ornaments, [illegible] [illegible] the [illegible] for the [illegible] of flexibility [illegible] [illegible] and [illegible] graceful part of [illegible] education of the voice. The large, sustained delivery of longer tones [illegible] simple [illegible] with all the light and shade and [illegible] of expression being noted [illegible] last and crowning beauty of the singer's art. Purity of tone, too, [illegible] [illegible] [illegible] [illegible] by [illegible] treated. But what [illegible] to them are so many tempting topics [illegible] we can only name?

We have left ourselves no room to speak of the last chapter in which the aesthetic view of the art of singing is presented very briefly but with [illegible] sound common-sense and [illegible] perception, and so beautifully and simply that we would fain quote the whole. Of many good sayings take these specimens:—

"An artist must, therefore, be esteemed according as his works [illegible] [illegible] [illegible] the hearers or behold, are without their [illegible] [illegible] and it stands all the higher the simpler and the more naturally [illegible] the [illegible] [illegible] this [illegible] [illegible]."

"Beauty and [illegible] as all [illegible] knowledge is united in [illegible] with a soul, yet no product of art aesthetically beautiful is possible without a perfect technique."

"Unhappily, our whole music is visited by this sickly sentimentalism, the perfect horror of every person of cultivated taste. In these later years the powerful exertion of German aesthetics has had favorable results in regard to instrumental music; but in the execution of vocal music this unhealthy fashion of singing still always commands great applause. This sickly sentimental style has also, unhappily, in singing a great deal, unfortunately very prevalent, the [illegible] of the tones. When, in rare cases, the greatest passion is to be expressed, to endeavor to depict the expression by a trembling of the tones is all very well, and fully to be justified; but in songs and arias in which quiet and elevated sentiments are to be expressed, to tremble as if the whole soul were in an uproar, and not at all in a condition for quiet singing, is unnatural and offensive."

"Under this head the subjects of rhythm, correct understanding of the tempo, composition, the delivery of the sentiment of a work, and the [illegible] a fine [illegible] are treated with good taste and judgment. And finally, the time for beginning instruction is discussed, with strong recommendation of an early age, but with caution against the dangers to the young voice of singing in schools [illegible] [illegible] where the teacher is satisfied, if the tones are only pure and the time is kept, but pays no regard to the formation of the tones.

The book is admirably translated and on the whole we must regard it as the best essay upon the voice in singing that has yet appeared.

Two Sisters.

A CHAPTER FROM ONE'S "NOVANT."*

At the foot of which we enter the fine city of Heidelberg round which the Rhine and Neckar are [illegible] the projecting arms [illegible] [illegible] the [illegible] toward the [illegible] [illegible] [illegible] imposing [illegible] surmounted by an elegant [illegible] and called the [illegible] gate. On the keystone of the arch is cut the coat of arms of the [illegible] [illegible] [illegible] Karl Philip, and beneath the [illegible] of the words

BONO PRINCIPE [illegible]

[illegible] [illegible] [illegible] [illegible]

PRESENT [illegible]

" I quod [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] propped [illegible]"

Close by this [illegible] gate of Heidelberg stood, in the year 1711 a small, unpretending house, which made no display of size or expensiveness, [illegible] was [illegible] and home-like, and showed at the first glance that its inhabitants believed in order and neatness. Two [illegible] bay windows, [illegible] [illegible] projected on the sides of the house, as if there their eyes within [illegible] [illegible] [illegible] out and [illegible] the [illegible] windows [illegible] these eyes could enjoy a splendid view across the Rhine.

The owner of this dwelling was an open-hearted honorable man, named Weber. His position was [illegible] [illegible] [illegible] high one, [illegible] he had an office under the [illegible] which he had filled well [illegible] for many years. His salary [illegible] amounted to two hundred florins a year, which was [illegible] enough [illegible] and [illegible] the [illegible] [illegible] family and a [illegible]. But now the household [illegible] [illegible] were [illegible] [illegible], as a reward for his long faithfulness in the service of the [illegible] his salary had been raised to four hundred florins. Fortunately [illegible] [illegible] the pretty house of which we [illegible] and had a little [illegible] [illegible] two of [illegible] chambers, which were rented to an old friend of the family.

But small though his house and his salary were, the contentment and happiness of the Weber household were great. There was not one of the family who was not [illegible] [illegible] [illegible] health, cheerfulness, daily food, and [illegible] [illegible] [illegible] [illegible] affection for each other. And in truth, [illegible] was no [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] the father and mother feel the deepest [illegible] the children bloomed like fresh roses, and [illegible] bodies were sound and minds were [illegible] of course cheerfulness and [illegible] was not wanting, while the [illegible] [illegible] made all down [illegible] [illegible] [illegible] [illegible]

Herr Weber was as dry and [illegible] as a [illegible] [illegible] [illegible] lawyers of that day were; on the contrary [illegible] art and science, and though his [illegible] had [illegible] the purchase of books or the [illegible]

* Novant [illegible] translated from the German of [illegible] [illegible] by [illegible]. New York: Appleton & Co.

Digitized by Google

[illegible]

[illegible]

"You heard and saw only a beginner," replied Aloysia, with sincere modesty.

"Saw—yes!" returned Mozart, with his own peculiar frankness; "but I heard a cultivated singer. Your style is excellent, and when your acting is a little better, you can go where you please as a prima-donna."

Possibly this judgment, expressed by any other young stranger, might have seemed arrogant to the family, and been somewhat resented; but the honest [illegible] which the words were said, full as it was of the same hearty frankness and straightforwardness which shone in the young man's face, allowed of no mistake as to his good meaning. [illegible] genius a certain something which [illegible] parents. [illegible] feel as if in the presence of a mightier [illegible] bow them and [illegible] before they [illegible]

So [illegible] Weber [illegible] chapter [illegible] adapted for [illegible] frankness [illegible]

It was no wonder therefore, that Mozart had already before half an hour had expired, [illegible] he had grown [illegible] with the family. At Wendling's request he had brought with him several songs of [illegible] Aloysia now sang, while he accompanied her on the piano.

Mme. [illegible] good [illegible] about father Weber blowing [illegible] his pipe [illegible] the orchestra-conductor expressed nothing, but beaming [illegible] from head to foot [illegible] eyes were [illegible]

When at last Aloysia [illegible] a terribly hard passage, which Mozart [illegible] with extraordinary [illegible] carried away with delight and [illegible] he sprang up from the piano [illegible] and cried "Wonderful! I must give the [illegible] he carried out his words without [illegible] hesitation.

Every one laughed aloud, and little Hermann, clapping his hands and springing round like a top, cried—

"Now Aloysia will have a bonnet! She has for herself a bonnet!"

Aloysia herself was the most confused, and so half-[illegible] her mother's side like a [illegible] the latter [illegible] the [illegible] laughing

"A kiss of [illegible]
Better never a [illegible]."

Then to give things another turn and relieve her daughter's embarrassment, the [illegible] the [illegible] had disappeared—[illegible] the table, the [illegible] to give [illegible] Mannheim the [illegible] talked about music, [illegible] to speak of a man who was [illegible] in Mannheim and afterward famous throughout the musical world—Abt Vogler.

Weber praised him, but Wendling held fast to his [illegible] Abt Vogler was [illegible] in [illegible] of the [illegible] sang [illegible] Amadeus, he [illegible]

"You deserve what sort of a man and composer [illegible] his [illegible] work at [illegible] A Bon-[illegible]—The [illegible] Halls of [illegible]—[illegible] Two in All [illegible]"

Now a merry peal of laughter from Mozart interrupted the reading. "What [illegible] I should say he was a fool at [illegible]"

"[illegible] Wendling in triumph. "When a man [illegible] Abt Vogler did [illegible] can make a composer [illegible] works and [illegible] in six months, [illegible] the biggest swindler and windbag [illegible]"

"W[illegible]" said Amadeus quietly "It was curious to see [illegible] thing [illegible] There are people who [illegible] originality in the [illegible] of Leonardo."

"[illegible] their quackery under [illegible]" said Wendling.

After [illegible]—the "Wendling bread" [illegible] over and the [illegible] removed. [illegible] of the evening was passed [illegible]. Mozart was never in better spirits, and entertained the whole company with wit and odd tales and an inexhaustible stream of droll verses. The last thing before they said good night, he sat down to the clavier, and improvised for a long time, till the whole witchery of his presence seemed to be translated into music and sink into their hearts.

But wherefore sat Aloysia so long without [illegible] at the window of their sleeping chamber, gazing out through the [illegible] into that rainy midnight? She hardly knew wherefore, herself. Her mood was one she had never experienced before; joyful—almost happy; and yet so oppressive, that her heart trembled and palpitated.

"Why don't you come to bed?" asked Constanze, now for the third time, and [illegible].

"Because I am so excited," answered Aloysia and her sister turned over and softly slept.

Herr Richard Wagner

Few living composers have so wide a renown for themselves as Richard Wagner. He has his partisans also now and his equally passionate detractors, which is the case only with men of unusual [illegible] afford [illegible] of any sort. Herr Wagner [illegible] strong opinions, [illegible] them. He [illegible] with great warmth, [illegible] a [illegible]"—[illegible] masterpieces [illegible] Yet, it is only just to add Herr Wagner [illegible] with that absurd and [illegible] attributed to him. He has no wish to [illegible] the opera; on the contrary he desires to make [illegible] greater, to elevate it to something beyond what it has ever been—[illegible] sing solely for the sake of singing [illegible] to be [illegible] to [illegible] of a [illegible] but is [illegible] always in concert instruments. There is nothing revolutionary in [illegible]. It is a principle carried very high, and Herr Wagner's defect is that he exaggerates it. He [illegible] up the [illegible] Gluck held [illegible] and which the [illegible] contended for against the Piccinists.

No other art [illegible] such an action over the soul, [illegible] the very [illegible] of the spirit, as music, and Gluck's desire was that this power should never be lost sight of. He wished that vain and superfluous [illegible] should be put aside—that [illegible] should never be written expressly for stage [illegible] that [illegible] should [illegible] the highest and grandest [illegible] of the human [illegible]

But Herr Wagner's [illegible] the [illegible] believes it [illegible] always had [illegible] highest aim of music [illegible] Let [illegible] a single example [illegible] a [illegible] in all its parts—one that can never be equalled. The [illegible] is [illegible] with the [illegible] I should have observed, but each part musically speaking [illegible] a step, a [illegible] Shakespeare in his [illegible] Truth will never be better realized in art. The French art-critics, [illegible] Herr Wagner, however, wishes to go further. He advocates that by an alliance of the diverse arts of the poem, of the mise-en-scène, of the singer, of the orchestra, of the machinist, a [illegible] effect should be produced, and he predicts that [illegible] This is what he calls the art of the future, and when his adversaries have very [illegible] of the music of the future.

Whether the ideal of this [illegible] composer be realized or not, it is noble, and it is [illegible] that it has been so [illegible] that the author is held up to ridicule. Herr Wagner is an iconoclast, as his detractors [illegible] he is a man who aspires to the grand and [illegible] with passion, and, perhaps with [illegible] Let him [illegible] his goal, [illegible] high aspirations, unfortunately, are not contagious in these days. Whatever may be his defects, he is in earnest in his aspirations, [illegible] high ideas [illegible] respect.

He was born at Leipzig on the [illegible] of May, 1813, and studied at Dresden as well as at the university of his native town. He manifested at a very early age a strong love for that art [illegible] his life. He was [illegible] of the theatres of Königsberg, Dresden and Riga, and in that he [illegible] Those among London on his way. He crossed the Channel in a storm, and this episode furnished him with fresh musical inspirations. [illegible] arrived at Paris, surrounded by privations and troubles of all sorts, he finished "Rienzi," his first opera, and wrote a second, "The Phantom Ship."

On his return to Riga, two years afterwards, he wrote an overture for Goethe's "Faust," as well as "The Apostles' Feast." The remaining operas are "Tannhäuser," "Lohengrin," "Tristan and Isolde," and the "Nibelungen." Besides being a musician, Herr Wagner is also a poet and critic. He has written his own librettos, and has defended his theories by his pen on several occasions. The celebrated Liszt has published, under the title of "Lohengrin et Tannhäuser de M. Richard Wagner," his own [illegible] of the [illegible] political [illegible] Wagner [illegible] forced [illegible] 1849, when he [illegible] Saxony and take refuge in Zurich, where [illegible] received [illegible] and [illegible] offered the post of director of the orchestra, of the theatre, as well as conductor of the musical society of that city. He lived here several years, but after [illegible] in Munich. The [illegible] King of Bavaria, [illegible] the [illegible] and [illegible] In 1855 Herr Wagner accepted the [illegible] of the London Philharmonic Society as conductor; the [illegible] concerts [illegible] and many [illegible] remember the proof he gave of the [illegible] with which he is gifted. He led Beethoven's, Mozart's and Haydn's symphonies without a score before him without a note to refer to.

Music Abroad.

London.

Opera.—The attempt at forming a union of the two Operas having failed, Mr. Mapleson has secured Drury Lane [illegible] open [illegible] the 19th of March. In a style of much less verbiage than usual he announces his prospectus.

The company consists of Mlles. Titjens, Christine Nilsson, Clara Louisa Kellogg, Sinico, [illegible] Corsi and Bauermeister, a young lady who has passed the [illegible] of the conservatoire and is now an opera [illegible] The principal new [illegible] Mme. Trebelli-Bettini and Mme. Demeric-Lablache. The tenors are Signors Mongini, Fraschini, Bettini, Corsi, Agretti, Mr. Lyall, and Mr. Tom Hohler. The baritones and basses, Signors Gassier, Santley, Foli, Bossi, Castelli, and Foli, Mr. Santley and Herr Rokitansky.

The list of the operas to be presented is nearly as [illegible] In fact only one novelty is promised—Wagner's "Lohengrin." The chief [illegible] of the season will be the [illegible] It was produced at the same house between twenty and thirty years ago and received [illegible] acclamation. The [illegible] parts [illegible] by Mlle. Louisa Kellogg, Mlle. Tietjens, Signor Bettini, Mr. Santley, and Herr Rokitansky.

The list of old favorites is long and satisfactory, including among others Mozart's "Flauto Magico," Cherubini's "Medea," Beethoven's "Fidelio," Gluck's "Iphigenia in Tauride," Weber's "Der Freischütz" and "Oberon."

Covent Garden.—Mr. Gye's prospectus is thus mentioned:

The list of works which the manager of the Italian Opera proposes to set before his patrons includes three novelties. The first is Rossini's "Armida di Corsaro," which was originally destined for the Italian stage, but which, rearranged by [illegible], was first brought out at the Grand Opera in 1826. A work by the author of "Guillaume Tell" and "Il Barbiere," with which the English public are [illegible] acquainted, will doubtless be welcome with [illegible]. The original of "L'Assedio di Corinto" was "Maometto Secondo," which was represented [illegible] at San Carlos of Naples, during the Carnival season of 1820. The principal artists were Mme. Colbrand (afterwards Rossini's wife), Mlle. Chaumel [illegible] married at Bologna), Signor Mozart [illegible], Benedetti and [illegible] years after, on the 9th of October, 1826, Le Siège de Corinthe, [illegible] altered and amplified from "Maometto Secondo," was produced for the first time at the Grand Opera of Paris, with Mlle. Nourrit, [illegible] Adolphe Nourrit [illegible] Mme. Cinti-Damoreau [illegible] About the year 1850 or 1851 "L'Assedio di Corinto" was performed for the first time in this country at Her Majesty's Theatre, with Grisi, Tadolini, and Tamburini in the principal characters. Some

Digitized by Google

years later an English version of "*The Siege of Corinth*" was produced at Drury Lane Theatre, Mr. Balfe playing Tamburini's part, which is written in Rossini's most florid style. The principal characters in "*L'Assedio di Corinto*" at the Royal Italian Opera will be sustained by Mlle. Adelina Patti, Mlle. Lavrofska, Signore Mario, Naudin, and Cotogni. The second feature of interest is Verdi's "*Giovanna d'Arco*," an early production of that composer brought out in Milan in 1845. The third is the *warming-over* of "*Le Domino Noir*," which Auber—indefatigable at eighty—is going to take up again; with more orange, we think, than prudence. We would with some anxiety the result of Auber inspired by himself; the "Domino Noir" is, as it is, perfect. A new finale has been, it is said, been made expressly for Covent Garden by M. Lucien Laroche. The "Domino Noir" will be produced soon after the arrival of Mlle. Pauline Lucca, who will be assisted in the principal characters by Mme. Lemmens-Sherrington, Signori Mario, Cotogni, Ciampi, Tagliafico, and M. Petit. Of "*Giovanna d'Arco*" we are happy to announce that this opera and one of Signor Verdi will be produced towards the end of June, and will be performed for the first time in this country, the part of Giovanna by Mlle. Adelina Patti her first appearance in the character in England. The rest of the repertory will be filled with last year's novelties—"*Romeo*" and "*Don Carlos*"—and with old favorites, such as "*L'Elisir d'Amore*," "*Robert le Diable*," "*La Figlia*," "*I Puritani*," and "*L'Africaine*."

In the artists engaged we meet with the well-known names, as constant which is to recall old successes. Among the sopranos are Mmes. Adelina Patti, Pauline Lucca, Anastasia Fricci, Lemmens-Sherrington, and Marietta; the tenors, Signors Mario, Fancelli, Naudin, and Neri-Baraldi; and in the baritone and basso, Signori Graziani, Cotogni, Ciampi, Bagagiolo, Tagliafico, Polonini, Capponi, and M. Petit. To the latter are added Mme. Vilda, the brilliant *débutante*, who made so favorable an impression four years ago; Mlle. Vanzini, from the Scala at Milan—who makes her first appearance in England; Mlle. Lavrofska, from the Opera St. Petersburg—her first appearance in England. To Mlle. Vanzini is given the part of Gilda in "*Rigoletto*," we should like to see her equal to the importance of the part, although her antecedents are not such as to tell. Mlle. Lavrofska is with appear to be a mezzo-soprano, but Mlle. Lavrofska's qualification is not given. Signor Cotogni, among the basso, will have his part greatly well occupied for Manuel Estrand and the baritone of "*L'Assedio*" and his important trusts among them. Mr. Petit is again the star of the company of Mr. Gye, who, by the way, is a basso some considerable time in public concert having loaded, itself more of late with certain appearances on the stage" and is not to come yet public while Mr. Gye and therefore it believes the public to enjoy her while her public career lasts. Mlle. Patti is announced in all her principal characters in "*L'Assedio di Corinto*" with *Giovanna d'Arco*. She will also appear for the first time in England as Elvira in "*I Puritani*," and she will resume her impersonation of Ninette in "*La Gazza Ladra*," "*Dinorah*," and *La Figlia del Reggimento*," which she has abandoned for several years. Mlle. Lucca comes to us with St. Petersburg laurels only, and in the course of the season repeat her favorite characters of Marguerite in "*Faust*," Leonora in "*La Favorita*," Valentine in "*Les Huguenots*," Cherubino in "*Le Nozze di Figaro*," and some known for Angela in "*Le Domino Noir*." The list is defect as to the lower element—but the tenors of Fabor and Rosanasi are absent—two gap largest very hard to replace. *En revanche*, Signor Mario is said to have found improvement in during a Russian campaign, and to have taken out a new vocal lease. We trust to find so much in fine *in voce*, and to believe.

The programme has appeared of the preliminary arrangements for the forthcoming triennial Handel Festival to be held, as before, at the Crystal Palace, London in the month of June—the days fixed being Monday, the 15th Wednesday the 17th and Friday the 19th, the great general rehearsal being appointed for the grand by Friday the 12th. The bisection judicious adhesion to the former practice of giving the "Messiah" and "Israel in Egypt" on the first and third days—these works being, substantially, the grandest of all Handel's oratorios and most commonly representative of his powers. The second day, as on former occasions, will consist of a miscellaneous selection. The vast resources of the Sacred Harmonic Society and other London choirs and associations, with the large additions from provincial sources, the personal superintendence and the account of rehearsals and performance by Mr. Costa, and the ample arrangement of business details by the Crystal Palace authorities, offer every guarantee for success in this great undertaking. With the be-

ginning of the month of June is to appear, by subscription, a fac-simile in photolithography, of Handel's manuscript score of the "Messiah," taken from the original in the Royal library. The profits of the publication are to be shared between the Benevolent Fund of the Sacred Harmonic Society and the Royal Society of Musicians.

Dwight's Journal of Music.

BOSTON, APRIL 25, 1868.

Music in Boston.

OTTO DRESEL gave the fourth of his four weekly "Readings of Piano-forte Music" last Thursday afternoon,—too late for notice in today's paper. The two preceding Readings were extremely interesting and, although one occurred on the eve of Good Friday and the other in a pouring rain, the Chickering Hall presented an imposing show of the best sort of audience.

Mr Dresel's second selection opened with a very satisfactory arrangement which he had made of the Andante of a well known Symphony in D by Haydn, full of piquant elegance: the crisp staccato, the light and shade, the pointed accent of the rendering were all that could be desired. Then came a Sonata of Beethoven (Op. 31, No. 3, in E flat),—just the finely passionate, intense, nervous one which Mr. Dresel at once may play better than almost anybody. The Scherzo in D flat (*Allegro vivace*), with its fitful explosions of passion, followed by quick staccato phrases in undertone; and the sweeping *Presto* of the Finale in 6-8, were brought out with most vivid force and sharpness of outline like scenes revealed at night by lightning.—A singularly beautiful *Introduction* (we know not whence he took it) and three *Mazurkas* of Chopin, well contrasted, closed the first part.

Part second comprised an *Allegretto* (crisp little movement in *Canon form*) by Schumann; a *Scherzo* by Mendelssohn; a Song or two of Robert Franz, transcribed by Liszt; an *Etude* by Thalberg one of the few really original, poetic works of the father of the modern virtuoso school; a charming little "*Albumblatt*" fugitive piece of fond date, by the concert-giver himself; and a very spirited *Presto Scherzando* in E minor, by Mendelssohn—all chosen no matter as to the manner of their presentation.

Here is the programme of the third "Reading," April 18.

Allegro from op. 26	Schumann.
Minuetto and Gavotte	Bach.
Allegro from op. 32	Schumann.
Sarabande, Bourée and Gavotte	Bach.
Sonata, op. 53	Beethoven.
Mazurkas	Chopin.
Evening, from the Phantasiestücke	Schumann.
Phantasiestück	Otto Dresel.
Scherzo from Sonata	Chopin.
Nocturne	Chopin.
Waltz	Chopin.

The first four numbers were grouped into one kaleidoscopic series, passing from one to another without pause, and making an ingenious and charming whole of a variety of single pictures. The alternation of little things of Bach with little things of Schumann was a felicitous idea. The Minuets, Gavottes, Sarabands, &c. from Bach's *English Suites* and *Partitas*, though of a more antique formal cut, are as fresh as if they had sprung up in these very April showers and have a poetry of their own quite as fascinating as those flowers of modern romance with the healthiest, finest things of Schumann, Chopin, Mendelssohn they go well together. Their apparently thin harmony, mostly in only two or three parts, implies a harmony as full as Schumann's. They look like very simple things to play; you may get through them, glibly enough, scores of times with your own fingers, and yet not suspect a tithe of their beauty and their point until you hear them played by an artist like Dresel, whose reverence for Bach is not pedantry, but live communion with the spirit.

The Beethoven Sonata in C, op. 53,—one of the most familiar in point of difficulty, yet most deeply poetic and *bravoura*,—transporting you indeed into a strange, romantic element,—we have heard interpreted by not a few famous pianists, both here and in Europe, but never before have we felt the power and beauty of the work so fully as that afternoon. In the last two movements, *Rondo* and *Prestissimo*, you are whirled away through Fairyland, and a very exciting glimpse you have of it; in this light it is worthy as graphic and original as Mendelssohn's Midsummer Night's Dream music. But, first, that short, mysterious, wonderful *Adagio* that precedes it with a broken march-like rhythm! You are as it were led blindfolded, full of wondrous expectations, all deep chords, till you strangely silenting into the midst of all those splendors and there suddenly restored to sight.

The most new and striking pieces in the second part of the concert were the "Evening" by Schumann, and the Scherzo from Chopin's almost impossible Sonata, op. 35 in B-flat minor (he has but three). The Scherzo has a marvellous fire and vigor in it, and must be extremely difficult to play with such strange weight of harmony and such relentless speed. The Trio is a softer mood has an exquisitely lovely melody. It is this Scherzo that precedes the *Marche funèbre* so familiar in concert room and parlor.

Next Thursday offers the only chance of hearing Mr. Dresel in this way for a year to come.

FOR THE CENTURY.—The Symphony Concert, given by the Harvard Musical Association in aid of the Ladies' Fair for the Century, was not we regret to say as successful for that object as it was meant to be. For the first time the prestige of the Harvard concerts failed to fill the Music Hall. It barely paid expenses. The indifference of the many who have always answered to the call was something unaccountable, and, when we think of the splendid result of the concert for the same purpose, under the same auspices last year, rather mortifying. Only some seven hundred people came. Neither the irritable charm of the one long repeated notice, nor the heavy tongues of the Fair itself, of which it was to be the closing scene and festival, could overcome the lethargy. Even the newspapers to whom those significant musical announcements usually are wont to be sleeping on their ears, in anticipation perhaps of the long pull of a whole week's Festival in May, and had no word to urge on vague opinions in announcing, after a concert equal to the best Orchestra and "Great Dinner" never catch them napping; but Gluck, Beethoven, Chopin—do not need them! Probably however the mistake was in the timing of the concert. It should have followed up the regular Symphony series in quick continuity, before the current of interest could shift to other objects. It was looked upon as an affair that people dropped it from their thoughts and did not pick it up again; the Fair itself instead of helping the sale of tickets, stood rather in its way; and now just ahead there loomed the Great Festival to overshadow it. Finally the weather was as bad as possible and just twin minutes to people weary with excitement.

But the Concert was a good deal and these present [illegible] in it delight and [illegible]. Could it be otherwise with such an orchestra, and this programme?

Overture to "Iphigenia in Aulis"	Gluck.
Seventh Symphony, No. 8	Beethoven.
Piano Concerto in F minor, No. [illegible]	Chopin.
Hugo Leonhard	
Overture to "William Tell"	Rossini.

The "Iphigenia" Overture still holds its place among the most beautiful and noble of orchestral preludes, and its pure charm soon made the dark and dreary day forgotten. A few strains of the Seventh Symphony, and the supremacy of the ideal world was [illegible] complete. Mr. Leonhard played the Chopin Concerto once better, if that were possible, than before; indeed wonderfully well, exciting rapturous applause. The "Tell" Overture, manifold [illegible] of contrasting pieces making up pictures of mountaineer life in the beginning, and closing in such a rousing peal of patriotic triumph, hence and [illegible] with the Cretan struggle was played with remarkable spirit and precision, the tempo of the finale being taken almost too fast.—So everybody went away the better happy, in spite of the disappointment of not adding another thousand dollars to Boston's noble contribution for the homeless Cretans.

The [illegible] however, without this intended aid was a signal and rare success for approaching to the rare end and the highest goal [illegible] in its most sanguine hopes of its projectors. Dr. and Mrs. Howe, and Mr. Rodocanachi, the Greek Consul, who has given heart and soul and strength to it, must feel very happy in it; and Boston may feel proud,—"one fifth of your great bill" as Wendell Phillips said, "stand the redemption of the [illegible] honor Of Boston against the world" made nearly $50,000 to the Cretans as a single gift! This Tableaux, was so agreeable in every way, so beautiful as to deserve mention in the score of Art, and in our record of aesthetic progress. The scene in the Music Hall was enchanting. Mr. Roeth had surpassed himself in his tasteful decorations, in which the Greek flag and white predominated, and classical emblems met the eye on all sides. All was in perfect harmony; a sight the eye could feast upon and [illegible] ever weary. Then the tables, heaped with beautiful things tastefully disposed; the grace and beauty and refinement, the faces shining with intelligence and goodness and sweetness, the prevailing courtesy and grace of manner, the happy choice of so happy a life, absence of all coarse [illegible] of the [illegible] visitors, the sweetest [illegible], the rare costly buttons of [illegible] (in paintings, albums, [illegible] bonnet), the fresh flowers, and the charming [illegible] the [illegible] and finally the elegance of [illegible],—all conspired to make up an ideal yet most human, [illegible] and substantial, we felt the time being. It almost convinced us to [illegible] life it was good to live and move for one week amid so many good and noble people, where goodness lent to every face a certain beauty, where nothing but good will and kindness were continually developed, so that the atmosphere of the place was instinct with blessing and encouragement to all good impulses.

We must speak particularly of the music, although music of course cannot claim pure [illegible] as Art under such circumstances, and music in a Bazaar must be principal, a [illegible] the whole interest, and a mere accompaniment to another [illegible] the [illegible] to be enjoyable at all. Dancing and [illegible] voices from a band; any [illegible] in such crowds without suspending talk or trade. To those meetings the music [illegible] imparted [illegible] life and charm. It was supplied on the opening night, Monday April [illegible], by Mr. J. K. Paine and Mr. Eugene Thayer in light and brilliant performances on the Great Organ; on two evenings by the Band from the Navy Yard and Boyd's Cornet Band, both excellent and happy in their selections, and on three evenings by the Band of the Perkins Institution for the Blind, composed of some 25 of the blind pupils, under Mr. Campbell, the musical director of the Institution, himself blind, a man of wonderful energy and patience, great [illegible] power, thorough devotion to his work, who has made himself one of our most accomplished musicians, and has worked wonders in teaching music to the blind. Naturally the presence of this blind band was a touching feature of the Fair; nor did their music suffer by comparison with any. Indeed their greater number, and the greater variety of tints in their instruments (they have any [illegible] clarinets, including a few choirs, as we heard it so before) and the [illegible] of some pieces of a softer character and the evident feeling with which they played it well as good ensemble, good intonation, light and shade, &c., made their heavy marches more acceptable. Particularly [illegible] and added to so refined an occasion were those Mendelssohn [illegible] which they were [illegible] upon four brass instruments while the Wedding March, the popular waltz marches, waltzes, &c., by the whole band were rich and vigorous without often running into noise.

Mr. Parker's Club.—A concert by this vocal club of amateurs is too important an event to be passed [illegible] without some space. Reduced to almost nothing we must postpone the pleasant task of chronicling that of last week (given twice over), in which two large works wholly new here and of rare interest (parts of Schumann's Mass and the whole of Gade's Cantata "The Crusaders") were so [illegible] rendered, the singing of Mrs. H [illegible], in the latter by its perfection of voice and style, dramatic expression and inspiration, being something which we must count among the best moments of our life in listening to great singing.

The great Musical Festival of the Handel and Haydn Society will have begun before another issue of our paper. The preparations are progressing well, and the demand for season tickets has been eager. Besides the Oratorios and other works announced already, the programme will include (for the last afternoon concert) an interesting novelty, Mendelssohn's "Reformation Symphony," a copy of the score having at last come to hand.

Mendelssohn's Fairy, chief with so much [illegible] upon one side of the great Piano controversy of the Paris Exposition, is the knowing one who, in 1832, wrote this "heathenish" criticism on the Midsummer Night's Dream Overture:

"The best impression made by Monsieur Mendelssohn's overture is not addressing. I do not speak of the conventional harmony and the contempt for the art of composing which was manifested in the work Monsieur Mendelssohn is of a school which is still very severe on these points."

Mr. Abraham T. Thorp, well-known in Boston some years since, and much esteemed as a musician and a man, died suddenly last Sunday in New Bedford. We have the sad news from the Mercury of Monday:

Sudden Death.—Our whole community was startled and shocked, yesterday morning, by the intelligence that Mr. Abraham T. Thorp, one of our most respectable and esteemed citizens, had terminated his life, by a pistol, in a moment of temporary insanity.

The deceased was by birth a Dane, and came to this country in 1831. Shortly afterwards he was invited from New York to officiate as organist at the First Congregational Church in this city, a position he had occupied ever since, with the exception of a few years while a resident in Boston, where he was organist at Rev. Doctor Gannett's church. There as here, his generous disposition and [illegible] the purity of character made friends of all who knew him. He leaves a wife and one son who [illegible] mourn the irreparable loss of one so devoted and faithful to them. And in this community, where in all the relations of life, he had for so many years held the esteem of his fellow citizens, a wide circle of acquaintances sympathize with those who grieve most, that disease in its most cruel form has brought him to an untimely grave. Mr. Thorp's age was 61 years.

Musical Correspondence.

New York, April 12.—The 13th soiree of Mason and Thomas's Chamber Music Soirées closed with the 6th of the series at Irving Hall, on Saturday evening, April 11th. The programme:

Quartet, D minor	Mozart
Sonata, [illegible] and 'Cello in [illegible], op. 5, No. 2	Beethoven
[illegible]	Schumann.
Octet in E flat, op. 20	Mendelssohn

These fine compositions were admirably played by the skilful and conscientious artists to whose unflagging and [illegible] efforts a growing taste for this class of music is mainly due in this metropolis. Any detailed analysis of the works performed is of course unnecessary. [illegible] it will suffice to say that the successes of the evening were the Mendelssohn Octet and Mr. S. B. Mills's superb performance of the exceedingly intricate Schumann Sonata.

"The finest sub [illegible] to recognize all the author's charming and [illegible] traits finely than one finds as in [illegible] works. In consider, however many corporate passages, and when we recollect that it was written in 1825 when Felix was a mere boy of 16, we cannot be surprised that the unanimous judgment of the musical world has placed Mendelssohn among the 'bright immortals.'"

Mr. Mills, as we have foretold, achieved a notable success in the solo Sonata. The composition is not altogether in the general taste of hearers; one has to search too deeply after the intention of the author and one's nerves are too intensely [illegible] by the music. Mr. M., however, brought out most admirably the themes which lie hidden beneath the [illegible] of notes, and his skilful handling of the most [illegible] difficulties which crowd the Sonata, won from the audience a very enthusiastic and well-deserved encore.

These Soirées have been most enjoyable during the winter and the audiences—although disgracefully small—have mainly been composed of the earnest lovers of true Art. The deficiency in numbers has been more than compensated for by the presence of thorough and intelligent appreciation. One enjoyment has been more marred by the talking [illegible] during the performance of some fine passage, of persons with diabolically crackling [illegible], and—an even greater annoyance—by the crackling and rustling of newspapers in the hands of prosaic boors. These little performances are extremely annoying to those who earnestly desire to listen, still who attend these concerts with no other purpose. If such "disturbers of the peace"—viz. the aforesaid boors—could be summarily kicked from the hall, your correspondent would be happy. Doubtless there are many others who would experience a similar feeling of satisfaction.

The regular Saturday Evening concerts terminated with the 20th of the series on April 3rd; but a supplementary "Farewell Concert" was given last evening. Mme. Parepa-Rosa, Mr. G. W. Colby, Miss Natalie Testa, Miss Topp, Mr. Ferranti, Carl Rosa and J. R. Thomas were the artists upon this occasion. The first section of the programme was devoted to sacred music while the second contained several glees, ballads and madrigals.

Mme. Parepa at [illegible] delighted [illegible] added one to-night, almost with that sweet and [illegible] world [illegible] short of her usual excellence as that one night [illegible] was [illegible] from the sw phrases of admiration. Miss Topp played one of Liszt's rhapsodies in such fine style and with so [illegible] as to win an encore, for which she responded with a [illegible] and [illegible] in fine Bach style. Miss Testa sang "I rest in the Lord" and another solo in a simply shocking manner

I close this letter with two items of news. Mr. G. W. Morgan, so long the organist at Grace Church in this city, has resigned that post, and the position is to be taken—so runs the rumor—by Mr. S. P. Warren. Herr [illegible] Mr. Leopold DeMeyer sailed for Europe in the *Hansa* on Thursday last. I.

APRIL 30.—Mr. G. W. Morgan, the well known and efficient organist at Grace Church, had his annual concert at Irving Hall on *Thursday* evening, April 25. He was assisted by Miss Adelaide Phillips, S. B. Mills, Theo. Thomas and others.

Messrs. Mills and Morgan played a fantasia for two pianos upon "*Don Juan*" and did it in fine style. Mr. Mills also played his "Recollections of Home," and, being encored, his charming "El Tarantelle." Mr. Thomas played most admirably a quaint Handel [illegible], which depended for its effect upon a pure and well sustained tone. Miss Phillips sang three times, her first solo being the Handel aria which she sang so effectively at the 4th Brooklyn Philharmonic. She was in each instance warmly encored and received two superb baskets of flowers.

On Saturday evening at the Academy of Music we had the 5th and last Philharmonic. These were the orchestral selections:

Symphony No. 1 [illegible] op. 38.	Schumann
Violin Concerto, op. 61	Beethoven
Theo. Thomas.	
Midsummer Night's Dream music.	Mendelssohn
Overture, "Der Freischütz"	Weber

The programme also included three vocal selections by Mr. Anna Bosboy [illegible].

The Symphony is one of those indisputably great works which have made an enduring fame for Robert Schumann. Rather upon a much less broad canvas than that of his masterpiece (No. [illegible] in C major), it is yet most vigorous and fresh by [illegible] graceful and charming. The Larghetto is impassioned and delicious poetry. In its completeness this is one of the great Symphonies.

The "Midsummer Night's Dream" music is so well known that it needs no description. The Overture, an amazingly precocious work for a boy of 17, and the stupendous Wedding March are established favorites with the general public. The Scherzo is the gem of the work and was played wonderfully well by the splendid orchestra of 100 members.

Mr. Thomas scarcely did justice to himself or to the Concerto. Admitting, as we gladly do, his precocious ability [illegible] to say that his performance was less smooth and easy than might have been desired. It seemed too labored. It is but justice to Mr. Thomas to say that the difficult tutti of the composition were however [illegible] for the movement.

The Arion Society sang with good effect two songs without accompaniment and one called "A Roman Triumph" in which the orchestra assisted. The "Farewell" which was really well done and with great finesse was warmly encored and [illegible] to the [illegible] of the Society's [illegible] conducted by Herr Bergmann.

The Academy was crowded from parquette to ceiling. Indeed the attendance during the entire season has been unprecedentedly large both at the rehearsals and concerts. This evident hearty appreciation of the purposes of the Society must be, and doubtless is, extremely gratifying to those earnest and steadfast pioneers of Art who, twenty-one years ago, founded the N. Y. Philharmonic Society. I.

The Encore Thief.

Mr. Sims Reeves, a a [illegible] tenor [illegible] with him. [illegible] to sing twice [illegible] which is [illegible] to [illegible] on Monday night.—*Bristol Times and Mirror.*

As there sat here yesterday morning, Mr. Punch the worthy Magistrate took his seat on the bench.

The [illegible] charges having been disposed of, Mongoose Fellowman, [illegible] was placed at the dock charged with a determined attempt at theft.

Mr. Sims Reeves, the eminent vocalist stated that he had been engaged at Exeter Hall [illegible] the previous night to sing in Handel's oratorio, "Jephtha." He had sung to the best of his ability.—

The Magistrate.—That you must have sung very finely.

Mr. Reeves bowed, and continued. He had given the great and very trying air, "Deeper and Deeper still" and the audience had been good enough to signify their warmest approbation. He sat down, when the prisoner, with violent shouts, demanded that he should be given over again. Many of the audience [illegible] against the [illegible] but he persisted in his [illegible] at last given successfully. Mr. Reeves added that he [illegible] the attempt at robbery had been directed against himself personally. He appeared on public grounds, and had no vindictive feeling against the prisoner, who he thought, was stupid rather than wicked and perhaps might be [illegible].

The prisoner said, that he would not be called stupid. He had made, and chose to have as much of him as he could get. He [illegible] the [illegible] an Englishman and stood on Magna Charta and the Bill of Rights.

The Magistrate.—The Society of Friends might [illegible] [illegible] But don't talk such nonsense, [illegible]. Who are you?

Prisoner.—A [illegible].

The Magistrate.—Is anything known of him?

Policeman [illegible].—I believe he is a respectable man, your Worship, but he is in the habit of acting in the way he done to-night.

The Magistrate.—Did it [illegible], you mean. That [illegible] does not tally well with your statement of his respectability. Have you anything to say, prisoner?

Prisoner.—I should say I had. What am I [illegible] here for? I pay I like music and I'll have as much as I can get. Why shouldn't Mr. Reeves sing it twice when I tell him?

The Magistrate.—Dear me, this is very [illegible] [illegible] I have any this person is [illegible] with a [illegible] to me, prisoner. You sell good cheese, I dare say?

Prisoner.—Very good, your Worship. I should be happy of your custom.

The Magistrate.—Send me in a Gruyère Stilton.

Prisoner.—It shall be at your Worship's house before dinner time.

The Magistrate.—It shall be paid for on delivery. If I like it, I will tell you to send me another and that shall not be paid for at all. I like cheese and I will have as much of it as I can get.

Prisoner.—If I was not speaking to a Magistrate I should call that stealing.

The Magistrate.—Of course. It is stealing. You could like your [illegible] to take a second song from Mr. Reeves for nothing.

Prisoner.—O bother! A [illegible] costs me money. I pay the farmer and I pay the carriage, and I pay my shopman and I pay the [illegible] as I could say [illegible].

The Magistrate.—A song costs Mr. Reeves money. He paid for instruction, he paid for years of study. He [illegible] for the [illegible] on which his [illegible] [illegible] the carriage that brought him to the Hall [illegible] the article. He undertook to sell it to you and he did and then you wanted another for nothing. The production of the article [illegible] and [illegible] machinery and great skill with [illegible] [illegible] of physical powers. You are [illegible] course.

Prisoner.—I don't see it in that light.

The Magistrate.—Then you shall see it in the light of a prison-cell. I shall deal with you as I should with any other rogue who, laying [illegible] of you, [illegible] You will go to the House of Correction for a month.

Mr. Sims Reeves interceded for the prisoner.

The Magistrate.—Well, Mr. Reeves, I am bound to say that you are a great temptation to his way, but he must learn to resist temptation. An example is necessary.

The prisoner was then removed to the cell, but before the arrival of the van he begged to be allowed to express his deep regret for what he had done. He supposed that it was stupid, but as [illegible] to him [illegible] [illegible] him greedy. He would never offend again.

The Magistrate kindly ordered his discharge, but intimated that he hoped any similar offender would be taken less amiably, and brought before him for punishment, which he should certainly receive.—*Punch.*

Special Notices.

DESCRIPTIVE LIST OF THE

LATEST MUSIC,

Published by Oliver Ditson & Co.

Vocal, With Piano Accompaniment.

O [illegible] gales. (Stehen [illegible] hero.) "La Belle Hélène" 30

Come to the front. (Venus [illegible] Beal). " 35

Two favorites [illegible] a simple but very taking chorus. The English words are not [illegible] [illegible] [illegible] [illegible] [illegible] the Hymn.

O like we two were Maying. Duet. *Clifton.* 45

Many who [illegible] and [illegible] [illegible] [illegible] have [illegible] ready to respond [illegible] we two were Maying. [illegible] [illegible] [illegible] the words and [illegible] where, with [illegible] you may pause upon a [illegible]

Under the Mulberry tree. *Allen.* 30

The two hearts. *H. Rondell.* 30

[illegible]

She is a [illegible] was doing *Hatton.* 30

[illegible]

U. S. Grant is the Man. Campaign Song 30

[illegible]

Well-moved. As sung by *Howard Paul.* 30

[illegible]

Instrumental.

Ethel[illegible] Waltz. *Hamm* 35

A brilliant waltz, [illegible]

Firefly Waltz. White Wave. *McKeever.* 35

A very pretty little waltz, graceful and light.

La Rosa. Grand Waltz. *Knight.* 40

Composed by [illegible] and arranged by Knight, and [illegible] It [illegible] [illegible]

Pretty Jemima Galop. *Louis.* 30

[illegible]

Grand Polka de Concert. *J. H. Morey.* 60

[illegible]

Mildred Waltz. *Godfrey.* 40

[illegible] in the style of "[illegible]" and "the [illegible]" waltzes, but only a [illegible], and quite original and pleasing.

Books.

Oratorio Libretto. each 20

Those who have carried librettos in the [illegible] [illegible] will very likely [illegible] the pleasure [illegible] the enjoyment of the music is thereby so greatly increased. These [illegible] in addition to all the words, a large [illegible] of the solos, and a portion of the choruses, almost in fact serving the purpose of a complete book of the music.

The set includes The Messiah, Creation, Elijah, Samson, Judas Maccabæus, Naaman, [illegible], St. Paul, David, Moses in Egypt, Stabat Mater and the [illegible] Seasons.

I [illegible] and [illegible] studying [illegible] the melodies which are to please you at the coming Festival.

M

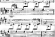
MUSIC BY MAIL.—Music is sent by mail, the expense being [illegible] cents for every four ounces, or [illegible] [illegible] [illegible] the cost [illegible] ordinary piece of music. Persons at a distance will find the conveyance a saving of time and expense in obtaining supplies. Books can also be sent at double these rates.

Dwight's Journal of Music.

WHOLE NO. 707. BOSTON, SATURDAY, MAY 9, 1868. VOL. XXVIII. NO. 4.

For Dwight's Journal of Music.

The Rising of the Tide.



Sonata, opus 27 No. 2. Beethoven.

I promised you last night, if you would play for me the Sonata which you will call the "*Moonlight*" although every accent from your flexible fingers gives the lie to the name, that I would tell you a story of music out of myself. You made a very pretty little speech about all I must have known and heard in my life, but I know very well what you really wish. You think that somewhere in my past, music and love are bound together, for you have said that they come only as ghosts to haunt me. And you are piqued because I will not tell you why I am now lingerly play on my violin. But, my lady, those fingers of yours so skilful on the piano keys would make sad work with the same violin, and I fear me its owner like it, yields only to a Master. But you like such letters, you say, and I can make you one "*quasi una fantasia*" on this same story and on the music you played. I will own to you that it recalls to me always my countess, not that she played it or loved it,—but it also brings back to me a certain night some years ago.

I had been for many days travelling and had at last reached a little village that seemed popped down from the mainland to the river edge. I was not alone,—that was my trouble. All day I had been fretting because I was cooped up in a stage-coach with others, and yet until that day they had been very pleasant companions, but suddenly they had grown terrible to me. I had, however, held in my discontent, and I doubt if any of them guessed my fierce desire to be alone. It was no great grief that had suddenly made a charming journey hateful, and good friends tiresome. It was a pair of vivid eyes that did it all. A girl sitting sewing at a window as we passed through a village in the morning looked up at us. That was all. But they reminded me of eyes best forgotten and stirred up in me a tumult that I longed to still. I thought that I had conquered all that idle passion; but at the first alarm, Love, like Samson, came strong from his sleep and cast all my poor ropes behind as if they were threads.

But when night came I was freed and I left them all, and in the darkness followed the river as it flowed downward to the sea, and to her. How long I walked I know not, but at length, wearied out, I sat down on a log by the river side. It was a lonely, desolate place, the tide was coming up, the stars shone dimly, the trees moaned as a light wind passed through them, the wind itself sighed like the ghost of some dead dream. Back a little distance stood a house; I could just make out its blurred outline although it was not far off. I sat there a long time; I had many memories to visit me, many dreams to mock me, but I sat quietly and had a full content of all the luxury of pain, when suddenly I heard a piano lightly touched and then out of various modulations stole this Sonata. I cannot tell you who played it, nor analyze for you what my mood and the witchery of this sad dreary place had to do with my interpretation, but certainly from it the very goddess of pain spoke and her message came to me. Hereafter that is a picture to me, and the scene part of the music. But it was not music to me, it was an inarticulate cry. Unsympathizing, suffering from passionate pain, rebelling, yet crushed by Fate watching the river I rather felt than heard the cry of a heart, that no man should attempt to criticise nor record.

And I cannot see how when you breathe you can fancy any "Moonlight" in it. I can see the lonely lake, the rocky shore, the tossing boat, but where is the more than Sabbath calm that the moon gives even to the streets of a city?

Ah no, Luna is a peaceful happy goddess. Long since the name of Endymion ceased to be more than a passion memory to her. She glides and soothes the across the clouds on. No shame does she unveil, but to the meanest objects lends a romance and beauty. In smile we may sing of her in the full golden key of D flat, but not in the nervous one of C sharp minor. And if the even uniform movement of this Adagio speaks of moonlight to any one, I think it brings them a false message.

But as I have said, I never before understood it. The dark, mysterious river creeping up to me, the dim and shadowy trees, the few stars, the sliced wind, this marvellous music are now part of one picture to me. And as over the dark, lush water weeds, over the sands, rising, receding yet steadily creeping on, came the river, so also to me comes this Sonata. There is the rush of water in it, the dullest ear must hear that,—the soft rippling opening among its triplets, the true musical figure of the curve and beat of the wave seems to steal out of the silence without breaking it.

Steadily, steadily, steadily, *full of pain and longing,* it hardly mars the pause third in the bar passes into harmony to intensify it. It never sets near unquiet harmonies, goes into the dominant seventh, and then as we listen and catch the retreat like the tonic as it climbs up, we are reminded of a voice that sings above the wave yet with it. It is so a harmonious as much a part of it, that every wave may have carried it up. But our dull ear has before only caught the wash of the waves below. As it passes through the sensitive chords lying near, each catches the stifled cry and repeats it, until in E minor the sigh becomes a sob. Every water-plant, every stone and fallen tree, every dead hope and every sad despair, hard changing color as the tide comes on. It intensifies the cry in F sharp minor, it floats up hardly a tangible thing into high tones, it sinks deep into the bass, it repeats its monotonous song in different octaves. There is no sound out of which it can create a cry of complaint that escapes it. It tolls slowly down deep among the bass tones, then climbs up to its first form, where we hear the same solemn cry of sorrow again.

The bass repeats the treble as a note it goes far beyond the power of analysis. We can only lie still and feel,—we can bear no more when the key of D flat breaks in full upon us and deep, high tide rests upon the river. The breeze blows more freshly the stars shine brighter the wreck on the shore uncovered by the water here we might fancy a moon, a narrow crescent of pale light clasping a dark orb, struggling through heavy clouds; the accents are strong; there is life in it, when lingering, alternating the two more fast, the tones cling closely and send fierce vibrations through it; it would strangle all hope if it could, and when the Allegretto comes back trying to bring some little peace, it but reveals its own unrest, when suddenly it is caught by a fierce wind. The tones of C sharp minor come rolling back, a tempest across the waves, great sweeps of sound run swiftly up and culminate in heavy chords; the invisible shouts out to us, we need not tremble nor flinch as it flashes up to the clouded skies in triumph and wan despair.

You wonder as you read why I hear this so differently from you. Ah, my child, we cannot interpret for each other. The Sibyl of music speaks, but to each of us there comes a different message.

> "Two friends who wander by the shore,
> Look out upon the self same sea,
> Hearing two voices at the roar,
> Born out of different memories.
> For him whose life has no lost dream'd,
> It rouses the music of the waves;
> For him whose life with love is crowned,
> It breathes upon the beach its song."

But you may be right. I speak only for myself.

E. R. N.

Mendelssohn's Letters to Baermann.*

I.

To Heinrich Baermann, Zurich.

Rome, Feb. 14, 1831.

Dear Baermann,

Long have I delayed fulfilling my promise to write to you and indeed you have reason to be rather angry with me on that account; but when daily assailed by novel impressions, and the objects around perpetually changing, the superabundance of material renders it quite as difficult to write a proper sensible letter as a dearth of subjects, while remaining in undisturbed quiet in one's old circumstances and neighborhood.

* From Nohl's collection of "Letters of Distinguished Musicians: Gluck, Haydn, C. P. Bach, Weber, Mendelssohn." Translated by Lady Wallace. London, 1867.

Digitized by Google

and as I now break silence, pray be good-natured also, and let me hear from you again: for indeed this letter chiefly originates in my wish to hear all about you, and to know how you are, and the tenor of your life and doings. But to describe what I have seen and experienced since we met, a letter is much too short, and in fact it is not easy to do so at all in writing; we might talk it over better at some future day, and who can tell how soon that may be? For it is a settled and favorite plan of mine to return to Munich for a few weeks this year, and, if all turns out as I hope, perhaps I may pay you a visit again this autumn, make my appearance unexpectedly at the Carlsstrasse, eat dumplings, play the A flat major sonata, and then you will say, He drives me distracted! I should much like at this moment to have a few words from you, to let me know whether you are to remain at Munich during the summer and autumn, or have any journey in prospect; for I passed the time we lived together there far too much not to wish once more to enjoy it. They were the fullest days I ever passed, and I have you specially to thank for this, as you well know, and you may imagine how grateful I have to feel. Life here is on a splendid scale, richer and more exciting than we can find elsewhere; but a man like myself, who is after all essentially a musician, longs for music of some kind, and none such is to be heard here. There are indeed other things to stand, that bring beautiful music with them; the most lovely young lovers, a warm bright sky, a very shore of fine pictures and an ancient relics of past ages, more bright and abundant than the imagination can conceive. But just now even one while writing to you, I feel that a musical man, as I am, would find it hard both wanting and I would give a good deal if we could talk together as once were even for half an hour.

Since I have been in Italy my own music is all I care for; orchestras and singers are really too miserable. People whom I knew in London as quite second-rate performers, sing the first parts in Venice and in Florence. Mlle Carl, of the Berlin theatre, was engaged at Rome as prima donna (she however was a great failure, so that the contract was annulled) and such persons as Pasta, Malibran, and David are utterly out of the question, being either in London or in Paris.

It is therefore quite natural that the people themselves take no longer much pleasure here in music and I might safely declare that nowhere in Rome have I felt so tormented as at the opera. You must figure to yourself an orchestra like that of the most obscure [illegible] village. To describe it by words is not easy. Among others, there is a first clarionet in the Teatro di Apollo here. Old Baermann, you really ought to hear him. I believe the case of Germains, "the mighty pillars of our house,"* would topple over, and roll on the ground with laughing. The fellow always starts off with an appoggiatura, when the third note stands fast, and he winds up by a shake produced only by the elbow, and the rest tone is such that at the first moment I thought I was a very bad oboe, but then the oboe itself followed in a solo, when I saw it all clearly. The bassoons are exactly like so many cracks, and no instrument is in tune except the big drum; every mortal sense of sharps plays out of tune and all of a sudden the big flourishes burst forth vigorously into the midst of a tender solo, when the first violin at calls at all and brings them together again. The double-bass is a formidable fellow who has run a quarter out in the orchestra, and there unmistakably lies on the watch for the notes, and strikes in whenever by good luck he can descry a good-natured one. Thus all goes on much too and precisely" as our critics say.

No symphony has ever been played at Rome. But these people so that some years ago Haydn's "Creation" was given here; and they declare that the orchestra managed to get through the affair very tolerably; for that such frightfully difficult scores could be really well executed must be impossible even in Germany, where the learned style is understood. I then you on a face like

that of St. Nepomuk, reminding myself that I am in the fatherland of music, where everything is to be found except musicians; so I take refuge as much as possible with the young ladies, who talk very little about art, and are all the prettier for it. I must not forget to mention that the trumpeters, one and all, blow away at those infernal keyed trumpets, which always seemed to me like a pretty woman with a beard: they are also without the chromatic tones, and sound shrill and unnatural. But variations are executed on them here. Now pray don't show this page to Stuntz, or he will kill me as dead as a rat when I go back to Munich; besides, I am only speaking of Rome; elsewhere it may be different. When I, however, tell you that in spite of all this I lead a famous life here, and that the winter I have passed seems to have flown like moments, and that I enjoy the gayest and happiest time, you will possibly think that I have become a renegade to good music. We pass our time thus:— Every morning early I compose in my own room and work hard, that I may be able to show you something new when I return; so this is a great pleasure, and refreshes me. Then I go out at twelve o'clock to look at Rome: some gallery, or ruins, or scenery, which is again a great pleasure. In the evening I always go into society— in fact, more than ever, and have seen a mass of people of different nations and kinds, a gay assemblage and not to be despised; in which I may add the mild air of spring, that makes one totally forget winter and this at evening, as it all; and now I no longer shut up rooms but sit at the open window. The almond-trees are all in full bloom, the shrubs are coming out fast, and already one seek the shade, which on the month of February is pleasant enough. A few days ago the mad Carnival commenced, when every one runs about all day long on the Corso. The most grotesque masks swarm on every side. The Italian ladies are on all their splendor, the crowd bombarding each other with sugarplums the most. The child is sport to every where extravagantly carried on, and it is impossible to resist joining in it. The ladies have nosegays, roses and violets thrown into their carriages, and a pattern shower down bonbons and sugarplums. You have ambush watch as [illegible] the streets, the men so covered with white dust that they look like millers, while strangers and staff are in full swing. Unluckily, we were cheated of the three last days when the extravagance is at its height; for yesterday, on reaching the Corso, laden with sugar-plums, the place was black with crowds of men—no ladies, no masks to be seen; and at last I discovered on a corner an edict from the Pope, setting forth that the Carnival was at an end, owing to certain painful occurrences. It was pretended that a revolution had been discovered, and soldiers were posted at every street with loaded muskets, and in the evening some shots were heard, a few people arrested and one severely wounded. Thus the merry game was changed into sad earnest, and though Lent does not begin until the day after tomorrow, the strictest quiet, and just as usual. But now, basta. Heaven knows you must be previously tired of this letter. If it only induces you to give me an answer, my object will be accomplished, and you promised faithfully to reply to me at once—pray pass then do so. One more request. I wrote a few lines from Venice to Count Poccі,* in answer to a letter from him. As, however, scarcely any letter that I put in the post myself there seems to have reached its destination, I being deemed a dangerous spy writing in cipher on account of my unpaid stamps, I should like to know whether he received my letter; therefore I beg of ask does not give me much trouble, that you will once remind him, and we write me about it. And how is Herr Vespermann* [the singer]? I beg you will give him my kind regards. Let me hear of all my acquaintances and friends, and whether everything looks about the same as when I left Munich. You know how every trifle there interests me; but above all, tell me of you and yours; whether Carl and Heinrich [the sons] make satisfactory progress, and sometimes remember me. Give my heartfelt good wishes to all your family, particularly to your charming wife, and that I commend myself to your own friendly remembrance is a matter of course.

Farewell! may you all continue well and happy.

Your

F. MENDELSSOHN-BARTHOLDY.

P.S.—My address is, "A. M. F. M. B., Rome, Piazza di Spagna, No. 5."

II.

Milan, July 6, 1831.

Dear Baermann,

This is no letter, but a lecture that I mean, not to write, but to read to you. Most faithless of men! not one line in answer to my charming letter of eight pages (exaggeration?). I had firmly resolved never to write to you again in the course of my life, as a punishment; but this evening it somehow all of a sudden struck me that I punish you far more by writing; hence I do so at once. But it is really the last letter I mean to write unless you answer me forthwith; and then you may rest be able to do so, I take care not to send you my address. Your sins are very great: to an Englishman in an overrated smooth... some of Our order is an unpunctual sort, and does not reply to the race of Mendelssohn when they write, unless resolve to put an end to this! It is bad, it is base, it is overwhelming!

I have the honor to announce to you by these presents, not my marriage by any means, nor yet the happening of my prospect son, nor forsaking; but I am here to carry on the tenor and the house of my innocent wife under the same firm, but what makes me happier than all these put together, is only that I will say, I shall soon be in Munich again, in the course of six or seven weeks. I beg that your charming wife will buy up all the pianos in Bavaria for these people, to be cooked for me, and then you shall see whether I have not learned something in Italy. But seriously, I hope to be there in the Carlsstrasse the beginning of September and until the middle of it. I am so longing for, as I rejoice already at the thought of it, but that you will be so kind and so free. My heart, as on a former occasion, I feel much assured of—I know Heinrich Baermann. I came to Munich prompted by the wish before plunging into the mad whirl of life of Paris, once more to be with people whom I love; and wish there I can pass a few happy weeks, and to hear I long once more to have a downright good practice, and to hear music once more, which I have not done since I have been in Italy, for a person so nervous about it, that is all, and I should like again to be myself by smoking in sound and self. I mean to play to you as long and as much of Weber as I can; do you choose; but you must also bring out your clarinet, that we may play something or hear together; and then I must again hear you play, all but major and the F minor concertos [Weber]; and even at this moment I am so happy as I did in thinking of it. I am my life I never did hear more wonderful ones than yours, old friend! I do not forget that afternoon at Bernhuber's, when you played the concerto. I have never since been able to have such music—and that is why I come to you as an come so kindly.

I am going to remain here for a short time to finish a [illegible] composition which I began at Rome, and one day I intend to play and sing it to you (are you dismayed?). In the course of ten or twelve days, I set off for the lakes, to Como and to the Borromean Islands, then by the Simplon to Geneva, whence I go across Switzerland as a straight as, and you as ever to Munich till I arrive there. Who the deuce can tell how. So then I seek you out both pretty well known, and if you don't know you will find at just one day. But it is only vexatious to see one's heart too long beforehand on anything; there are far too many troubles afloat in the world, raging and threatening, and who can tell whether in the course of a few months I may not be changed and overthrown? God forbid! I trust the

* A quotation from a line of Schiller.

* Intendant, until the last few years of the Royal Bavarian Court music at Munich: [illegible] and is well known as a amateur friend of music and as having published various musical compositions.

world will last yet awhile, and if war and pestilence do not break in at the close quarters, I shall be with you in September. Be sure you have Croll's piano thoroughly tuned. How is he? and what of the Ernst here? and how about Ulrich's painting? But it is stupid in me to ask them questions, for I intend to come myself for the answers, which is far better. Otherwise there are many persons whom I should have liked to ask for — the fat Moralt and Mme. Vespermann, Mangott and the Mellers, Von der Mark and Delphine von Schauroth, Staudacher and Fraulein Keiss. Anyhow, all the orchestra and the [illegible] family. All this I shall be told when we meet. The sketch I took of you sits before me; it is now lying before me, your name written on one of the leaves of your [illegible] in a wonderfully like, my master-hand's scribble on it, you look particularly sweet. Do not take it amiss that I am writing you nothing worth hearing, for I reserve everything till we meet, and indeed I have absolutely nothing to relate. Give my best regards to your dear wife and sons, and to Mme. Vespermann, if she is again in Munich, and has not allowed herself to be detained in Paris. Remember me also to the handsome Miller (the dark one mind, for the prettiest), and to Marie and her wife, to Hector and the Staudachers. Then my homage at Frankfort, and greet Mangott from me; in short, remember me to all at Munich, and one besides. My compliments also to your Bäumlein, an excellent creature and one that I highly respect. All the clarinet players I heard in Italy must have been born with a wooden leg, one always feels inclined to throw them something into the orchestra, it all sounds so feeble and miserable. But for Heaven's sake don't say that to a soul in Munich or they might stone me. Germans do play a vast deal better but I won't do to tell the Germans so, for they would take it amiss. May we soon meet, dear Bärmann! Think of me kindly.

By the bye I quite forgot to tell you a most amusing and interesting story. One day when [illegible] my name for some time [illegible] [Words off see No. 3.]

Perhaps you may no longer remember my name?

FELIX MENDELSSOHN BARTHOLDY.

Mendelssohn's "Reformation Symphony."

(From the Crystal Palace Programme, Nov. 30th.)

The symphony which is to-day performed for the first time in England is one of the Crystal Palace concert devices [illegible] name of "Reformation Symphony" from its connection with the tercentenary festival of the Augsburg Protestant Confession which was celebrated in Germany on June 25th, 1830. In the catalogue of the unpublished works of the composer, by Herr Julius Rietz, of Dresden, [illegible], appended to the second volume of Letters, the work is described as Sinfonie zur Feier der Reformationsfeier, D moll [illegible] London and Berlin [illegible] planned for the tercentenary of the Reformation Festival 1830. Performed in London, not Berlin." In the latter part of this statement there would appear to be an inaccuracy, at least the writer has not succeeded in finding any record of a performance in London. That it was composed with a view to the Reformation Festival there need be no doubt. It is proved by Herr Rietz's statement, by the allusion in a letter of the composer himself, quoted below, and by the use of the Lutheran Choral in the concluding movement. Whether the work was a composition, or not, it was completed more than a month before the time for which it was intended and before Mendelssohn started on the journey to Italy which forms the subject of the delightful first volume of his Letters. On May 13th, 1830, just after his arrival at Goethe's house at Weimar, he wrote to his sister Fanny: "I will soon send you my Symphony. I am having it copied here and will forward it to Leipsic — where it may perhaps be performed — with strict injunctions to those to give it into your hands as quickly as possible. Find out with what to call it for the best [illegible] — Reformation Symphony, Confession Symphony, Symphony for a Church Festival, Juvenile Symphony, or anything you like." The MS. was therefore duly despatched, but no performance took place. The revolutionary troubles had broken out in Germany; conflicts had taken place between Protestants and Catholics, and Mendelssohn's prolonged to postpone his work till its success should be under-

good by no political or [illegible] difference. The accounts of the proceedings of the 25th June, 1830, in the Allgemeine Zeitung, and other papers of the day, show that they were almost entirely restricted to Church services and to more official acts. No mention is made of any musical performance on the occasion. But, when Mendelssohn arrived in Paris in the early part of 1832, an opportunity seemed to offer for the production of his Symphony, and we find it constantly mentioned in his letters. He had the score with him, and fully intended to have it published: "if he could get any publisher to print it and pay for it" [January 21, 1832]. A few lines further on, [illegible] he hopes to have it performed at the third concert of the Conservatoire, and that twelve to eight rehearsals were talked of, which would be very welcome. On the 15th February he again looks forward to the D minor Symphony, after [illegible] "and which may be, it never dreamt that I should hear for the first time in Paris." The Symphony was not destined to be heard, however, one by Onslow having taken its place; but a week or two later we find it was rehearsed again in rehearsal — that the band had voted on rejecting the slow movement, and that Habeneck (the conductor) had "made them a fine speech, politeness and that there was one air fine in the end, all it may never be kind enough to wait for." He is anticipating his journey to London on the 4th of March, but still the "prevalent thought is that he should hear his Symphony in the Conservatoire." The pleasure, however, he was destined not to enjoy. The performance never came to be; the absolute cause is not known, and Mendelssohn was taken ill and had to keep the house, and Paris was quitted, and he went to London without having enjoyed the triumph of bringing his work before the public.

At length, however, Mendelssohn reached home after his long absence, and then the Symphony which had so often approached and so often retreated actually arrived. The occasion was a series of concerts which he gave in Berlin, in November, 1832, for the benefit of the Orchestral Widows' Fund. At the first of these, three of his compositions were played, all apparently new to the Berlin audience: one was the Reformation Symphony, the others were the G minor Pianoforte Concerto, and the Overture to A Midsummer Night's Dream. This, then, was the first and apparently the only time that the Symphony has been performed in public. Why a work so perfect in form and so deeply esteemed by its composer should have been laid aside, shall it be hard to conjecture. Shortly after this Meyerbeer's grand The Huguenots, in which a prominent feature is made of Luther's chorale, "Ein' feste Burg," which forms the subject of the last movement of Mendelssohn's Symphony. Nothing was so likely to arouse Mendelssohn's fastidiousness as this, and it is said that one main reason to the suppressing the Symphony was the idea of its appearing in comparison with Meyerbeer. Another reason, equally strong, was probably his feeling that the work had been composed for a particular occasion and with particular feelings. These had passed, and he was away, the pressing and sweeping he would put by the work till an opportunity occurred of [illegible] more perfect and having brought his more advanced ease and skill. We know that this was the case with the Italian Symphony, and that he delayed the publication of that charming work because in his more and fastidious later years [illegible] some developments were still wanting in the last movement. Honor to the man who thus respects his fame!

> He more the people of his land,
> His fame the [illegible]

This may well be applied the words of the Poet laureate on the Palace Concert:—

> "We [illegible] had him, be it said;
> We [illegible] [illegible]
> [illegible]
> [illegible]
> [illegible]
> And to what [illegible] and how tenderly."

As long as such a man lives, he is, of course, the rule arbiter of the fate of his works. But when he is removed from the world and takes his seat among the immortals, the case is surely changed. It becomes then a duty to discover, to cherish, and to make everything that he has left behind him. Every step, the tenderest feeling, so that pleasure of fame, for which he took his final upward flight, due its special reverence and its peculiar honour. The letters which distinguished men have left behind them may contain general [illegible] or judgments which may make it desirable either entirely to suppress them, or at once to delay their publication. But such considerations cannot apply to artistic works, and the only danger possible is to the reputation

of Mendelssohn's name this need not be feared. The publication of his earlier or immature compositions, especially if accompanied by dates, and, where possible, by such information as to the causes of their suppression, as many of his friends could furnish, would never detract from his fame. It would rather enable his humbler brethren to comprehend the secrets of that sublime fancy, that perfect knowledge, that unwearied labor, that conscientious zeal, and that exquisite sense which have enriched the world with the Hebrides Overture, the Scotch Symphony, the C minor Trio, and the Oratorio of Elijah.

The score from which the Symphony is played to-day is made [illegible] the latest corrections and emendations of its author, which are dated 1830, and were made doubtless with the view to the intended performance in Paris. For this score the Company is indebted to Messrs. Novello & Co., whose property it is.

Felix Mendelssohn-Bartholdy was born on the 3d February, 1809, and died on the 4th November, 1847, at the age of 38. When he lived and [illegible]

> The busiest dreamer from the hour
> [illegible]

he had published seventy-two works of all descriptions. But he left behind him a still larger number in manuscript. Some of these have been published since, and are among the most delightful and popular of his compositions. The music to Athalie, Œdipus, the Lauda Sion, the Ruth to Lorely, the Son and Stranger, the Italian Symphony, the F minor quartet, the B flat quintet, and the overture to Ruy Blas, are all among the compositions which he never came or [illegible] he had refused to make public. The last three which have been brought forth from his recesses are the Trumpet Overture, the Reformation Symphony and the eighth book of "Songs without Words."

There remains however a mass of compositions of all descriptions and all dimensions, among which there must be much to interest. If you [illegible] The list of these [illegible] already mentioned numbers them in groups as follows: There are 72 pieces of Sacred Music — Cantatas, Psalms, Motets, Te Deums, and the like composed for the Academy, or the Cathedral Choir at Berlin; 3 Secular Cantatas; 5 Operas and Operettas; 4 Symphonies, with several Overtures for full orchestra; more than a dozen pieces for stringed instruments only, including a Concerto for the Violin; a large number of compositions for the piano, with and without accompaniments, including Concertos for one and two Pianos; a grand Sextet for Piano and Strings, a Sonata for Piano and Violin, and a Sonata for Piano Solo.

Crystal Palace Concerts.

(From the "Saturday Review," March 14.)

Just now you cannot catch the seasonable announcement again. Before it is done to bring forward unknown or comparatively unknown works in succession; and many things of indisputable value have recently one after another in quick succession come to light. As usual the musical authorities of the Crystal Palace have been indefatigable in this direction, and it is hardly too much to say that the series of "Saturday Concerts" for 1867–8, of which the twenty first took place last week, and which will include twenty-eight concerts in all, promises to be remembered as the most brilliant on record.

The first half of the season was brought to a close, in the crowning manner, by a remarkably fine performance of Beethoven's Ninth (Choral) Symphony placed last in the programme, and wisely too, inasmuch as to listen to anything after it would, under the circumstances, have been hardly possible. We have already found it our agreeable duty to speak in high terms of the orchestra of the Crystal Palace for their almost irreproachable performance of the three purely instrumental movements of this sublime of symphonies — and, indeed, of all that devolves upon them. In the last part as well, but on the present occasion the praise we have to give to the players in general, and to Herr Manns, the presiding conductor in particular, whom no difficulties daunt and who has made the Saturday performances in the Crystal Palace concerts the subject of so intelligent interest, is absolutely unqualified. The "Ninth," however, was not the only symphony of Beethoven performed in the course of the past twenty concerts. We had also Nos. 4, 5, and 8 (in B flat, C minor, and F); all the same composer; Haydn's so-called "Oxford" symphony (in G), Mozart's incomparable G minor, Schubert's great symphony in C, with the two movements of his unfinished work in B minor and Schumann's symphony in B flat (the first of the four). But of still higher interest, for evident reasons, than any of them was

Digitized by Google

the "Reformation Symphony" of Mendelssohn, a work which though, as the composer's [illegible] letters inform us, it bears date as far back as 1830, was never, except on one occasion, played in public until Herr Manns introduced it at the Crystal Palace—that one occasion being some obscure and forgotten concert at Berlin, two years after the symphony was composed. "The Reformation Symphony" is a masterpiece, as the most capable judges unanimously admit, and the only difficulty is to understand how those on whom care were entrusted the MS. compositions of its author should not [illegible] more than twenty years after his time have screwed up courage to produce it. It is certain that two performances at the Crystal Palace were listened to with delight, and that elsewhere it has heard on such advantage—for has orchestral performances under Herr Manns are the finest now to be heard in England, perhaps, indeed, in Europe—it has at least met with equally flattering a token of approval.

Besides the symphonies we have named, no less than twenty overtures were played during the first half of the season. Among these are some not, we apprehend, very likely to be heard again at the Crystal Palace—such for example, as the *Prometheus* of Herr Bargiel, which is as empty as it is pretentious, and the *Hamlet* of Herr Niels Gade, who has hardly succeeded in accomplishing what the too generous Mendelssohn predicted of him. This last work is nothing of the day. Far better was the concert overture, *Marmion*, by Mr. A. S. Sullivan, who, young as he is, promises so well that a considerable hope may be entertained of his becoming one day a composer of whom the country may feel proud. Of course we had an overture by Schumann, and of all the overtures by he mostly [illegible] one as the overture to his opera, *Genoveva* [illegible] an opera by Schumann [illegible] is probably the best overture [illegible] has been some laborious striving after an ideal something which the author never once succeeds in positively attaining.* About the other overtures we need say nothing, saving that they were by Mozart, Cherubini, Weber, Mendelssohn, and Schubert, interspersed with some brilliant dramatic preludes of the French and Italian schools by Auber and Rossini. At the same time we would mention, as among the most interesting, the "Trumpet Overture" in C, a recent revival from Mendelssohn's family, which the others [illegible] is heard the more [illegible] and the overture to *Alfonso and Estrella*, one of Schubert's brightest, but not one of his strongest orchestral pieces. A military march in E [illegible] Schubert, and a very pure entr'acte from his *Rosamunde* a very poor opera, *La Colombe* [illegible] Handel's *Acis and Galatea*, Mendelssohn's *Wedding March* [illegible], and music of *A Midsummer Night's Dream*, together with concertos for various instruments, from various composers, played by Mme. Arabella Goddard, Signor Piatti, Mr. Henry Holmes, &c., were also included in the series of concerts which formed the first half of the season 1867-8.

The last seven concerts of the second half of the series 1867 have been uniformly interesting, as their first in predecessors. It is enough to state that Beethoven's glorious symphonies in A (No. 7), Spohr's (No. 4) *Die Weihe der Töne* ("The Consecration of Sound"), Mendelssohn's "Reformation" (for the second time), Mozart's immortal "Jupiter" (so called not by Mozart), and Schumann's No. 4 in D major, in one [illegible] effect, which however magnificently played—and the execution by the Crystal Palace orchestra, under Herr Manns, is at moments [illegible] might almost [illegible] a ceased to a striking share of magnificence—by no means going with those from having [illegible] have all been performed. Two very interesting novelties, however, demand a word apart. The first of these was a hitherto unknown symphony by Haydn in the very rarely employed key of B major, written for a small orchestra (that it is say without flutes, clarionets, trumpets, timbales, or drums), which we cannot think worth the [illegible] writer of the [illegible] (not answerable for the [illegible] signed [illegible]) is a very early production, aiming since [illegible] in its treatment—certainly though, contains the strongest evidence of maturity. In any case such an addition to the recognised [illegible] symphonies of the great old master is right welcome. It shows him at his best, and, if among his least elaborate, is by no means among his least finished works. The other interesting novelty (if only, because one of those in need of one of 119, is a symphony in C minor by Franz Schubert, which bears the title of "Tragische Sinfonie" ("Tragic Symphony"), wherefore no one can tell, inasmuch as it has scarcely a vestige of the "tragic" element from beginning to end. For this addition to our symphony repertory of orchestral music we are indebted to Mr. George Grove, Secretary of the Crystal

* Here the old English has been overcome and.—Ed.

Palace, well known as an accomplished and cultivated connoisseur. This gentleman, hearing of various MSS. by Schubert in the possession of a certain Dr. Schneider, Advocate in Vienna, was adventurous enough to travel to the Austrian capital and seek them out. M. Grove, who had already procured [illegible] the charming entr'acte music from the drama of *Rosamunde*, was severally beyond his hopes and came back furnished with two symphonies (Nos. [illegible] and 6) and a variety of other much coveted pieces. The "Tragic Symphony" is the fourth of nine which Schubert wrote, seven of which were completed, one (No. 7 in E) merely sketched, and one (in B minor, No. 8, for which we are indebted to M. Grove of the Crystal Palace) abandoned after the first two movements. As a work of art, it [illegible] workmanship goes for anything, the symphony in C minor of Schubert is not to be compared with the symphony in B major of Haydn, being the production of a boy [illegible] and a boy, however his genius, by no means such a master of his resources as, for instance, Mendelssohn, who composed his Octet and other wonderful things when less years younger. But notwithstanding this, Schubert has a fund of [illegible] is every movement—except the andante, which is absolutely perfect—note that the first [illegible] faults, [illegible] might be taken one from [illegible] part of it [illegible] being named for Schubert [illegible] never so adapt as here the symphony, a C minor, less full of melody, so harmonic, and so overflowing [illegible] from one end to the other that to [illegible] appear a show an exhibition of pedantry. At the same time it should appear by forgetting that though a "heaven-born genius," Schubert was not a great master, and in not making the [illegible] of his compositions we should remember how some by means of [illegible] have been able to effect what a man so richly endowed as Schubert might at least come quite naturally. The symphony was marvellously well played under the direction of Herr Manns—and was received by the audience with quite as much enthusiasm as the "Reformation Symphony" of Mendelssohn. No doubt the majority thought it quite as good as the "Italy" [illegible] Symphony [illegible] no better. Time, however, will put each work in its proper place, and no matter how their relative merits may be appreciated, the series of concerts at which both were produced, for the first time most of ways be looked back on as one that selected the highest credit on those who direct the musical affairs at the Crystal Palace.

Among the overtures brought forward during the last seven concerts have been many recognised masterpieces (such as *Egmont* (Beethoven), *Der Freischütz* (Weber), *Die Hebriden* (Mendelssohn), &c.—besides Beethoven's ballet overture, *Prometheus*, Mozart's *Impresario* (only second to the *Figaro*), Meyerbeer's laboured though highly dramatic *Struensee*, &c., but the most notable were unquestionably the first and second of the four overtures composed by Beethoven for his opera, *Leonore* (*Fidelio*), in which may be seen the germs of the third overture in the same key, the great one in C, at once [illegible] among overtures as *Fidelio* among operas. Schumann's long-known overture to *Manfred* has also been given; but it passed with [illegible] effect, while Auber's *Il [illegible]* and Rossini's *Guillaume Tell* have been welcomed with enthusiasm. And yet Schumann's overture was played to perfection. Add to the foregoing, an excellent march by Mendelssohn—a Funeral March for the young composer Norbert Burgmüller and a Festival March to celebrate a visit of the famous painter Cornelius to Dresden—both though [illegible] expressed, being calculated to increase our respect and admiration for that composer; and we have finished the whole catalogue of orchestral pieces produced at the Crystal Palace in the annual concerts now approaching their termination.

In the way of solos, with orchestral accompaniment, we have had Schumann's pianoforte concerto in A minor, played by Madame Schumann as no one else can now ever did or ever [illegible] to play her late husband's music. Mendelssohn's No. [illegible] in D minor, and, [illegible] all to the gifted lady and Beethoven's in E flat, the chief of all concertos, no matter what the former mentioned many [illegible], finished performance of which then that by Madame Arabella Goddard can hardly be imagined.

The vocal music in these concerts is of little account, nor has there been any [illegible] of sufficient consequence to call for particular notice.

* Mendelssohn long entertained the idea of filling up this sketch.

Monday Popular Concerts in London.

(From the Saturday Review.)

In reviewing the Monday Popular Concerts it is of more importance to take into consideration the works performed than the manner of their performance. The seven concerts that preceded Christmas, and the none that began the present year, did not enjoy the [illegible] advantage of Herr Joachim's aid as leader [illegible] but they were full of good as interest. Herr Ludwig Straus and M. Sainton are both excellent players, and Signor Piatti, who is engaged from one end of the season to the other, knows no rival as a violoncellist, so that, with Herr L. Ries, second violin from the commencement, and Mr. Henry Blagrove, who holds the post of principal tenor left vacant by the death of Mr. H. Webb, the quartets were invariably well executed. Herr Joachim made his first appearance in the middle of February, and has taken part in every concert since. The pianists most frequently heard have been Mr. Charles Hallé, who began the season in November, and Madame Schumann, who appeared at the end of January. Herr Pauer has played at more than three or four concerts, and Madame Arabella Goddard at some two or three.

Beethoven, according to established custom, has occupied the prominent position which in such entertainments belongs by right to the greatest and, considering the immense value of his artwork, most prolific of instrumental composers. His quartets, quintets, trios, piano sonatas, &c., have been repeatedly brought forward, and in no single instance has any composition of his failed to evoke sympathy. Excepting the G major and D minor, op. 29, a little, the [illegible] trios, do not count, all the pianoforte sonatas but two had already been introduced at the Monday Popular Concerts. These two were No. 1, op. 14 (in E) and the so-named "sonatina" op. 9 (in G), both of which Mr. Charles Hallé, who had played them with his own "Beethoven Recitals," has now made familiar to a very different, a much more numerous, and it can hardly be said a less appreciative audience at St. James's Hall. Another [illegible] [illegible] in the summer, when he possesses of all his manner in a select and admiring circle. Last year M. Hallé produced the last sonata of op. 2 in F [illegible] in which the young Beethoven is seen [illegible] his himself a worthy rival of Mozart; and Madame Arabella Goddard [illegible] up an arrangement by herself, a [illegible] with the enormously difficult [illegible] B flat op. 106, the colossal proportions of which have gained it the title of "the Ninth Symphony for the Piano." So that not one of the 32 solo sonatas of Beethoven remains to be heard by Mr. Chappell's habitual and appreciative audience. A chance might now be awarded to his lesser works for the pianoforte—rondos, variations, &c.—which are all more or less genial and engaging. Another [illegible] [illegible] by Mr. Hallé during the early part of the season was the introduction for the first time, of the lovely Mozart-like quintet in E flat, op. 16, for pianoforte and wind instruments, which delighted every hearer. Madame Arabella Goddard, ever [illegible] beside a less good music a concerned has completed the series of sonatas for pianoforte and violin, by performing with Herr Straus the tenth of the ten—the one in G, last of all and the best ascribed [illegible] which he left. Mozart's [illegible] of [illegible] in Beethoven [illegible] which [illegible] the more effect [illegible] has been [illegible] any such [illegible] Franz Schubert had upon Schubert [illegible] lesson to repeat being too much for the [illegible]. These additions to the repertory of Beethoven, all of whose quartets, quintets, &c., and a ready have [illegible], would almost suffice to mark the season. But there were other novelties which count among [illegible], whose [illegible] wealth of resources and [illegible] those [illegible], has been allowed to remain [illegible] in language unfamiliar to the frequenters of St. James's Hall. The melodious and beautiful trio in E major of that master was played for the first time by Mr. Hallé, in conjunction with Herr Straus and Signor Piatti, and caused a general feeling of surprise that it should so long have been neglected. This trio, the sixth of eight written by Mozart for piano, violin, and violoncello, was composed in 1788, the year in which the three famous orchestral symphonies—in E flat, G minor, and C (the "Jupiter")—were composed. Again Madame Arabella Goddard as zealous for Mozart as for Beethoven, made the public acquainted with the charming sonata in E flat, the third of six sonatas for pianoforte composed in 1777, to which Mozart refers in several letters, he having himself performed them at Augsburg, Munich, and elsewhere.

Among the welcome revivals must also be mentioned the quartet in C (fugue) and a quintet in F minor by Haydn. The first (one of six quartets written by [illegible] brought forward by Herr Strauss, the last by M. Sainton. Each of these is remarkable, more particularly the quartet in F minor, which contains a finale in the fugued style, showing Haydn as a contrapuntal writer at his very best. Mr.

Chappell has now concluded to [illegible] of the [illegible] quartets by the father of instrumental music; and we shall look to him from time to time for further specimens. He must not leave all to the "Good fiddler," whoever the "head fiddler" at the period may happen to be, but must select occasionally for himself. No doubt a good many of the best of Haydn's quartets have been heard; but others not less worthy consideration remain [illegible].

Even Handel has been ransacked for new contributions to the Monday Popular Concerts. All that was known of him before by the St. James's Hall public, except an organ concerto or two, introduced by Mr. Best and Mr. E. J. Hopkins in 1866, consisted of some fugues and other selections from his "Suites de Pièces," and especially the Fugue in E minor, and the variations on the air of "The Harmonious Blacksmith" (so often played by Madame Goddard). [illegible] Herr Joachim has fished [illegible] of the waters of oblivion a sonata in A major, one of six violin solos composed by Handel for a certain Prince of Wales, and introduced it, with a somewhat guessed-at pianoforte accompaniment from the pen of Herr Ferdinand David—violinist of old [illegible] at Leipsic [illegible]. [illegible] This sonata is not of remarkable value. Nevertheless, it [illegible] Herr Joachim [illegible] proper [illegible]; and, because Herr Joachim played [illegible] the melodious largo, [illegible] it is delightful, and [illegible] the last movement. To the best of our belief, however, Handel himself [illegible] from a public performance of this, or, indeed, any sonata of the series. Not so with Handel's contemporary, J. S. Bach, to all [illegible] have [illegible] to hear under similar circumstances the prelude [illegible], [illegible] in his own six violin solo [illegible], incomparably as they were executed by Signor Piatti. These pieces of Bach, in fact, [illegible] intended as [illegible] exercises.

Hummel's not very lively quintet in E flat minor, for pianoforte and string instruments, introduced by Mr. Hallé, probably to exhibit the extreme [illegible] of his fingers, was [illegible]. Two of all the pieces of this [illegible] composer. His celebrated septet in D minor for piano, wind, and strings, [illegible] pianoforte trio [illegible] F minor, [illegible] and his longest, most elaborate and most difficult, in D major, [illegible] (the E minor introduced by Herr Pauer, the D major by Madame Goddard) had always made a genuine [illegible]. The "Military Septet," and the pianoforte trios op. 12, 65, and 93, [illegible] and also, as [illegible] the quintet in E flat minor—choose such [illegible] of [illegible] anything [illegible] of its kind. Some [illegible] Weber, by Mr. [illegible], also introduced into a recent programme by Mr. Hallé, ought never to have found a hearing at the Monday Popular Concerts, nor were they heard, as the saying is, "with rapture." Weber has written much better things than these, which Mr. Hallé, who is well aware of the fact, might have borne in mind. [illegible] were [illegible] acceptable, indeed, in the [illegible] the solo sonata in A minor of Schubert, op. 42, one of the most original, [illegible] and [illegible] of works [illegible] great genius, who achieved so much during his brief [illegible] has dedicated to the [illegible]. For this Mr. Hallé, who has played [illegible] concerts, [illegible] gratitude had he given the trio of the scherzo in its proper movement—that [illegible] a little slower ("[illegible]"), than [illegible] instead of [illegible] is [illegible] a kind of sentimental after-dinner song.

New and most interesting among the [illegible] on [illegible] of note all made known through the Monday Popular Concerts, must be named an eighth book of Lieder ohne Worte, a solo pianoforte [illegible] in B flat and a sonata in D, for pianoforte and string [illegible], by Mendelssohn.

That the [illegible] season of the season of Herr Joachim is of especial importance no one can doubt. This greatest of all [illegible] has never played more superbly than now. In Beethoven's "Razumoffsky" quartet, No. 3, [illegible] on the night of his first appearance, in [illegible] Mozart's [illegible] in G minor quintet, the E [illegible] quartet of Mendelssohn, No. 2, op. 44, Mozart's No. 6, [illegible] C, the second of Beethoven's quintets (C major) and [illegible] of all the great quartets in A minor of the same [illegible] the [illegible] of the so-called "Posthumous," Herr Joachim more [illegible] than ever has shown that [illegible] the very highest position that can possibly [illegible] by an executive artist, [illegible] of England [illegible] of Europe generally [illegible] to Herr Joachim. At the same time Herr Joachim [illegible] that nowhere else in Europe can he meet [illegible] so [illegible] an associate on another instrument in every way so worthy to be associated with him as Signor Piatti.

It is something for "unmusical England" to boast of, that when this unparalleled German comes among us we can furnish him with an Italian violoncellist like Signor Piatti for his quartets, and an English pianist like Madame Goddard for his duets and trios.

Of the vocal music which at these entertainments is usually of subordinate interest, it is enough to say that it has been generally well selected, for the most part well sung, and—Mr. Benedict wielding the pencil as he has held from the beginning—invariably well accompanied.

At the concert last year for the "benefit" of the director—in accordance with custom, the final concert of the series—Bach's concerto in D minor for three pianofortes was performed by [illegible] pianists who had stood among them the chief honors of their department (Mme. Schumann, Miss. Goddard, and Mr. Hallé) [illegible] the principal musicians and created the lively sensation which might have been anticipated. There were an "ancores," and the old master's design was followed reverentially. [illegible] original [illegible] being given. Instead of the first allegro of the concerto in C major which, [illegible] (D for the purpose) [illegible] has been frequently preferred in consequence of the increased [illegible] and the superior strength of the [illegible] [illegible] by [illegible] of the concert [illegible] have been [illegible]. In this performance [illegible] a possible [illegible] another performance of the greatest [illegible] of the [illegible] Hall, by the [illegible] the [illegible] concerto in C major [illegible] to be played, as the [illegible], "ab [illegible]" and accompanied, as was the composer by MM. Joachim, L. Ries, H. Blagrove, and Piatti (string quartet).

Music Abroad.

Leipzig.

The twenty Gewandhaus Concerts of the season of 1867-8 are completed besides the usual two concerts for charitable [illegible] and the [illegible] the works which have been performed, as follows:

Symphonies. Of Beethoven, Nos. 2, 4, 5, [illegible]; Berlioz "Harold in Italy"; Haydn in [illegible] major (the [illegible] of Breitkopf [illegible] edition); Mendelssohn, in A major ("Italian"); Mozart, C major ("Jupiter"), G minor; Reinecke, A major; Gade, [illegible]; Schubert, C major; Schumann, [illegible] and D minor; Spohr, C minor.

Overtures. Beethoven, Coriolan; [illegible] Leonore (op. [illegible]); Bennett, "The Naiads"; Cherubini, "Anacreon"; Les Abencerages; Hauptmann, Medilde; [illegible]; [illegible] Mendelssohn, "Hebrides"; [illegible] "Ein feste Burg"; Schumann, "King Manfred"; [illegible] Concert Overture; Rudorff, "Otto der Schütz"; Schumann's "Genoveva"; [illegible] "Hamlet"; Arthur Sullivan, "In Memoriam"; Weber, "Euryanthe."

Solos, &c. Bach, Toccata, arranged by Esser; Beethoven, pieces from Prometheus Music; Hummel [illegible]; Esser, [illegible] No. 2 [illegible] Suite in Canon form for stringed instruments; [illegible]; Reinecke, Entr'acte from "King Manfred"; Schubert, two movements from unfinished Symphony in B minor.

Concertos for Violin. By Bach (A minor), Beethoven, Bruch (G minor), David, Mendelssohn, Molique (No. 5), Mozart (op. 19), Rode (A minor, Spohr (Scena cantante); Viotti (A minor); Vieuxtemps (E major, second and third movements).

Concertos for Piano. Beethoven (Choral Fantasia); Hummel [illegible] (B minor), Rubinstein (D minor), Schumann (A minor).

Concerto for Violoncello. Davidoff (No. 2, A minor), Goltermann (No. 4), B. Romberg (E minor first movement).

Concertos for several Instruments. Mozart, Sinfonie concertante for violin and viola; Concertone for two principal violins, oboe, two violins, violoncello and orchestra.

Smaller Solo Pieces. 1) For Piano by [illegible] Schubert; Bach Chromatic Fantasia and Fugue, Toccata and Fugue in D minor, transcribed by Tausig; Beethoven, Turkish March from "Ruins of Athens," transcribed by Rubinstein; Chopin, Scherzo in B flat minor, Berceuse, Waltz in A flat, Ballade in A flat, Nocturne (op. 62, No. 1), Etude (op. 25, No. 4), Polonaise; Handel, Variations; Henselt, Gigue; Hiller, No. 2 from "Wanderstunden"; Hummel, "[illegible]"; Jaell, Transcription on Wagner's "Tristan and Isolde"; Liszt, Rhapsodie Hongroise No. 4, Don Juan Fantasia; Mendelssohn, Prelude and Fugue in E minor, and [illegible]; Mozart, Gigue; [illegible] Scarlatti, Allegro vivacissimo.——2) For Violin: David, Variations on a theme by Mozart; Andante and Scherzo capriccioso; Handel, Sonata (with piano accompaniment by David); Raff, Romance, Ballade and Polonaise; Nardini, Sonata (piano accomp. by David); Tartini, Sonata ("Le Trille du Diable"); Wieniawski, Fantasia on Gounod's Faust.——3) For Violoncello: Mozart, Larghetto; Servais, Fantasia.

Vocal works large and small for Chorus with and without Orchestra. Beethoven, Choruses from "Ruins of Athens;" Kyrie, Sanctus and Benedictus from the Mass Solennis; Gade, "Erlkönig's Daughter"; "Spring" Fantasia; Hauptmann, Salve Regina; Salve Regina; Evening Song, "Nunc ego [illegible]"; Hiller, "Variations" or "The Founding of Rome," three songs for Soprano solo and male chorus; Joachim [illegible]; [illegible]; Liszt, "The Lake of [illegible]"; Mendelssohn, Finale from Loreley, 95th Psalm; Chorus, "Happy and blest" from "St. Paul"; Mozart, Ave verum; French and Swedish popular songs.

Vocal Solos with Orchestra. Berlioz, "Reverie" (from the "Damnation of Faust"); Boieldieu, Aria from "John of Paris"; Gluck, Aria from "Lucia Veri" and from "Iphigenia in Tauris"; Handel, Aria from "Rosa"; Mendelssohn, Arias from Elijah and St. Paul; Mozart, Arias from Figaro, from Don Juan (three), from Così fan tutte and Zaide; [illegible]; Rossini, Aria with piano obbligato; Reinecke, Ave Maria; Aria from "King Manfred"; Schubert, Die Allmacht (instrumented by [illegible]); Spohr, Concert Aria; Aria from Faust; Wagner, Aria from Tannhäuser; Weber, Scena from Oberon and Euryanthe.

Songs for one voice. By Franz, 1; Mendelssohn, 4; Schubert, 11; Schumann, 8; Weber, 1.

Of these works 33 were heard for the first time. The different composers were represented as follows: Mozart, 11 times; Beethoven, 10; Schubert and Mendelssohn, 10 each; Schumann, 11; Chopin, 7; Hauptmann and Reinecke, [illegible] each; Bach, Hiller and [illegible] 4 each; Liszt and Handel, 3 each; the rest one each.

The Soloists were the following: a) Singers: Ladies Frl. Therese Seehofer, Frl. Therese Bähr, Frl. Anna [illegible]; Frau [illegible]; Frl. Madeleine [illegible]; Frl. [illegible]; gentlemen [illegible], [illegible] Wallenreiter, Lindemann, [illegible], [illegible].——b) Pianists: Frl. Mehlig [illegible]; the Herren Rubinstein, Tausig, Jaell, Bach, and Ignaz Brüll.——c) Violinists: Frau Wilma Norman-Neruda, and Herren Wieniawski, David, Dreyschock, Dupuis, Rontgen, [illegible] [illegible], Lauterbach, Lotto, [illegible].——d) Violoncellists: [illegible] Hegar, Davidoff, [illegible] [illegible].——e) Viola: Hermann, [illegible], David.——f) Oboe: Herr [illegible]. The [illegible] in various orchestral [illegible] and works was executed by [illegible].

London.

HER MAJESTY'S OPERA. This Theatre (Drury Lane) opened on Saturday March 28, the opera being Lucrezia Borgia.

On Tuesday [illegible] was performed with Mlle. Tietjens [illegible] Trebelli-Bettini (Ar-

Digitized by Google

ment Signor Gassier (*Asaro*), Signor Foli (*Oroé*) and Signor Bossi (*Idreno*).

On Thursday, owing to the illness of Mlle. Tietjens and Signor Frapolli, the *Barbiere* was substituted for *Lucrezia*, Mme. Trebelli-Bettini (Rosina), Signor Bettini (Almaviva), Signor Gassier (Figaro), Signor Zoboli (Bartolo), Signor Foli (Basilio), and Mlle. Corsi (Berta). In the "Lesson scene" Mme. Trebelli introduced a waltz by Signor Alary.

On Saturday *Il Trovatore*—for the benefit of Mlle. Clara Louisa Kellogg.

On Tuesday *Il Trovatore*—with Mlle. Sinico (Leonora), Mme. Trebelli-Bettini (Azucena), Sig. Fraschini (Manrico), Mr. Santley (Conte di Luna), and Sig. Foli (Ferrando).

On Thursday *Linda di Chamouni*—with Mlle. Kellogg (Linda), Mme. Trebelli-Bettini (Pierotto), Sig. Bettini (Carlo), Mr. Santley (Antonio), Sig. Foli (the Prefect), and Sig. Zoboli (the Marquis).

Mozart's *Don Giovanni* on Saturday, with Mlles. Tietjens, [illegible] and Sinico, Signori Bossi and Gassier Zoboli. [illegible] Don Giovanni [illegible] week in the season before. [illegible] Mlle. Tietjens has been [illegible] and her reappearance as Donna Anna [illegible] the [illegible] of her old strength and powers. There is no Real Donna Anna on the stage than hers, and never was one finer. The grand [illegible] of dramatic [illegible] the [illegible], the *Batti, batti* [illegible] the [illegible] *Protegga il giusto ciel* [illegible] with [illegible] and [illegible], and electrified the audience. Mlle. Kellogg's Zerlina [illegible] full of [illegible] feelings shall [illegible] by the [illegible] of her voice and [illegible] by the purity and simplicity of the conception, [illegible] variety of the [illegible] beauty [illegible] charming points. Mlle. Sinico played the [illegible] part of Elvira [illegible], and sang [illegible] well. [illegible] were the Ottavio of Sig. Bettini, the [illegible] Gassier, the Leporello of Sig. Zoboli, and the Commendatore of Sig. Foli.

On Tuesday "*Faust e Margherita*" was given, and on Thursday *Le Nozze di Figaro*, with the following cast,—Almaviva Mr. Santley; Figaro Sig. Gassier; Basilio, Sig. Zoboli; Bartolo, Mr. Lyall; Don Curzio, Sig. Rinaldi; Antonio, Sig. Casaboni; Cherubino, Mme. Trebelli-Bettini; Marcellina, Mlle. Corsi; Susanna, Mlle. Sinico; and La Contessa, Mlle. Tietjens.

ROYAL ITALIAN OPERA.—The Theatre opened on Tuesday, March 31, with *Norma*.

On Thursday Verdi's *Don Carlos* was performed with Mlle. Fioretti (Elisabetta—in place of Mlle. Lucca), Sig. Naudin (Carlos), Sig. Graziani (Rodrigo), Sig. Bagagiolo (Grand Inquisitor), M. Petit (Philip II.), Sig. Rossi (Herald), and Sig. Fallar (Friar).

Saturday *Rigoletto*, for the *début* of two new singers, Mlle. Vanzini and Meyer and the first appearance of Sig. Mario.

The *début* on Thursday of Mlle. Vanzini at Covent Garden, as Oscar in the "*Ballo in Maschera*," was awaited with much pleasant interest. She is a graceful and a [illegible] actress [illegible] a [illegible] and singing [illegible] sweetness and compass. [illegible] capitally [illegible] the rôle of the page, who is [illegible] in the hands of [illegible]. In the [illegible] scene [illegible] in an [illegible] encore. As the [illegible] Mlle. Mang was overweighted: [illegible] merely sufficient for such a part [illegible] passion and vocal power. *Amelia* was played by Mme. Fricci and *Renato* by Sig. Graziani. Mario was in very good voice.

On Saturday Mlle. Vanzini appeared as Elvira of the "*Puritani*," given for the first time this season, while Sig. Mario was *Arturo*. Many years have passed since this opera, written specially for the wonderful quartet, Grisi, Rubini, Tamburini, and Lablache has been performed at Covent Garden; its return was therefore singularly welcome. Mlle. Vanzini's excellent voice, its sweet and clear in the upper register and her wonderful vocalization, would be no substitute for that quality which Mlle. Vanzini lacks—the subtle quality which we may call inspiration. Her singing [illegible] admiration, but her dramatic skill [illegible] deficient. But [illegible] supplied the place of dramatic charm, and compelled an encore in the "Vergin vezzosa." Sig. Mario's [illegible] of much feeling and passion, and interpreted the "A te o Cara" with [illegible] pathos and tenderness, such as almost hid the deficiency of a [illegible] voice.—*Orchestra*.

The *Athenæum* says of the London season that it is Signor Verdi rules the hour at the time being. We have had his oppressive "*Don Carlo*," his pretentious "*La Traviata*," his repulsive "*Rigoletto*," all within the compass of a very few days. There is no need to re-state the judgment already passed between the theory and [illegible], in which the art is [illegible] to such extravagance of effect as to lose [illegible] the semblance of Art, and to smack [illegible] theatricality. The composer, in his later works, has lost that spontaneity of melody which carried his audiences at first, and has affected [illegible] upon a most slender basis of construction, [illegible] to support his fancies and embroideries. Yet his works are drawn, while the superb "Semiramide" of Signor Rossini—[illegible] the grand [illegible] of Mlle. Tietjens, and the real vocal grace of Mme. Trebelli (the most accomplished contralto we know at the present)—are received with indifference. There is some hope, as the first act of her opera [illegible] brought to it, a [illegible] of the Nowman's [illegible] in his management of his [illegible] that Sig. Verdi's [illegible] [illegible] together [illegible] "La Traviata," Mlle. Kellogg (who has [illegible] made her mark and won a place on our public) [illegible] year's season. In "Rigoletto" the vocal honors [illegible] of Mme. Fioretti carried off the obvious discrepancy between the person and the part.

Dwight's Journal of Music.

BOSTON, MAY 9, 1868.

First Triennial Festival of the Handel and Haydn Society.

Musical interest has its center for this week at least in Boston. Five great Oratorios in one week grandly given by a well balanced and trained force of 750 voices, with an orchestra of more than a hundred instruments, the best solo singers of the country and one of the grandest organs in the world as well as the noblest Music Hall in the whole country—besides four Symphony Concerts, with splendid programmes and by such an orchestra,—this may indeed be called a Festival. Now there might be more of smoke than fire in all this; the American people often err in the ambition to do things on a bigger scale than others, to compel cheap wonder by display of quantity, with too small regard to quality. So the great Festival might have been a mainly [illegible] satisfactory self-glorifying enterprise, a piling of Ossa upon Pelion of imposing "monster" concerts of doubtful influence on musical taste and culture, compared with the usual more quiet influences. But both the spirit and the matter and the manner of it forbid that supposition. The musical matter chosen was all of the highest, almost worth, deserving large interpretation, and to be rendered with care and scale sympathy by a general sympathy; the means of execution are adequate in every sense; the labor of arrangement, organization and rehearsal has been earnest and continuing and all prompted by an artistic desire to make all these means cooperate with ease and certainty in a performance as nearly perfect as possible in this busy and distracting world, and in an Indian-summer season particularly trying to singers' throats and, to the whole musical and moral tempo of any but an utterly unsensitive "harp of a thousand strings."

Our old Handel and Haydn Society made a brave first experiment of musical festivals in May, 1857. In spite of bad weather, of the amount of public scepticism or indifference then to be overcome, and of the comparatively small means then at their command (although unprecedented in this country for that time), the measure of success was, to say the least, convincing; the plan was deemed it resumed, after a few more trials, with more means and experience, and growing more in the community to meet the institutions half way. A prime condition of that effect was our possession of a worthy Music Hall. Three years ago, May, 1865, the Society chose the occasion of its fiftieth anniversary for another and more matured attempt, and on a larger scale. By that time the Great Organ stood in the Hall, a proud hope realized. The love of chorus practice had spread more among our people; not a few of the most cultivated classes contributing a share at last to the vocal ranks, and the Society under zealous and judicious management was in better condition than ever before. Public interest, too, in great music of all kinds had grown more and more encouraging, and a bolder, higher aim (this time instead of a three days' Festival as in '57 it was for a whole week), the chorus at its fullest numbered 600 voices, and the orchestra of 85 had been raised to 100), yet cautious as it was held, secured a signal success. Though it cost more than $11,000 not only were the guarantors not taxed as before, but there was left a balance of $4,000 to be divided between the two great War charities and the Society's own fund for further musical undertakings.

This week the Society inaugurates the custom of a great Triennial Musical Festival. It has felt the musical temper of the community and the musical means of the country clearly and long enough, and now feels its own strength and tendency and temper well enough to be able to resolve that the thing now, on the third trial, done with something like completeness and with the assurance of success at through every stage of its preparation, is not for once, but from this time forward shall become the custom, a great feast of music to come round as regularly as that in Birmingham every third year in Boston.

The present Festival goes as far beyond that of 1865, as that went beyond the one of 1857. The foundations have been laid broad and deep, and all the preparation made with judgment, energy and skill. The guaranty fund subscribed by 200 individuals and firms amounts to nearly $30,000; but there is not the slightest fear that any one will be called upon to pay a dollar; the sale of tickets for the season and for each day's Oratorio and Concert soon made the thing financially sure. The chorus of the Society never sang in so well before; at rehearsal, in quality of tone, or in the right sort of musical spirit, has been kept in rehearsal nearly all winter in the execution, and loads of the hard parts of the Ninth Symphony and M. Zerrahn's drill has been more careful and searching, as well as more inspiring, even than before. The parts are uncommonly well covered. According to the printed list, contained in the handsomely printed and convenient Book Programme of the Festival, the Soprano singers number 230, the Alto 171, the Tenor 137, and the Bass 204, making a total of 71[illegible] voices. For several weeks past there have been four rehearsals in a week and so nearly filled have been the whole half circle of the lower (Bumstead) Hall with actual singers, that there has been small room for listeners. For solo singers, although the hopes which for some time rested upon one or two of the famous English singers and upon the great German baritone Stockhausen were disappointed, the government have been able to present a goodly list, headed by Mme. PAREPA-ROSA, and Miss ADELAIDE PHILLIPPS, such a host in herself, and reinforcing with such names of good soundness as Miss J. E. HOUSTON, Mrs. CARY, Mr. GEORGE SIMPSON, of New York (who sang also in our first Festival), and Messrs.

James Whitney, J. F. Winch, M. White, J. F. Rudolphsen and M. W. Whitney. Two distinguished instrumental soloists were engaged, not for the afternoon concerts,—Miss Alide Topp the young German Pianist, pupil of von Bülow, and Mr. Carl Rosa the violinist. The grand orchestra is larger than that of three years ago, and numbers [illegible] musicians. To the sixty odd of our own who have been knit together and consolidated and refined during the last three years by the good auspices afforded by the Harvard Symphony Concerts, are added about [illegible] of the best members of the New York Philharmonic Society and several from Philadelphia,—among them many welcome faces of the old "Germania." The proportions are excellent,—[illegible] first violins, headed by our own William Schultze with Julius Eichberg as Lieutenant; [illegible] second violins; [illegible] violas, [illegible] violoncellos, [illegible] double basses; [illegible] flutes, besides piccolo; 4 oboes; 4 clarionets; [illegible] bassoons; [illegible] horns; [illegible] trumpets; [illegible] trombones; 2 [illegible]; 1 harp; [illegible] sorts of percussion. But our record will be more interesting if we give the names,—

[illegible]

The New York and Philadelphia quota of the orchestra [illegible] arrived Sunday (May 3) and [illegible] in rehearsals,—in the morning of the grand orchestral symphonies and overtures, and of the Schumann Concerto with the delightful Alide Topp;—in the evening, of the opening concert of the Festival for Tuesday evening. The last was a public rehearsal, each of the nearly 600 singers being allowed to bring a friend, while all the remaining space of the great Hall was given to [illegible] of [illegible] a dollar for admission. For the first time the [illegible] there [illegible] of instrumental [illegible] brought together where [illegible] difficulty there was not much of a good [illegible]. [illegible] on the one side, and the Conductor on the other [illegible] upon the platform, the [illegible] tiers upon [illegible] other steps, [illegible] upon [illegible] side [illegible] where [illegible] Tenors and Basses [illegible]. They [illegible] themselves [illegible] the organ, [illegible] and [illegible] away up in the second balcony above, and still more remained outside [illegible] the hall and [illegible] no place or "coigne of vantage" whence to join their voices with their brethren, while the great choir and orchestra and organ rolled out their mighty floods of harmony. [illegible] was an [illegible] formidable [illegible] across the [illegible] side, and [illegible] many [illegible] than [illegible] natural shrinkage has to be allowed for. [illegible] of Handel and Haydn Society experience that to make sure of 600 singers, at least 800 [illegible] be invited. What, should they all accept! [illegible]—on Tuesday morning, showed

Opening of the Festival.

Tuesday, May 5, was in all respects a bright, auspicious day. Even the weather of this so far bleak and a lazy Spring for [illegible] much of a delightful. By the appointed hour of eleven, the large and eager audience were in their places, [illegible] the pile of orchestra and singers—the latter reduced to a [illegible] 600—flooded all the stage space and only the adjoining lower balconies; and at that moment the Music Hall indeed presented a beautiful and brilliant aspect, yet with [illegible] for extra ornament. What then followed may as well be told in the language of the *Advertiser*:

In the lull that ensued after the principals and the conductor had been welcomed to their places, Dr. Upham, President of the Society, stepped forward and spoke as follows:

"I will detain you, ladies and gentlemen, only for a single moment. Three years ago about this time, the Handel and Haydn Society celebrated here the fiftieth anniversary of their existence as an incorporated body.

"To-day they inaugurate what [illegible] of musical performances which they hope may prove to be [illegible] of a long and unbroken [illegible] of triennial festivals [illegible] and on a scale somewhat [illegible] with those great musical gatherings which for more than half a century have been [illegible] at Birmingham, and [illegible] in [illegible] at Liverpool or Worcester, at [illegible] York, and [illegible] in Great Britain, and more recently in the larger cities along the valley of the Rhine in Germany. What shall be the success of this undertaking remains to be seen.

"It becomes my duty, as it is also my [illegible] and [illegible] privilege, to welcome you to the feast, and, on behalf of the [illegible] government and of the members of the society over which I have the honor to preside, to thank you sincerely and most cordially for the evidence you have given by your presence here this morning of your sympathy and cooperation in the purpose [illegible] before us.

"I will only add that it has seemed [illegible] of the Music Hall [illegible] an appropriate occasion on which to place [illegible] the rare and beautiful sculptures which have recently been presented to the [illegible] by Miss Charlotte Cushman, and which are now for the first time to be publicly seen.

"These are the busts of Beethoven, of Palestrina, and of Mozart,—designed by W. Rohe. [illegible], a Danish sculptor [illegible] at Rome, who was a companion and co-worker with Thorwaldsen, and whose works, I [illegible] to say, now share fellowship and equality with those of the great masters [illegible] named, [illegible] of Canova and of Dannecker.

"It is a beautiful custom, in the cities of the Old World, to connect the first exhibition of a work of art with imposing pageants and ceremony.

> 'As of yore the sweet Egyptians met the sea with choral song,
> With their golden rafts [illegible] the [illegible] along;
> As along the streets of Florence [illegible] procession went
> Cimabue's famed Madonna [illegible] by voice and instrument.'

"So, as I have said, it has seemed most appropriate [illegible] and [illegible] here to associate the unveiling of these creations of a kindred art—the almost [illegible] portraitures of the great masters of Tonal [illegible],—with their own solemn revelations in symphony and in song."

As Dr. Upham ended his brief and judicious preface the curtain [illegible] and [illegible] hanging against the rear wall of the Music Hall was let fall and there were disclosed the busts of Palestrina and of Mozart, poised upon their symbolical brackets, one on the right and the other on the left of the Apollo Belvidere. Many of the audience rose eagerly in their places, the ladies waved their handkerchiefs, and [illegible] gift was acknowledged with many a token of appreciation and pleasure. For the rest, [illegible] and bracket—the Beethoven—were placed [illegible] decided upon, and they are temporarily set up in the lesser vestibule.

Then Zerrahn waved the baton, and at the voices and the instruments and the great Organ [illegible] which [illegible] Mr. B. J. Lang [illegible] at once upon the [illegible], in all their might and splendor, in the Choral, "*Ein feste Burg*," with which Nicolai begins his Festive Overture. We [illegible] in saying that the whole concert was a magnificent success, and that the three works, the Choral Overture, the 98th Psalm and the "*Hymn of Praise*" by Mendelssohn were indeed admirably rendered, Mme. Rosa and Miss [illegible] being [illegible] and Mr. Simpson [illegible] in the tenor solos. Indeed, we think we never heard so [illegible] performance on the whole so perfect, so electrifying, as that of the "*Hymn of Praise*" on Tuesday [illegible] the opening symphonic movements and the vocal part which follows,—"Sleepers" went almost equally well in the evening; and glorious was the Symphony Concert of Wednesday afternoon, of which the [illegible] was the wonderful piano performance (Beethoven's Concerto and one of Liszt's *Rhapsodies Hongroises*) by Miss Alide Topp.—But, we must reserve these tempting topics and complete the story of the Festival next time.

Musical Correspondence.

Washington, May 3.—Walt. Whitman writes somewhere in his prose poetry [illegible] music is what awakes from you when you are reminded by the instruments." You can easily imagine then what [illegible] awoke in me and a [illegible] last week I was reminded of by the instruments of the Mendelssohn Quintette Club; what pleasant memories coming back now [illegible] upon a score of years (for this is their [illegible] season) [illegible] of all that is sweetest and best in music and in friendship, memories of such and so many pleasant evenings in many pleasant places, chief among them, as [illegible] and many friends remember those rooms where Ary Scheffer's Dante and Beatrice, and Crawford's Beethoven looked down [illegible] among other gems of all beautiful art [illegible] the delightful [illegible]. You can [illegible] the [illegible] indeed pleasure to see the [illegible] of the Club here and the [illegible] friendly countenance of Mr. J. C. D. Parker who came with them. They gave two concerts in [illegible] Hall, a place not congenial for that sort of music. It is too long and [illegible], and at these [illegible] nevertheless on both evenings was well filled with the very [illegible] of the musical people of this city where you see people from all the corners of the earth. For example, on those evenings sat not far apart the official representatives of Abdul Medjid (if that is the right name of the present Sultan), of Her Majesty Victoria and of Kamehameha,—King of the Sandwich Islands! If [illegible] had not been a concert of classical [illegible] His Excellency would have been present [illegible] from the [illegible] the Rocky Mountains. He [illegible] I [illegible] here [illegible] and appreciative of the very excellent programme which was given.

April 21.
Quintette in [illegible], No. 2, op. 87. .... Mendelssohn.
Rhapsodie for Piano. .... Wendland.
[illegible]
Quintette in [illegible], op. 44, for Piano & String Instruments. .... Schumann.
Mr. Parker and Club.
Legend for Violin. .... Wieniawski.
[illegible]
[illegible] Rhapsodie [illegible] .... Weber.
April 22.
Quintette [illegible], op. 108, with Clarinet. .... Mozart.
Andante and Finale from the Sonata Duo for Piano and Violin [illegible] .... Mendelssohn.
Messrs. Parker and Fries.
[illegible] .... [illegible]
[illegible] Chorus and [illegible] .... Weber.
Second [illegible] op. 81. .... Mendelssohn.

This is all that I can tell you and it is needless to say how they played what you often heard so often, unless it is to say that to all the audience it was a [illegible] of good things in a place where good things are rare indeed. The solos by Messrs. Parker [illegible] and [illegible] of course received their due share of commendation. The Mendelssohn Club have many friends here, and will always be sure of a hearty welcome.

Digitized by Google

About the same time the "Philharmonic Society" gave very acceptably (in some respects very well, though it is a miniature one), *The Messiah*. The chorus numbers some hundred and fifty remarkably good voices and remarkably well drilled by their conductor, Mr. J. P. Caulfield, whose brother Mr. W. W. Caulfield, leader of an orchestra (which alas, cannot be had here) played admirable accompaniment, while Mrs. J. P. Caulfield, sang the pianoforte. With such intelligent professional aid from this family, a good deal of real life has been infused into the Society. Mrs. Mozart (well known in Boston), Mr. Simpson, of New York, and Mr. F. C. Chase of this city gave the solo songs as well as we hear them anywhere, save in rare exceptions, so that the performance was one to be greatly enjoyed, in spite of a limited scale. Best of all though, is the good influence exerted in that way to be carried, in such a place as this in favor of good music, by such a body of cultivated amateurs.

Then came three nights of German opera, the same good company we have often heard in Boston; but *Faust* I have never heard so badly done as they sang it. The orchestra was abominable, the chorus only less bad, so that even the most charming Fred[illegible] and Himmer, with Johannsen and Hermanns lost all their charm in such surroundings. The second night they gave *Fra Diavolo* and the third night *Martha*, more within the grasp of an orchestra apparently improvised, and therefore better done; the last night being by far the best of the three, Johannsen and Frederici singing in it, the latter's one of the most charming *Nancys* I ever heard, as you can easily imagine, so fresh and sweet in voice, face and action that she, acts so well suited to the part.

Next week we are to have *La Grande Duchesse* and *La Belle Hélène* and then I suppose for all music must fall back upon the Marine Band. The public grounds of the Capitol and the White House are green as June, fragrant as can be with violets and hyacinths and all spring blossoms; the ladies are ready with their finery from the latter "opening" and it is indeed time for the band to play.

FLORENCE (Italy). MARCH 30. *My dear Journal*: I have the pleasure of sending you the programme* of an agreeable little musical entertainment given last week by the "Cherubini Society." We have about forty members of nearly every nation under the sun, but meet on the common ground of music and English. Like Mr. Parker's club in Boston, we have weekly rehearsals for the study of good music, and occasionally give our friends the benefit of our labors. I think it is the only society of the kind in Florence, and opportunities of hearing other than Italian Opera music and that not of the best, are rare. On this occasion, we had present Mme. Rosellini, the daughter of Cherubini, a most charming looking old lady who by chance was passing through Florence. After the performance of the Cherubini Motet, a superb bouquet was given to her by the Society as a slight tribute to the genius and memory of her honored parent.

We are now hard at work on the "St. Elisabeth" of Liszt, and hope to get ready for our third and last concert the end of April, before all the world is busy with the *Feste* for the Royal Wedding which are to take place the first two days of May. Will, behold the very great violinist, is to play for us, and it is whispered the Abbé himself is coming to conduct one performance. He is the master and friend of our accomplished conductor, and takes much interest in the efforts for the culture of good art in the [illegible]. It is an odd idea in this land of music and fine arts not so much as a trace of Chorus could be found! We wished one very much to decorate our platform for the concert. We have suggested to our [illegible] that a Florentine lent some Chorus, that it would be well to make a companion to his Lind bust. Of course you have heard how delightful Liszt is with his Chickering Piano. He had to

* The programme has not come.

taken to the top of the Hochgifted Palace for a musical party at which he was to play and accompany one of our best young lady amateurs; one of Boston. A compliment to America all round, was it not?

OUT OF THE CITIES.

HARTFORD, CONN.—On Good Friday Haydn's *Passion Music* and "Creation" were performed by the Beethoven Society with the aid of Mme. Parepa-Rosa, Mr. Geo. Simpson of New York, and Mr. M. W. Whitney of Boston, and an efficient orchestra selected from the New York Philharmonic Society,—and most successfully, if we may trust the newspapers and an anonymous correspondent. The conductor was that zealous and intelligent musician J. G. Barnett, on whom Yale College recently conferred the honor of the Musical Doctorate. The Hartford people seem to be unqualified in their admiration of Mme. Rosa, especially one enthusiastic printer who, in compliment to "the magnificent Queen of Song," prepared a programme and a little book of words which is indeed a gem of exquisite typography with illuminated borders, and all in perfect taste. This display of printer's art seems to have quite upset our anonymous correspondent's notions of the relations of things, when he says that the Hartford Society, "in being indirectly the means of so[illegible] such a compliment" to "the great artist" "may now claim a position second to none of the world where she has appeared!"

The same correspondent speaks, furthermore, of the last performance of a Fairy Opera, "The Triumph of Spring," the words and music both by Mr. Hewes. It proved very pleasing, well adapted for stage effect, the words piquant, brilliant, with a spice of fun.

PHILADELPHIA. The Handel and Haydn Society performed *Judas Maccabæus* in their third and last concert April 17. Carl Sentz conducted. The leading parts were well sustained, being entrusted to Mrs. Sophie Mozart, of New York, soprano; Mr. Theo. Jones and Mr. Gilchrist and Mr. Barnhurst, basses. With the exception of Mrs. Mozart therefore, the singers taking the principal parts are all Philadelphians, and acquitted themselves with great credit.

The Mendelssohn Society, a young and prosperous organization, gave the last of its concerts, at the Academy of Music in compliment to their leader, Mr. Jean Louis. The entertainment commenced by the performance of the overture to the *Magic Flute* of Mozart by the superior orchestra of Carl Sentz, consisting of forty performers. The very best effort of the day made up this fine force of instrumentalists, and they acquitted themselves with that degree of credit which might have been expected.

The splendid *Choral Fantasia* of Beethoven, in which the Society have on their previous concerts distinguished themselves, was given with elegant taste and finish. Mr. Carl Wolfsohn performed the piano solo with that consummate grace and brilliancy for which he stands preeminent in the rendition of the classic music of Beethoven, in Philadelphia, and the chorus was given with abandon by the Society. The *Rondo Brillante* of Mendelssohn, a piano solo of much beauty was to have been performed by Mr. Henry G. Thunder, but was necessarily postponed in consequence of his sudden indisposition of that gentleman.

The *Duet Tobie* by Mozart was sung, with spirit and expression by Miss Gulie A. Cunnington and Miss Josephine Schimpf both of whose merits are well and favorably known in that city. Miss Cunnington is the daughter of Dr. Cunnington, our Philadelphia maestro, possessing a well-formed soprano of superior culture.

Hiller's Lorlea was the next piece in the programme the solos being given with splendid effect by Mrs. Behrens and Mr. Habelmann. A singular drawback to that part of the performance, however was, that Mrs. Behrens sang in English and Mr. Habelmann in German. The concert closed with Mendelssohn's *Walpurgis Night*.

The Ninth Beethoven Matinée was given by Mr. Carl Wolfsohn on Friday afternoon at the Foyer of the Academy of Music, Miss Rosa Frenckel singing songs by Schubert and Mendelssohn, and much of Beethoven's piano works performed by Mr. Wolfsohn. Amongst these were the Grand Sonata in B flat, No. 1 in the Sonata Opus 22, No. 1, in E flat major and the last Sonata of Beethoven, his "Sonata Termasse."

[Sp]ecial Notices.

DESCRIPTIVE LIST OF THE

LATEST MUSIC,

Published by Oliver Ditson & Co.

ABBREVIATIONS.—As it is proposed, hereafter, of record the key, the degree of difficulty &c. of pieces, please notice that a capital letter denotes the key; a small Roman letter indicates the highest note, if on the staff; a small italic letter if above the staff. Thus "C major, key of C, a small letter, is the second added line above" [illegible]. Degree of difficulty are marked from 1 to 7.

Vocal, with Piano Accompaniment.

Farewell my jolly old comrades. The bachelor's adieu. *Hoop.* 30
Key of E flat. Highest note, a.
Very sweet melody, and good melodious.

The eye that brightens when I come. *Farmle.* 30
Key of G. Highest note, a.
Contains melody of Emigrants Waltz.

Laughing eyes of blue. A to a. *Philip Phillips.* 30
Very pretty.

Flying Trapeze. *Lee.* 30

Two in the Morning. G to a. *Marcent.* 30

I'll ask my mother and I'll let you know; or the Sunday afternoon. F to f. *Hammond.* 30
The last title may (possibly) be repeated in the bonds. These words songs with very agreeable melodies. The others have ending coding. All are very.

Katy's letter. *Lady Dufferin.* 30
Capital little Irish song.

Flower-bells in Spring. (Frühlingsglocken.)
Duet. F to a. *Kücken.* 30

Tho' from thee severed (Von dir geschieden.)
Duet. A flat to a. *Kücken.* 40

Thousand greetings (Tausend Grüsse). *Abt.* 30
The first two are fine duets of exquisite workmanship, and melodious. The last is equally good, as a song.

Instrumental.

Trout Brook. Valse Rollers. *Wellman.* 25
Key of B flat. 3d degree of difficulty. A rather more difficult than a common waltz. Brilliant.

Le Chant du Cygne. *Blumenthal.* 30
Key of C major; consists of A major. 4th degree of difficulty in execution. A sort of Song without words, plain/broad and melodious.

Malt [illegible] Galop.	2.	Key of C.	*Coote.*	30
Sunbeam Schottisch.	2	" G.	*Knight.*	
Rain Shower Polka.	2.	" E.	"	30
Whirlwind Galop.	2.		"	30

Easy and pretty instructive pieces.

Home, Sweet Home. Var. for Guitar. A. *Hayden.* 30
Juanita. " " A " 30
Favorites, prettily varied, and the guitar does not more of its difficulty.

Divertissement Galop. "Bohême." D 3. *Fradel.* 30
A pretty and brilliant arrangement.

Books.

AMPHION. A collection of Four, Five and Six part songs. For Male voices. By J. B. Gould.

In five books.	Complete.	$6.00
	Set of Vocal parts	4.00
	Piano score,	2.00
	Separate Vocal parts,	1.50

In the same general style as the well-known Arion, and contains a splendid collection of quartets, with fresh and spirited words.

MUSIC BY MAIL.—Music is sent by mail, the expense being two cents for every four ounces, or fraction thereof, (about one cent for an ordinary piece of music). Persons at a distance will find the conveyance a saving of time and expense in obtaining supplies. Books can also be sent at double these rates.

Digitized by Google

Dwight's Journal of Music.

Whole No. 708 | BOSTON, SATURDAY, MAY 26, 1866 | Vol. XXVIII No. 5.

Darwin's "Development" Theory applied to Music.

From the Leipzig *Signale*, of April 17, we translate the following notice of a curious book which has recently appeared in Germany:

"Musikalische Studien" (Musical Studies), by Wilhelm Tappert. Published by Guttentag, Berlin.

The book contains six essays: "*Wandernde Melodien*" (Wandering Melodies); "*Ein Umbildungsprocess*" (A Transformation Process); "*Der übermässige Dreiklang*" (The Superfluous Triad); "*Die alterirten Accorde*" (The Altered Accords); "*Ein Dogma*" (A Dogma); "*Tonplastik in Tönen*" (Modeling of Sounds in Tones). In general, in these essays, the author places himself among the believers in the recent [illegible] development of the musical art, and, by closely examining and tracing this development, makes it raise his faith to clear conviction. This is all very well in itself, for only the most narrow intellect can maintain that there is any such thing in Art (or anywhere else) as an instantaneous arbitrary *fiat* from above, and, consequently, that hundredth [illegible] and experiences may be known as single phases of development, where, on the contrary, one thing stands upon the shoulders of another. But now Herr Tappert brings the Darwin theory of transformation and progression into the field and seeks to carry it over into music, by an attempt to show that all tone-forms are derived from a few organisms, developing themselves in the long run by a natural process. That too, apparently, is not so bad; only in our opinion there is but little gained toward the knowledge of our Art and of its development upon the whole, when the author, in support of his Darwinian view, takes a bit of melody out of some old Protestant Choral or Hymn book, popular Song, or what not, and then proceeds to hunt and point out again the same bit of melody in the same form, or somewhat modified ("transformed," as Herr Tappert likes to have it), in the most different compositions of succeeding times. This he does in the first two essays, where, for example, at the very beginning of the first he searches a phrase out of a *Tragus Protestantis* of the 16th century, and accompanies it upon its "wanderings" through the ages, faithfully reporting how and where it has settled down for some length of time, what traces of it still appear in Germany, France, Italy, &c. and how it is found made use of—to cite only one or two examples—in the beginning of Haydn's "God save the Emperor Francis," and not less at the beginning of the Coronation March in Meyerbeer's *Prophète*, (here, to be sure, considerably "transformed," or in other words, bearing only a remote resemblance).

In the second essay Herr Tappert goes still further; he takes the Tetrachord succession *e, h, a, g* and shows first in many examples its recurrence in itself, then what manifold "transformations" it has undergone (by additions, expansions, &c.) and how in this "transformed" way it meets one at every step, in ancient and modern, in church and theatre, in the street, the parlor, everywhere. The resemblances we get, in this transformation process, in its new forms, often lie very far apart both as to time and purpose, are no doubt often striking and also amusing; but how it is to be proved whether the transformation (conscious or unconscious it is all the same) has really revealed of itself, or whether we have not to do with Herr Tappert's own clever combination games? We might almost suppose the latter case; but then we have nothing further before us but a hunt for reminiscences pushed to a great scale (or rather to the smallest) which only does her sane entire the name of the Darwin theory we hunt needing to reconstruct the theory at all, if the point be merely to prove that "nothing new under the sun," or that "everything has been already once before." The author's industry in searching out and bringing together material, as well as his acuteness in conjecture and in combination, should be held in honor; but he may not hope that the world will take his arguments as entirely as he perhaps thinks them himself, or that the Darwin theory will be deemed of as much importance for the art of Music as it is for natural science. Indeed we must think the application of this theory to music—in spite of Herr Tappert—practicable only in the most vague and general outlines. A final decision, however, is reserved for one who is equally well versed in music and in the natural sciences,—a qualification to which the writer of these lines at least makes no claims.

In the third and fourth essays, as we have said, Herr Tappert occupies himself with the "Superfluous Triad" and with the "Altered Chords," chiefly with regard to their nature and their applicability. He soundly rates the theorists who in his opinion have not paid these chords due honor, and prognosticates for them a great future yet (the way in which he sees already paved in the productions of the "music of the Future," of whom he announces himself to be a zealous follower). The musical theorist and more especially the harmonist, by profession, will find much to interest him in these chapters of Herr Tappert's book, but also much to make him shake his head, much riding of hobbies with assumed principles.

The essay entitled "A Dogma" has for its subject various doctrines and prescriptions, laid down by the earlier theory as unalterable, but which nevertheless gradually have been cancelled; as, for example, "that the final chord of a piece of music must contain no Third; that the step of the tritone (*f* to *b* for instance) was never to be taken; that no piece of music might begin with any other than the tonic fundamental harmony and must close with the same," &c. &c. The examples he has adduced of both the former and the present usage are interesting and testify to the great reading of the author.

Very amusing is the concluding essay entitled "*Tonplastik in Tönen*." It brings together and compares the various attempts to represent musically a smile, and, as might be expected, Haydn's "Creation" affords a particularly rich crop of examples; but between the noted "animal imitations," out of other, especially older and newer musical works and the whole, in its mocking attitude towards tone-painting altogether has made so much sport.

Finally in respect of style and manner of presentation, Herr Tappert's book is fresh and often attractive through witty points and brilliant strokes of light. If one cannot approve all that the author thinks and would have us think, yet his "Musical Studies" must leave in every unprejudiced mind the impression of intellectual cleverness and of an honest will. R. P.

Mendelssohn's Letters to Baermann.*

III.

Paris.

And now to tell you the story at full length. The clarionet players here are in a miserable confusion; so I call in the orchestra of the Conservatoire, which is a most respectable truly admirable; there are no clarionets, so few of them fit to that poor sort of tone, miserable mode of playing, and not any farmer will go for anything in the world. The last one recently on the concert of the Pastoral Symphony commenced his solo a bar too soon, but went on puffing away as merrily as possible, never observing that it sounded quite infamous, and that some of the audience, and among others the undersigned, were sitting dreadfully very fierce; and that the director had got stomach rather the horn ought there to have done so, but took fright, and did not come in on which the violins took fright also and played softer and softer, on which the thing every moment became more like a Dutch concert, for they were all out, and only a movement or 3-4 time being slipped in hand, saved them from the disgrace of stopping there, and beginning all over again. So, as I was going home, I swore but an oath that I should think over the affair and [illegible] to myself "This is beyond bearing," and instantly resolved to write to you, as I let you all about it, and ask if you can look on quietly while the Parisian Clarionet world is going on in such a shabby fashion. For the fellow is a professor at the Conservatoire, and I understand the best here. The others are worse. Seriously, however, do you really feel no inclination to found a clarionet nursery here? I think it would be a very good plan, and sure to succeed; besides you had already a project to go to Paris, so I most strongly advise you to do so, for they have not the most remote idea of your instrument, and therefore would doubly appreciate it; it would also be a capital thing, in my opinion, if you were to bring one of your pupils with you, for instance your son Carl, for I am convinced that he would easily find a good and respectable livelihood here. This is, of course, merely a suggestion, but I wish you would reflect on it. Besides, you talk me to look round, and write to you if I could hear anything, for Carl, and I do so now as the season is at a good opportunity. I heard something of the kind last autumn in Leipzig, and said you wished to get an engagement for your son; he seemed much taken with his playing, and praised him highly; but I don't know whether anything resulted from it, as the orchestra appeared to be already complete. I saw a good deal of Lindpaintner during these

* From Letters of Mendelssohn to Ignaz and Carl Baermann. Translated by Lady Wallace.

Digitized by Google

few days, and feel a great liking for him. You are right in what you say of him; he is certainly very devoted to you, and if you had only accompanied me on that journey, it would indeed have been famous. At all events, I hope to return thither once more to enjoy with might and main music, flirting, and merry pranks, but then we must go there together. And now I will begin my letter.

Pesth, April 10, 1863.

Dear old [illegible] and Friend,

The above is the [illegible] of the story I began in Rome [see No. [illegible]], and Dohrn, who came in at the moment wishing to put in something of his own, wrote the postscript. How long it is since I heard from you! But I must first of all apologise for not having written to you for such a time. Do not take it amiss, my dear fellow, for it was impossible. I was as [illegible] as a porpoise and felt as miserable during the whole winter as a fish on dry land. There was always something amiss with me, and at length I became positively ill, and was obliged to stay in bed and submit to have my stomach rubbed by an old woman, to have warm cloths applied, to perspire a great deal, eat nothing, and undergo a great many [illegible] and [illegible] compresses, [illegible] every [illegible] at the devil, swallow my peppermint pills, and [illegible] to death. At last, by dint of constant perspirations, my bad humour and my stomach-ache were driven away, and likewise the dreaded cholera. Now that I have done with perspirations, I feel for the first time for many months light and cheerful, and so I write to you forthwith. [illegible] At times (for instance now) I would give the whole of Pesth to be able to hear once for a minute that sweet world of magic tones of every gradation [illegible] from your wooden instrument, so light and bright, so mellow and [illegible], flowing and glowing, clear and dear [illegible] and sure, [illegible]. But without any compliment [illegible] truth is that I am as glad as a Spitz at the thought of seeing you again. I have passed a very [illegible] winter [illegible] and the [illegible] of the cholera here. Dreadful! [illegible] as regards myself [illegible]. I composed many new pieces and am now publishing a whole pile of new music in Leipzig, destined to make a great man of me. Probably you will never hear any of it, and my fame will remain incognito. I have heard none of my things performed in Pesth here and played myself several times. The Parisians applauded and excited me, and some of the music [illegible] very savage at me when it was over, so I have certainly [illegible]. For some [illegible] past [illegible] the cholera has been raging fearfully here and the people no longer think of a concert but of cholera. Whoever could get away went away, and the rest do not now go out in the evening, and if I had not been forced to stay and have my stomach rubbed by an old woman, I would have been off long ago myself. I hope to get away in a few days to London. There the cholera is quite gone. * * * *

IV

To [illegible].

My adored Heinrich,*

I can no longer guard my secret. Indeed you must long ago have guessed it by my eyes, by the [illegible] the moment you enter the room by my whole demeanour. Away then [illegible] and [illegible] ah! I love you but too dearly. My father would be furious were he to know, for he intends the Crown Prince of [illegible] to be my husband! But what can love a Crown Prince to a heart touched by love? I am ever hearing the dulcet tones proceeding from your mouth (I mean when you play the clarinet); since then I say I think of you alone. I must speak to you and secretly too, [illegible] then to-morrow at two o'clock at

* [illegible] is written "To Herr Heinrich [illegible], first clarinet [illegible]." The third letter is written in the [illegible] of a lady.

the [illegible] Coffee-house where your Isabella is to dine. There we shall be private, and [illegible], and that will be very charming.

The [illegible] led me to act to make my passion for you, and then to elude the vigilance of my governess; so the chief master of ceremonies and head cook, Felix Mendelssohn-Bartholdy, has written the enclosed pages for you.

Ah! how my heart palpitates! Forgive so many blots; they are tears that have dropped on the paper while writing.

Eternally I am and ever shall be your affectionately devoted

ISABELLA, PRINCESS OF TREBIZOND.

P.S.—I wear a [illegible] bandeau at present [illegible] for love of you.

* [illegible] in the [illegible]

Three Pianists.

(From the London "Sunday Times," April 27.)

The last Monday Popular Concert of the season was in more than one respect [illegible]. [illegible] programme and performers contributed to the result. The first [illegible] a power of compression [illegible] beyond any past [illegible] presence within the walls of St. James's Hall. We were told that a hundred persons more than ever had succeeded before managed to effect an entrance. In proportion to the [illegible] occupied by that hundred was the [illegible] of the whole. But there was compensation in the [illegible] and also in the very fact of making part of such an audience. One likes to be attached to a [illegible]. Then the programme was remarkable for its length and comprehensiveness. Bach, Handel, Mozart, Beethoven, Schubert, Mendelssohn, Schumann, Meyerbeer and Molique are included in [illegible] of all eras [illegible] of all styles. Lastly the performers were remarkable [illegible] combination of [illegible] brought together. [illegible] Piatti, prince of [illegible], and with these three [illegible] by general [illegible] the very first [illegible] of these performers. It is with these last that we have now to do.

We can imagine circumstances under which three pianists at one concert would be a [illegible] infliction. If all [illegible] were bad, for example, or if all [illegible] equally good, [illegible] in some respects, we should have reason to dread them, in the one case out of regard for nerves, in the other out of [illegible] monotony. Happily the latter can rarely come about. In culture, taste and [illegible] may be on a level, but their individuality asserts itself in performance and no two, however equal, can give the same reading of the same thing. Hence there was no monotony at St. James's Hall when Mme. Schumann, Miss Goddard, and Mr. Charles Hallé appeared together; rather was there an interesting diversity which deserves attention after the event has passed.

Mme. Schumann is already at the head of the special class of pianists to which she belongs—a class we may for distinction's sake call the inspired. The inspired pianist, being a popular individual, is not a rare phenomenon. The [illegible] and nature of his inspiration, however, are sometimes of [illegible] genuineness, because the value of the artist's being great [illegible] upon the [illegible]. The trick [illegible] succeeds, even the [illegible] are unsound and the [illegible] and visible signs of inspiration are coolly assumed. He grafts the piano [illegible] and [illegible] as the apparatus [illegible] brought from [illegible]. Just as [illegible] needed only a sling and a stone [illegible] requires only [illegible] and gesticulation. By help of a mirror [illegible] can be acquired and the [illegible] may be made [illegible] expression. The latter [illegible] easier to work up. Let those [illegible] sufficient [illegible] wrestling with the instrument after the fashion of a [illegible] *Samson Agonistes*, and

a [illegible] upon the keys, and the thing is done. Then the public cry "What expression! what intellect! what execution!"—although, it may be, the [illegible] about the performer is [illegible] with dropped notes. Of the school to which this [illegible] artist attaches himself Mme. Schumann is chief, [illegible] from choice, as in his case, but because she cannot help it, which is both a distinction and a material difference. She is a real artist, and a great one, but with an [illegible] constitution. Her sympathy with the work to be done is intense; it is also overstrained. Hence that hurrying style, that want of repose and the impression she makes of always working at the top of her power. It is not [illegible] sympathy that [illegible] by which to control [illegible]. The result is to impress the undiscerning public [illegible]. One cannot always admire the rush and roar of a cyclone [illegible] while the [illegible] centre of gyration becomes a [illegible]. Mme. Schumann's more salient peculiarities, therefore, [illegible] advantage. In point of fact, it is a formidable disqualification for certain work. The fact that she plays best the music of her late husband may [illegible] from other causes than a natural devotion to his memory. The predominant style of that music suits her genius, as do, to a [illegible], the more passionate and dramatic compositions of other masters, by the interpretation of which she has gained renown. But she cannot [illegible] moods. Engaged upon a quiet and reposeful movement, Mme. Schumann engenders uncomfortableness such as would arise from seeing Pegasus in harness, or the safety valve of a high pressure engine [illegible]. In some respects her powers [illegible] work [illegible]. It is opposed to [illegible] and [illegible] which comprehends all a composer's ideas. But, on the other hand, give her a congenial work and how [illegible] magnificent is Mme. Schumann's [illegible]. Her performance of the [illegible] movement [illegible] in Beethoven's *Sonata quasi una Fantasia* in E flat (Op. 27) has all the grandeur and a good deal of the [illegible] of an avalanche.

Our countrywoman, Miss Goddard, [illegible] marked contrast to Mme. Schumann as regards manner. There is [illegible] consciousness of [illegible] inspiration in her case. She sets to work calm and equable, with an apparently perfect self-possession. There is no [illegible] of [illegible] nor does there [illegible] any lack of [illegible] as in her playing [illegible] permanent and [illegible] power [illegible]. In fact Miss Goddard at the piano is [illegible] personation of great strength. Either nature or art or both [illegible] have enabled her to regulate the motion of her feeling with the greatest nicety. [illegible] a [illegible] which can crack a nut without injuring the kernel, [illegible]. [illegible] give her [illegible] some delicate *Lied* of Mendelssohn, [illegible] graduated tones, the feathery touch and the easy [illegible] with which the work is done [illegible] to recognise the artist who, preserving the same [illegible] in Mendelssohn's [illegible] *Fugue* [illegible] of style. She [illegible] the [illegible] hand [illegible] glove. Her [illegible] gentle [illegible]. [illegible] balanced temperament and [illegible] regulated [illegible] our countrywoman [illegible]. [illegible] ability is many-sided and enables her to be equally at home with whatever she has to do. From a showy fantasia up to Beethoven's [illegible] (Op. 106)—this is to say [illegible] she walks with assured tread. There is a grace [illegible] and [illegible] in the [illegible] Miss Goddard [illegible] it is easy to foresee. Who presents [illegible] with the [illegible] thoughtfulness and [illegible] and [illegible] preservation [illegible] none the worse for her adherence.

A critic once said that if Mme. Schumann is likened to the rural [illegible], Mr. Charles Hallé must be compared with the Grecian. There is truth in the remark. The latter never stirs the emotions, making the pulse beat quicker with excitement; never feels enthusiasm and, therefore, never communicates any. He simply challenges admiration, of which he must fairly be awarded a good deal. His mechanical precision is like that of a musical box; and the neatness and delicacy of his execution are unsurpassed [illegible]. He is an artist of independent thought, and does nothing in that [illegible] which satisfies himself. But he cannot [illegible] checks the great results which such qualities might produce. He has the air of an [illegible] who cuts up the "[illegible]" [illegible] by the nature of his "subject." He always seems to be engaged upon details, mindful of the [illegible] whole, while not unfrequently he appears to see no more of his work than a man does what comes within the field of a microscope. Hence his habit of minute elaboration of bringing into undue prominence features which strike his fancy and the consequent [illegible] of the general parts of his work. Yet with all this Mr. Hallé is not an artist the musical public can spare. Under him they can study with coolness and self-possession the master he plays, feeling sure that not a noble sound nor a passage is [illegible].

The competitions of these three artists at St. James's Hall was one of rare interest, not only because it suggested such [illegible] in the foreground, but because the [illegible] companions were [illegible] in the representatives of "[illegible] England."

The Musical Festival.

BOSTON, MAY 11, 1868.

Yorke Harmonie Palladium.

The old Handel and Haydn Society has reason to be proud of its third triennial Festival. Proud of the executive ability which and an uncommonly fine and carry out arrangements which have led to results so satisfactory, proud of the labors, not only of singers, [illegible], but of [illegible] proud of [illegible] [illegible] of a [illegible]. As we [illegible] the crowded [illegible] audiences and [illegible] that the majority of these who came for the music as for the [illegible] [illegible] and [illegible] [illegible] [illegible] [illegible] [illegible] popular interest, [illegible] could not conceive the great [illegible] at the wealth of [illegible] spread before them. In these four years music has grown to be a necessity for the million, [illegible] and when an [illegible] "Rock [illegible] Lift the [illegible]"

The opening day, Tuesday, 5th inst., brought a fine May morning. The audience was large and [illegible]. [illegible] a [illegible] of the [illegible] [illegible] the [illegible] which were raised in [illegible] from to the upper [illegible]. The scene was remarkable. The bright faces of the sopranos and altos [illegible] against the rich green [illegible] background of their [illegible], afforded a [illegible] [illegible] [illegible], [illegible] the eye rested with [illegible] *Ein' feste Burg*, "*Our God is a sure defence*" as sung by the chorus, with Nicolai's arrangement for orchestra and organ, was a most impressive introduction to the festival. [illegible] [illegible] sympathy [illegible] [illegible] [illegible] many as [illegible] life. Then the chorus [illegible] and [illegible] [illegible] of angels and [illegible] [illegible] was to the performance of the "Hymn of Praise" of Mendelssohn [illegible] "*Praise thou the Lord*" [illegible] [illegible] "[illegible] rejoicing." The "Night" was well [illegible] for the [illegible]. So, too, Mendelssohn's Hymn [illegible] which is [illegible] by [illegible] beauty and splendor as that [illegible] by that matchless [illegible] [illegible], [illegible] a number and [illegible] fine, firm, and [illegible]. It [illegible] the first two movements a [illegible] [illegible] around which play [illegible] [illegible] and brilliant, leading [illegible] to the *adagio*, which is deeply religious [illegible] chorus, full of sacred fervor and sublimity. The [illegible] is resumed at the opening of the [illegible], and when the chorus took it up the effect was electrical. It was a perfect Jubilee. [illegible] "*Praise thou the Lord*" was in her [illegible], and the duet, with Miss Phillipps, worthy the occasion. Mr. Simpson sang well the air, "*Watchman, will the night soon pass?*" with its [illegible]; and the soprano reply, "*The night is departing*," was like a burst of light. The choral was very effective, as indeed was every choral which [illegible] [illegible] [illegible] congregational singing. The final fugue of the Hymn [illegible] a [illegible] mass of harmony [illegible]. The opening of the Festival proved wholly satisfactory.

The second performance was that of the oratorio of "Samson" on Tuesday evening. Although there are strong and telling points in the work, as a whole it is not one that appeals to the public, unless the [illegible] [illegible] [illegible] a [illegible] rendering. Very [illegible] performance of some of the choruses of "Samson." It is [illegible] for the [illegible] [illegible] "*Then round about the starry throne*" [illegible] full of majesty and [illegible] [illegible] [illegible]. Miss Houston [illegible] and Wilde [illegible] this [illegible] the evening was, of course, Parepa's singing of *Let the bright seraphim* [illegible] trumpet obbligato. It was [illegible] in this. The chorus "*Let the celestial concerts all unite*" was brilliant in the extreme.

[illegible] followed the orchestral and vocal concerts of Wednesday and Thursday afternoons. At the former [illegible] "[illegible]" was the [illegible] appearance in Boston of the [illegible] Miss Alide Topp, a pupil of Von Bülow, who took her audience by storm, and in the most quiet, [illegible] manner. She [illegible] all the [illegible] and [illegible] [illegible] by her simple, [illegible] and [illegible] and delighted every one, even the most critical, by her wonderful performance of Schumann's Concerto in A minor. At her fingers [illegible] the keys [illegible] difficulties without seeming effort, playing, as is her practice, without [illegible]. Her graceful bended figure, and her rapt face—sometimes upturned for a moment, tender [illegible] long to be remembered. Around her were [illegible] the orchestra, their earnest artistic faces watching her intently; some listening in wonder at her marvellous [illegible] with eyes aglow with delight, some pressing forward [illegible] as if reading the [illegible], others gazing back to [illegible] visions of [illegible] and Fatherland. The [illegible] was [illegible] [illegible]. After the piano was closed and a [illegible] prepared [illegible] [illegible] the applause of the audience [illegible] bounded that Miss Topp [illegible] to the piano was [illegible] and the player gave another selection of Modern German character and sufficiently classical for her [illegible] [illegible] and [illegible] [illegible]. The [illegible] from *Linda*, "[illegible]," was [illegible] sung by Miss Phillipps whose [illegible] singing is [illegible] the [illegible] pleasure. Her [illegible] have been some of [illegible] [illegible]. The overtures on Wednesday afternoon were Weber's to *Euryanthe* and Beethoven's *Leonore* No. 3. The former was most [illegible] [illegible] the [illegible] from an orchestra so well balanced as Boston [illegible] always [illegible] into the spirit of the work with [illegible] devotion. The playing of the "Leonore" was one of the [illegible] [illegible] of the work. The overture was [illegible] of the perfection of its magnificence and beauty. The symphony was Mozart's in G Minor. The first movement is characterized by charming delicacy and sweetness, blended with a [illegible] influence. The andante of rare beauty and tender sentiment, the menuetto, graceful and sparkling, and the exceedingly [illegible] finale were [illegible] pleasures to be pleasantly cherished in memory.

On Thursday afternoon there was the *Rosamunde* overture, well as "Tannhäuser" [illegible] [illegible] "[illegible]", [illegible] "*Ah, Perfido*," [illegible] [illegible] by Parepa. Beethoven's Violin Concerto in G major was ably played by Carl Rosa. Its calm dreamy beauty seemed to hold the audience spellbound, and there was scarcely a rustle of fan or programme as [illegible] the closing [illegible]. The Symphony was Beethoven's C minor, the one [illegible] second [illegible] [illegible] at one of the first concerts of the Harvard Musical Association. To many so [illegible] by this great [illegible], [illegible] a new revelation of the genius of the young man [illegible] whom Beethoven [illegible] great [illegible] among musical composers. In scene [illegible] [illegible] [illegible] [illegible] [illegible] a [illegible] of great power, which is wrought out with [illegible], and culminating in a *forte* passage of [illegible] with [illegible] [illegible] of [illegible]. The theme of the andante is a miracle of such poetic beauty, the whole brilliant with [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]—a fitting [illegible] for a work of such grandeur. Towards the close it returns to the original theme, to which it gives a [illegible], [illegible] accompaniment. Around it the delicate [illegible] [illegible] [illegible] [illegible] [illegible]. We [illegible] the final [illegible] [illegible] sweet and charming, and then the [illegible] [illegible] of the audience—[illegible] beyond [illegible] the work and [illegible] [illegible].

On Thursday evening, "*St. Paul*" was given, with fine success. The choruses [illegible] well sung, some of them being [illegible] [illegible] power and good gradation of light and shade. [illegible] [illegible] was [illegible] [illegible] [illegible] [illegible] [illegible] "[illegible], awake!" The [illegible] were [illegible] [illegible]. The soloists were Mme. Parepa, Miss Cary and Messrs. Simpson and Whitney. Each were [illegible] and [illegible] were well received. Miss Houston's [illegible] [illegible] [illegible] when [illegible] [illegible] of singers of [illegible]. Miss Cary's singing of "*The Lord is mindful*" [illegible] [illegible] [illegible] while Mr. [illegible]'s singing of "*Be thou faithful*" was [illegible].

The Friday afternoon concert opened with the *Tannhäuser* overture, and [illegible] [illegible] [illegible] [illegible] in this country. [illegible] [illegible] and [illegible] developed. Parepa's singing of the [illegible] [illegible] from *Oberon*, [illegible] was one of her triumphs. [illegible] a [illegible] [illegible] [illegible], and [illegible] all the [illegible] freshness of Gade's [illegible]. Two movements of an unfinished symphony by Schubert, (B minor) were given. The *allegro* is [illegible], and [illegible] the andante placid and calm, with [illegible] of [illegible] [illegible] the [illegible] embodying much of Schubert's genius. And then came the great event of the week, the performance of Beethoven's Choral Symphony, for which all [illegible] a [illegible] to [illegible] [illegible] the great chorus and the grand orchestra, and call the [illegible] *Festival*. Could the occasion have been better? Scarcely. And the sense of joy beyond [illegible]! That immortal work tells the story as [illegible] [illegible] [illegible] poet, [illegible] of the conflict between the human soul and the [illegible] [illegible] [illegible] of that ever [illegible] [illegible] happiness, that [illegible] [illegible] for [illegible] beyond that makes life's struggle and [illegible]. How perfectly the [illegible] of the symphony [illegible] all [illegible]. How at times the clouds [illegible] and [illegible] [illegible]. How [illegible] [illegible] [illegible] [illegible] to [illegible] [illegible] and [illegible] [illegible] [illegible] [illegible] [illegible] the [illegible] [illegible] [illegible] [illegible] [illegible]! Then, [illegible] [illegible] and [illegible] to take possession of the soul, a [illegible] [illegible] the [illegible] upon [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]. The instrumental portion of the symphony [illegible] the [illegible] [illegible] [illegible] [illegible] [illegible], [illegible] [illegible] [illegible] the words from Schiller's "Hymn to Joy" [illegible] [illegible] [illegible] [illegible] [illegible] the effect of this [illegible] of joy which [illegible] the [illegible] of "[illegible] [illegible]"—Love to God and man!" [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]. People looked at each other in [illegible] of [illegible] [illegible] [illegible]. "There was a [illegible] [illegible], as if [illegible] [illegible] [illegible] and [illegible] [illegible] in words, for they [illegible]. In all the [illegible] [illegible] [illegible] [illegible] [illegible] [illegible], and Beethoven [illegible] [illegible] his [illegible] with [illegible] as [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible].

After the Choral Symphony there seemed but one other work that could be [illegible]—Handel's *Messiah* announced for Sunday evening. Still an [illegible] and a concert with [illegible] [illegible] programme, and these, upon Saturday proved very popular and drew a large audience. At the concert were performed Mendelssohn's Reformation Symphony, the overtures, the *Tell* and *Freyschütz* [illegible] Miss Phillipps sang with fine [illegible] [illegible] her excellent voice, [illegible] "[illegible]." Miss Topp carried another [illegible] with her playing of [illegible]'s [illegible] Concerto (E flat major), and the whole [illegible] [illegible] the

thing for the Saturday afternoon audience which was added to the regular subscribers upon the Festival, even to overflowing into the aisles.

On the evening of Saturday Handel's Creation received splendid performance from the great musical host. The choruses with their splendid accompaniments of orchestra and organ were highly effective; light and graceful in the softer passages, they came out with grandeur in the great expressions of gratitude and praise. "The heavens are telling" was electrifying; [illegible] encored, it was repeated with even more [illegible]. It was a great triumph. The solos were sustained by Parepa, Mrs. Cary, Mr. James Whitney, Mr. Rudolphsen, and Mr. M. W. Whitney, all [illegible] in their respective parts [illegible] [illegible] which [illegible]. Parepa was wonderful; the voice so well suited to the [illegible] a new interpreter. With verdure clad and "On mighty pens" were [illegible]. The performance was a noble one, [illegible] of the most interesting occasions of the week.

On Sunday evening came the last performance, and a glorious one it was. Here the old *Messiah* great in majesty and splendor at the hands of such [illegible]! Perhaps the chorus was not always [illegible] to the [illegible] possibly Parepa cannot sing the *Messiah* as well as she sings almost everything else, but what of that? [illegible] [illegible] and everybody left that [illegible] to be there. There were great and [illegible] orchestral and chorus, but why [illegible]? They came just where they were expected — where Handel meant they should come. The [illegible] [illegible] were particularly well sung by Mrs. Phillipps and Mr. Whitney and Mr. [illegible] [illegible] [illegible] the [illegible] [illegible] and entered into the spirit of the [illegible] [illegible] a [illegible] [illegible] of the performance. All [illegible], it was a grand finale of this true Triennial Festival of the worthy old Handel and Haydn Society.

SUBILE

Schubert's Music to "Rosamunde."

(From the Crystal Palace Programme.)

Overture. [illegible]

1. Entr'acte [illegible] 1st and 2nd Acts [illegible].
2. Entr'acte [illegible] and Air de Ballet [illegible]
3. Entr'acte between [illegible] and 3rd Acts [illegible]
4. [illegible] for Soprano, "Der Vollmond strahlt" [illegible]
5. Chorus of [illegible]
6. Entr'acte between the 3rd and 4th Acts [illegible]
7. Shepherd [illegible]
8. Chorus of Shepherds.
9. [illegible] Chorus.
10. [illegible] Ballet [illegible]

The above is a complete list of the music employed in the drama of *Rosamunde* on the two occasions of its representation at Vienna in 1823 and discovered, after a lapse of [illegible] years, [illegible] the [illegible] of the last autumn among the [illegible] part books in possession of Dr. Schneider, a well known amateur of Vienna. The pieces are [illegible] in the order in which they come in the part books, but as these [illegible] the [illegible] of the [illegible] portions of the drama, it was thought better at the recent performance at the Crystal Palace to alter the order in one or two cases — as follows:—

Overture.

1. [illegible] Allegro moderato.
2. [illegible] Andantino.
3. [illegible] Andante.
4. [illegible] Allegretto.
5. [illegible] Andante [illegible].
6. [illegible] Andantino.
7. Chorus [illegible] Adagio.
8. [illegible] and [illegible] Ballet [illegible].
9. [illegible] Chorus [illegible] Allegro moderato.

Schubert [illegible] compose an overture specially for this work. That which was played at the Crystal Palace, and which the part books show to have been originally performed, was written by Schubert a few months previously to the opera of *Alfonso und Estrella*, [illegible] published as *Rosamunde* (Op. 26), and [illegible] the [illegible] of the Crystal Palace, belongs to the *Zauberharfe*, an opera which he had composed in 1820, three years before the date of *Rosamunde*.

The numbers performed on the occasion referred to [illegible] English [illegible] were 4, 6, [illegible] No. 8 was omitted. The overture was played at the concert of November [illegible] 1866 and Nos. [illegible] and [illegible] on the 10th November, 1866, and 9th March, 1867. The [illegible] No. [illegible] were also performed [illegible] both those occasions, but with an accompaniment scored by Mr. Manns from the pianoforte copy.

The following is the outline of the drama of *Rosamunde* the production of Mme. Wilhelmine Chezy

—translated from the abstract published in *The Life of Schubert* by Kreissle von Hellborn. Every effort was made by the writer (when at Vienna) to discover a copy of the full libretto, but without success; it probably was never printed. The abstract, however, is enough for our present purpose. It shows conclusively how independent Schubert's genius was of the materials which served to set it in motion; and it is impossible to discover anything in this most empty story to have inspired the lofty and tragic strains of much of the music which illustrates it.

By a cunning of her father's, the Princess Rosamunde of Cyprus has been brought up from the [illegible] as a shepherdess [illegible] [illegible] [illegible] the completion of her eighteenth year has come [illegible] [illegible] and the [illegible] to be [illegible]. In the meantime the Prince of Candia has [illegible] to Rosamunde in her exile, has received a [illegible] letter which has [illegible] him to Cyprus. On the road thither the vessel is wrecked and he [illegible] of all the crew reaches the land alive. During the sixteen years of Rosamunde's disappearance the government of the island has been in the hands of Fulgentius, and he now learns the news of her existence [illegible] [illegible] dissatisfaction. Rosamunde and the Prince meet, and although both are [illegible] [illegible] the other. The Prince [illegible] [illegible] [illegible] partly because he is [illegible] [illegible] [illegible] his companions, returns his [illegible] [illegible] the [illegible] of the Governor, [illegible] [illegible] [illegible] robbers, and [illegible] [illegible] [illegible]. In [illegible] state of affairs [illegible] [illegible] by a violent passion for [illegible] [illegible] which, when rejected [illegible] [illegible] violent hatred; he accuses her of being the [illegible] of his daughter's misfortunes, and at length throws her into prison. Here he will [illegible] her and [illegible] [illegible] her by a letter impregnated with a deadly [illegible] [illegible] [illegible], to be presented to her by the Prince who is still disguised. Rosamunde [illegible] [illegible] [illegible] to conquer her [illegible] [illegible], where she [illegible]. How the Prince [illegible] [illegible] the wicked schemes of Fulgentius. Unfortunately Fulgentius [illegible] from [illegible] [illegible], and he would be [illegible] if the Prince had [illegible] in perceiving the [illegible] the [illegible] [illegible] that is to offer him [illegible] to take away the name of Rosamunde — a [illegible] which she [illegible] [illegible] by her [illegible]. Fulgentius, [illegible] [illegible], [illegible] [illegible] of Rosamunde to the Prince, and all [illegible] [illegible]. At this [illegible] [illegible] a letter from Albanus — the [illegible] of the [illegible] [illegible] the Prince — who [illegible] of the [illegible] of the [illegible] [illegible] [illegible] at the [illegible] [illegible] of Fulgentius. [illegible] [illegible] the Prince to the act of reading [illegible] [illegible] that he shall give [illegible] [illegible]. [illegible] the Prince [illegible]. [illegible] [illegible] late [illegible] and [illegible]. Instead of Albanus' letter, he [illegible] to give Fulgentius his own [illegible] [illegible] one. [illegible] lost its power. The Governor [illegible] it, [illegible] [illegible] eagerly reads it, and he [illegible] [illegible].

Music Abroad.

London.

CRYSTAL PALACE CONCERTS.—The last concert of the season 1867-8, on Saturday afternoon, [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] of [illegible] performances. The first piece in the programme was the overture [illegible] by Auber for the [illegible] [illegible] of 1862.

The overture was followed after the customary and judiciously adopted "interval of five minutes" by the Ninth Symphony of Beethoven. The Ninth Symphony was the [illegible] at the last of the [illegible] concerts preceding [illegible] and [illegible] [illegible] [illegible] a half of [illegible]. Means were [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] series of twenty-eight concerts. Such a [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]. This was the [illegible] of the Ninth Symphony in [illegible] [illegible] [illegible] on the present occasion. The [illegible] orchestral [illegible] [illegible] [illegible] performance as [illegible] [illegible] [illegible], [illegible], and [illegible] [illegible] [illegible] [illegible] [illegible]. From the [illegible] [illegible] [illegible] [illegible] [illegible]—[illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] as well as the [illegible] [illegible] of [illegible] [illegible] with an accuracy [illegible] and [illegible] [illegible] of [illegible] [illegible] [illegible] to be [illegible]. The [illegible] [illegible] [illegible] the principal theme of which — Herr [illegible] [illegible] [illegible] [illegible] [illegible] to Beethoven [illegible] [illegible] [illegible] appearance of light in a dark chamber, which caused the surrounding

objects, like the lights themselves, to dance before his eyes, was taken [illegible] [illegible] [illegible] before, by which [illegible], [illegible], both of [illegible] and [illegible], was obtained. A more wonderful performance we cannot remember. The instruments, as Schumann observes in describing the scherzo of Mendelssohn's Scotch symphony in A minor (which, by the way, he curiously confounds with the Italian Symphony in A major), seemed to be "talking to each other." The playing of the "wind"—flutes, oboes, clarinets, bassoons, and horns—in the most [illegible] [illegible] [illegible] [illegible] [illegible] [illegible], was [illegible] [illegible]. Excellently [illegible] too, was [illegible] [illegible] [illegible]. The scherzo being in D [illegible], [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]. One of the most important points is of course the [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] a [illegible] of [illegible] by which [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]. Equally to be praised [illegible]. In the [illegible] [illegible] [illegible] [illegible] again, the most melodious and beautiful [illegible] of Beethoven's slow movements — where after a prelude of two bars, [illegible] to [illegible] [illegible] [illegible], he [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]. The admirably [illegible] [illegible] [illegible] of the wind instruments, [illegible]. If the finale, [illegible] [illegible] Schiller's Ode to Joy, was [illegible], without exaggeration, that on the whole, a [illegible] performance of [illegible] [illegible] [illegible] of the symphony has rarely if ever been heard in England. The solo quartet was represented by Mlle. [illegible] (soprano), Miss Julia Elton (contralto), Mr. W. H. Cummings (tenor), and Herr Wallenreiter (bass); the chorus by the Crystal Palace Choir, which is making such rapid progress that hopes are reasonably entertained of its becoming [illegible] [illegible] [illegible] a worthy companion to the already renowned Crystal Palace Orchestra. The vast audience followed "quiet as a mouse" from one end of the symphony to the other, only breaking out, at the intervals between the several movements, into loud applause, which, at the end of the [illegible] [illegible] [illegible] enthusiastic. It would seem that the [illegible] [illegible] [illegible] of the "[illegible] [illegible]" of Beethoven [illegible] [illegible] [illegible] [illegible] [illegible], was becoming [illegible] [illegible].

In comparison with such a performance of such a work the rest of the concert [illegible] [illegible] [illegible]. It might almost be [illegible] [illegible] [illegible] [illegible] the Ninth Symphony [illegible] [illegible] [illegible] [illegible] [illegible]. [illegible]. [illegible] [illegible] [illegible] by Herr F. C. [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] a concerto (with orchestral [illegible] [illegible]) of his own, well calculated to exhibit the [illegible] [illegible] of the latter, [illegible] [illegible] to display to advantage his [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]. [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible], [illegible] [illegible] [illegible] [illegible] [illegible] that Mr. Arthur Sullivan's very charming song of the year of [illegible], "O [illegible] [illegible], my baby" (*Guy Mannering*) [illegible] part-song [illegible] [illegible] [illegible] well [illegible] by the Crystal Palace Choir [illegible] [illegible] [illegible] [illegible] [illegible]. But there were yet other [illegible] [illegible]. Herr Wallenreiter [illegible] [illegible] [illegible] the Court Opera of [illegible], [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] of [illegible] Handel's dramatic [illegible] [illegible], "[illegible] [illegible], [illegible] [illegible]" [illegible] [illegible] (from the *Rosamunda*) [illegible] [illegible] [illegible] [illegible] [illegible] the *Messiah* seems to point out the way for Gluck. But even a [illegible] [illegible] for the [illegible] [illegible] of Gluck to [illegible]?
—*Mus. World, May 2.*

The programme for the new season is just out. As the Palace was opened in June, 1854, the present will be the fifteenth season; and no greater sign of its vitality can be given than the liberality of the arrangements which the directors are enabled to offer to season ticket holders. The policy which has been pursued for the last three years receives further exemplification this year by the amount [illegible] being made

* The [illegible] Chorus has [illegible] [illegible] [illegible] [illegible] in London [illegible] [illegible] [illegible] the symphony being [illegible].

[illegible] during the four days of the Handel Festival. For the rest of the season, May, June, and July, upwards of twenty special fête days have been appointed, admission to which on these, as on the other fête days throughout the year, would alone cost a season ticket holder considerably more than ten times the price of a season ticket. If the ordinary days be added it will be seen that a season ticket, if used every day, would return to its owner considerably more than twenty times its cost. The admission to so great a musical celebration as the Handel Festival is of itself sufficient to stamp the value of the season ticket, and warrant its familiar designation as the 'cheapest guinea's worth in the world.'"

The first event of the season is the grand opening performance this day of Mendelssohn's "Reformation Symphony," till recently unheard in England; to be played by the Crystal Palace orchestra, conducted by Mr. Manns. The music by the same composer to *Œdipus at Colonus* will be given, with a chorus of 1,000 male voices, besides a miscellaneous selection by some of the chief artists of Her Majesty's Opera.

There will be eight opera concerts on Saturdays, commencing on the 16th May, and supported by the principal artists from Her Majesty's Opera, the other two by the principal artists from the Royal Italian Opera.

The choral demonstrations by school children, conducted by Mr. Martin, Mr. [illegible] and Mr. [illegible], the popular ballad concerts and the classical Saturday Concerts, will be continued.

THE OPERAS. A few sentences from the *Orchestra*, of April 25 and May 2, will show what has been going on:

Nothing could have been better than the cast of "*Dinorah*" on Saturday at Her Majesty's, or than the acting and singing of Mlle. Kellogg as *Gilda*, the heroine. Indeed the excellence [illegible] signed a prominent place in operatic records. It was more than a success: it was a triumph. [illegible] the American prima donna has borne the reputation of a careful and conscientious artist, rather than a performer [illegible], as the Germans might say, the genie [illegible]. But the study of *Gilda* was so perfect, her real [illegible] passion with the prevailing [illegible], the performance was a fine one, we pass [illegible] Mlle. Kellogg with something more than [illegible] or clockwork proficiency [illegible] which is only now her crown for genius.

"*Faust*," given at Covent Garden on Saturday for the first time this season, introduced the new (American) prima donna, Mlle. Vanzini [Van Zandt] as a dark-haired *Margherita*. The other characters were thus apportioned: *Faust*, Signor Mario; *Mephistopheles*, M. Petit; *Valentine*, Signor Cotogni; *Wagner*, Signor Tagliafico; *Siebel*, Mlle. Locatelli; and *Martha*, Mlle. Anese. Scarcely the best suggestion [illegible] in the part of *Margherita* is Mlle. Vanzini's hands. Her powers are of a gentle order: she is mild and naïve, with a light, pure voice and a [illegible] which the strong qualities are absent. [illegible] the flexibility of her voice, and her graceful and lithe figure, she is in our opinion the least satisfactory representative of the character we have yet seen on the Italian stage.

On Monday a new basso profundo was introduced in the person of Sig. Cedoli, who took the part of *Bertram* in Meyerbeer's *Roberto il Diavolo*. Of the new-comer we may say that a correct school of singing, good phrasing, a tall, powerful figure, and an [illegible] knowledge of stage-business recommended him to the audience, while in the performance went on and the fiendish purpose of *Bertram* was more developed he showed so good an appreciation of the dramatic situation as to call down hearty applause, and the opinion that Sig. Cedoli possessed histrionic talent such as [illegible] voice is powerful. His voice is not very full, but is sufficient to make up for the deficiencies of resonance. On the whole the management is to be congratulated on the acquisition of this young and classic artist, the more so in proportion to the rarity of good [illegible] *profundi*. Mme. Fricci was now heard as *Alice*, and was well acclimated to the [illegible] opera, "Vanne disse" and "[illegible]." A first appearance in *Isabella* proved Mme. Sherrington's fitness to undertake the brilliant and florid class of parts.

A want of adherence of Beethoven was afforded on Saturday at Drury Lane, when "*Fidelio*" was performed, with Mlle. Tietjens as *Leonora*, Mlle. [illegible] as *Marcellina*, M. Santley as *Pizarro*, and Signor Gassier as the *Minister*. The alterations from last year were Signor Bettini for Signor Gardoni in the part of *Florestan*, and Signor Foli for Herr Rokitansky in the part of *Rocco*. No part in all Mlle. Tietjens' large repertory can be found more suitable to her capacities than this role of *Leonora*. Its splendid voice, in the full enjoyment of her physical powers, as well a grasp of passion and pathos rarer in any time in her career surpassed. She combined the dimensional of grandeur and energy and tragedy in one character.

At the other house, after a repetition of "*Faust*" on Monday with the cast we have already noticed, "*Un Ballo in Maschera*" was given on Tuesday for the first time this season, the *Renato* being sustained by Mlle. Vanzini, and the part of *Amelia* affording occasion for the *début* of a Mlle. Lafresne. Neither [illegible] persuasion calls for special welcome. The great barrier to the frequent performance of Rossini's intelligence—the want of a capable tenor for the part which Tamberlik illustrated with that wonderful high C in the "*Suivez-moi*," and which Tamberlik dared (unsuccessfully) properly be recovered by M. Lefranc.

COLOGNE.—The Rhenish Musical Festival will be held this year in Cologne at Whitsuntide, under the direction of Herr Ferdinand Hiller. As the first festival was held at Düsseldorf in 1818, this will be the 50th anniversary. On the first day the programme will include Handel's *Messiah*, with Mmes. Wippern and Joachim, Drs. Gunz and Schmidt as solo singers. Herr Joachim, also, will play a solo. Among the pieces set down for the second day are: Overture, "Gale breakwater," by the composer; "Whitsuntide Cantata," Bach (arranged by Robert Franz); Eighth Psalm, Nos. 1 to Mendelssohn; and Ninth Symphony, Beethoven. On the third day there will be an Overture, Ferdinand Hiller; a Symphony, Schumann; a Violin Concerto played by Herr Joachim; and various vocal pieces by the solo singers.

On Palm Sunday the usual performance of J. S. Bach's Passion-music took place in the Gürzenich room. The solos on the occasion were intrusted to Frl. H. Rabenstein (soprano), Frau H. Müller-Berkas from Geneva (contralto), Herr Schild from Dresden (tenor), Herr Hill from Frankfort (baritone), and M. De Vries, an amateur (bass). The chorus was divided into two bodies, the first chorus, of the singers, by the pupils of the Conservatory. The boys' chorus, by the pupils of the Gymnasium, and the double chorus, by the Sing-Akademie and the Männer-Gesang Verein. The band numbering in all, there were nearly 600 performers. Herr Hiller's [illegible] F. Weber presided at the organ on the former occasion.

AMSTERDAM.—Concert of the Cæcilia Society. Overture to *Anacreon*, Cherubini; Symphony Variations; Second Symphony, Beethoven, etc.—Concert of the "Felix Meritis" Society: Pastoral Symphony, Beethoven; Concertstück for Violoncello, Servais; Two movements from the Unfinished Symphony, Schubert; Overture to *Genoveva*, Schumann.

BREMEN.—A highly satisfactory performance of Herr Liszt's oratorio, *Johann Hess*, was lately given under the direction of Herr M. Kruch, on which occasion the same composer's overture to Sir Walter Scott's *Kenilworth* was also comprised in the programme.

MUNICH.—At the second Subscription Concert of the Musical Academy were performed: Overture to the Lorelei, Spohr; Symphony C major, Haydn; Concertstück for two Violins and Orchestra; Vocal [illegible] by the Abbé Liszt; Schubert; and Third Symphony E flat major, Schumann.

HAMBURG.—J. S. Bach's *Matthäus-Passion* was performed in Passion week in St. Michael's church, under the direction of Herr von Bernuth; the solo vocalists being Mme. Nissen, Stockhausen, Herren Wolters and Stockhausen.

FLORENCE.—The programme of the last concert given by the Società del Quartetto consisted exclusively of instrumental pieces by Schumann. Mlle. Cutting was to have sung two of his vocal pieces, greatly to the regret of the regular subscribers, who contended that the introduction of vocal music into the programme was a departure from the rule which always had governed, and a warm [illegible] of the Society. Their unsuccessful [illegible] spared the anticipated shock, however, by the fact that Mlle. Cutting was taken ill, and could not appear.—The Pergola is always empty when M. Gounod's *Romeo e Giulietta* is given. The next opera to be produced is *Marta*, with Signa. Lotti in the principal part.

Dwight's Journal of Music.

BOSTON, MAY 23, 1868.

The Triennial Festival.

To resume our uncompleted record (for which and for short-comings in what remains *Errata* must be in part responsible) let us first go back to

THE OPENING PERFORMANCE.

Tuesday Morning, May 5. We had only room to mention its imposing grandeur and complete success. Of the three works chosen we could best have spared the Festival Overture on "*Ein feste Burg ist unser Gott*" by Nicolai. If the object simply were to exhibit all the resources of the Festival, the 700 voices, the orchestra of 113 instruments, and the great Organ massed together in colossal power and grandeur, that end was accomplished, and the effect on a miscellaneous audience was one of wonder and delight. But this work had been performed here twice before on similar occasions: at the choral dedication of the Organ in November 1863 and at the Festival three years ago. It hardly bears much repetition. The Choral itself is of course grand and in its plain original form or harmonized by Bach we should have been content with it. The contrapuntal working of the theme and fragmentary phrases, with the fugues that follow in the orchestra, is quaint and learned to be sure, but dry and uninspired. And then the second, lively theme so suddenly introduced and worked up with the Choral is of a very common secular and homely sort. It bears too strong a likeness to "Mein Gebrauch," and gives a grotesque incongruity to the whole. With such a theme, and especially with such a searching, unmercy flow of 10 or more enlarged instruments, it is so far as outward sense effects, a proclamation full of pomp and splendor giving assurance of great things to come. Yet we should have much preferred one of the Cantatas of Bach (a purpose we of the directors did for a time entertain). Best of all would have been Bach's Cantata on this very Choral; and nothing short of that, perhaps, would have redeemed the Choral from the commonness into which it has been dragged by Meyerbeer's too popular perversion of it in his overture to the *Huguenots*. Otherwise, one or two fine familiar chorals, of the best which Bach has harmonized, sung in parts by voices unaccompanied or with alternate stanzas sung in unison and with full accompaniment, would have opened such a week with dignity and beauty.

Mendelssohn's 95th Psalm, "Come let us sing," was the one new thing (vocal) of the Festival; we do not remember that it was ever sung here except once by Mr. Parker's Club some years ago. It is short and sweet and full of fervor, masterly in style, nor does it lack variety or powerful contrasts. It begins with a Tenor Solo: "O come, let us worship," a warm, melodious, cheerful invitation, sung in good voice and style by Mr. Simpson; who as precentor ushers in the chorus with the same strain, enriched each time by harmony, and a few bars of solo again also moves them before the final chords. It is a lovely chorus, and was beautifully sung. Then in the composed peaceful rhythm succeeds the animated one of the more stirring jubilant tumultu-

Digitized by Google

truly beautiful chorus: "Come, let us sing to the Lord with gladness," taking pattern from a half-sentence of bright soprano solo (Mme. PAREPA-ROSA) soaring to a sustained high G and dropping an octave,—very animating in her large, clear tones. This splendid, overwhelming chorus, which is in C major, ends in a Canon in the minor; beginning with tenors and basses in unison, strong and stern: "For the Lord is a mighty God, and a mighty ruler over all false idols," in [illegible] ... ment is declared in the right Old Testament Hebrew [illegible] ... the final chord is major—"a mighty God"—and triumphantly held out.

No. 2 is one of Mendelssohn's most characteristic and best tiled Duets, for two Sopranos, with a lovely undulating figure in the accompaniment: "In His hands are all the corners of the earth," very finely sung by Mme. ROSA and Miss PHILLIPPS. From the gentle and beguiling stream of the Duet we are summoned by the half fugued chorus "For His is the sea," to a more religious sense of what is grand in Nature. In the vigorous, emphatic phrasing of its theme, first given by the basses, and [illegible] by its upward leap of a flat seventh bringing in a [illegible] flash of lightning accent upon the word "sea," it is the most eloquent chorus in the Psalm; and in the rich and lively orchestration becomes almost graphic. It ends, however, in a gentler and familiar strain, a return of the opening theme: "O come, let us worship." We felt the full significance and grandeur of this chorus brought out in the rendering. It is in E flat, but the orchestra goes on, *diminuendo*, gradually modulating into a glove on the half-chord of [illegible] major preparatory to the fifth and final piece in G minor, which opens with a sweet and pleading strain (*Andante*, 3-8), for the Tenor Solo: "Henceforth when ye hear His voice entreating, harden not your ears," &c. This touching strain is one of the most characteristic and individual ones of Mendelssohn: akin to that of "Hear ye Israel!" in *Elijah*, but more deeply shaded. The rhythmical flow is ruffled at the thought of Israel's rebellious hearts, and the instruments whisper with short breath growing more and more excited and swelling to a sharp [illegible] of the vocal tale of the Lord's wrath; but the tones mean it more in sorrow than in anger. Then the pleading theme is [illegible] taken up in chorus by the female voices only, with intermittent tenor solo, till finally it takes possession of the whole chorus, and is worked up with increasing power and volume and more and more florid and highly colored instrumentation, until it reaches a pitch of agonizing entreaty, almost unendurable, in that inverted diminished seventh chord "Turn not deaf ears!" but instantly out of this storm such a strain as at a rare & sweet spring of tears, a lovely [illegible] figure leading us back to the meadows, and rippling around the sustained tone of the chorus, which is in the tenderest strain of the beginning, and thus brings the composition to a close, only with a whispered but reminder loving and gentle, (yet again with diminished accents, this time *pianissimo*): "Turn not deaf ears and hard hearts!"

But the great feature of that morning's programme, and, as we have before said, also of the most magnificent performance of the Oratorio kind that we remember in this country, was the "Hymn of Praise." That Symphony-Cantata seemed to us that day, if never before, to be Mendelssohn's greatest sacred work,—at any rate the most felicitous and thoroughly interesting; in its originality of form so naturally and spontaneously developed, such an organic whole quickened by one vital thought and feeling. The three introductory Symphonic movements, the first so grand, and all so beautiful, were rendered to a charm by that great orchestra. There one felt the fine and searching quality of that large body of first violins, the good, substantial tone in the middle strings, so rich and elegantly responsive to the violoncellos especially and the broad and satisfying double-bass foundations. But also, clarinet, bassoons &c., also sang their melodic passages expressively, and all the wind instruments supplied their shades of color in due degree of delicacy and power. All went with precision, clearness, with light and shade. It was very nearly perfect. Then the whole multitude of voices burst forth in that first theme: "All men, all things," as it lay on its note of ensemble security, as if [illegible] had all the while been potentially [illegible], and that [illegible] to the long Symphony. The effect was a great one, a glorious sun burst of light and life and praise. Amazing and bending all. And so on through the [illegible] tempo when they take up the theme so strongly at the beginning and the end of the first symphonic movement: "All that hath life and breath, sing to the Lord."

The *Lobgesang* has become quite familiar here, and we have so often spoken of its merits that we need not discuss further on it while so many topics still await their turn. Suffice it to say that with the exception perhaps of some passages of the larger or two or three choruses in a bit to no general character the whole was as well done as voices and things to be had. The seeking chorus "The night is departing," especially the large part: "Let us gird on the armor of light," is so rapid so complex, so taxing to voice and breath, that one doubts whether it ever can be [illegible] executed. On the other hand the [illegible] ... beginning with the tenor recitative: "Will the night soon pass?" then the clear high tones of the soprano voice (Parepa) in heavenly assurance; then the chorus,—is so wonderfully dramatic, that it is certain to be split in it cannot be lost in a rendering so good as that was. The solo parts were all good. Mme. Parepa-Rosa's voice seemed never more bright and bearing, soaring with perfect ease. The Duet with Miss Phillipps: "We waited for the Lord," with chorus rising full and tranquil in a cool of peace, interwoven harmony, was admirably sung, and the inevitable encore was pressed on with more than usual fervor. Mr. Simpson sang the well-known recitative and other solo parts in good voice with taste and judgment, only not much expression.

TUESDAY EVENING. "SAMSON."

We have less faith this time to place than any of Handel's Oratorios. And for the reason that it is not an Oratorio in the distinctive sense, of which the "Messiah" and "Israel in Egypt," Bach's *Passions*, and Mendelssohn's "St. Paul" are the best examples, although a state of the dramatic origin of Oratorio before it was developed into an independent thing of its own. "Samson" is a semi-opera, merely historic and personal, crowded with characters, who have great lengths of recitative almost always given without life or point, and with solos, characteristic and sometimes beautiful, very various, more qualify florid like those of Dalila, now serious and noble like "Return, O God of hosts," some of this introductory new this, but before [illegible] it to every & side and personalities, that all seem longer than it is, and point with the exception of much of part of the work, as on this occasion, one must patience to sit through it all. Scattered among these are splendid choruses, whose refreshment ever comes most timely; they sink into the mind like rain into the thirsty desert: "O first created beam," "Then round about the starry throne," "Fixed in his everlasting seat," &c.,—so splendid pieces and superbly were they sung.

We do not say that there is not in nearly all these solos something to reward study, but, smothered into one work, they are so confusing and with so heavily upon the spirits (so visible through the choruses) as a piecemeal miscellaneous concert. Generally they fell to good interpreters,—excellent, in Mme. ROSA and Miss PHILLIPPS. The former sang it several characters: warbling "the merry merry pipe" of the [illegible] ... Micah's part, singing Dalila's "[illegible] ... with thorough comprehension and ... [illegible] of all the piquancy, accents and quality, ... [illegible] ... all phrases and [illegible] so rough which Handel makes this character so unsustainable. We were too tamed to stay through the last part, and lost the splendor of her "Let the bright Seraphim." Miss Phillipps produced a deep impression on the ... [illegible] ... "Return" and her whole part of Micah was ... [illegible] admirable. Mr. W[illegible] in the part of Manoah showed it small possess: [illegible] a ... [illegible] and ... voice, which he used manfully with fair ... and expression. Mr. Whitney had the ... part of *Harapha*, and did it ... [illegible] ... We wonder that such musical ... [illegible] ... as the air "Honor and arms," by whomsoever sung ... [illegible] ... It is so uninteresting as on ... [illegible] ... would be ... [illegible] ... for *Samson* but Mr. [illegible]'s voice hardly suggests the strong man. He sang the greater portion ... of all "Total Eclipse," &c. ... which has a certain beauty of its own, but which ... [illegible] ... as prologue to the sublime chorus: "O first created beam."

WEDNESDAY AFTERNOON.—CONCERT.

Overture, Euryanthe	Weber.
Song, Aria [illegible]	Handel.
Miss Adelaide Phillipps.	
Symphony: Jupiter	Mozart.
Concerto for the Pianoforte, in A minor	Schumann.
Miss Anna Topp, (first appearance in Boston).	
Overture, "Leonora," No. 3	Beethoven.

The feast of Symphony and Overture played by that complete and splendid orchestra, were not the least interesting events of the week. The three Overtures and Symphony were just those with which the Symphony Concerts of the Harvard Musical Association had made their mark three years ago. They have been often heard in Boston, but never before with such a rich quality and large force of instruments. The band already worked together admirably under Mr. ZERRAHN's very firm and firm conductorship. In some points it be seen, that model Symphony of Mozart, so subtly interwoven are its parts throughout, might have gained by more rehearsal opportunities but which are few in such a week. Still it went so well, showed of what good musicians, old hands experienced in classical music that orchestra was composed. The home [illegible] has had become so much better associated and blended by these years of weekly rehearsal concerts, that when the orchestra players from New York and Philadelphia came to supplement them, they played all together as if they had always been accustomed to it.

Miss PHILLIPPS sang that very simple but very noble and pathetic air from one of Handel's operas, and her fine warm and [illegible]. She is evidently partial to the song, and indeed it suits her well. A [illegible] was inevitable.

And now we come to a pleasant topic, the Boston début of the young German pianist, a pupil of Liszt's and Hans Von Bülow, Miss ANNA TOPP. The first sight of her was the signal for spontaneous and hearty greeting, youth and grace and beauty, the glow of artistic enthusiasm blended with the blush of modesty, won quick sympathy. Her performance of Schumann's extremely difficult as well as fine, poetic and original Concerto was truly wonderful. The touch was perfectly crisp and clear, the full chords

tung out Beethovenians in all their breadth and fulness, the distinction of accent, the phrasing, the light and shade, were all that could be desired; there was delicacy where that was needed, there was force to a wonderful degree for those slender arms, force which the strongest passages could not exhaust. There was the charm of abandon, too, losing herself completely in her music. The way in which she watched the conductor, watched the orchestra, feeling the composition as a whole, then throwing her head freely back, and swaying slightly back and forward, appeared to give herself to the full stream of tone and motion, showed how her heart was in her work; any suspicion of affectation was disarmed at the outset. All the best qualities of the modern technique were there in a degree we have hardly seen surpassed. The interpretation of the work, too, was intelligent and highly satisfactory. There might perhaps be some question about the somewhat [illegible] tempo, whether the movement was not somewhat too fast; but on the whole the characteristic power and beauty of the Schumann Concerto was brought clearly home to every listener. The last movement, especially the finale [illegible], was given with amazing power and brilliancy and unflagging gradual crescendo to the end.

We have heard it said that her interpretation lacked the charm of soft tones. We did not miss them, and it [illegible] something to our enjoyment of any work. But we have [illegible] comparison,—an afternoon too far [illegible]. Her rendering of the Schumann Concerto lacked as yet the [illegible] which such an artist as Mme. Schumann [illegible]. We felt there to [illegible] Miss Mehlig, we think as we [illegible] Mme. Topp. It is hardly safe to undertake to gauge the poetry and feeling of a player almost perfect. In all else, and you have heard him more than once and know how [illegible] this one. Youth and [illegible] of education and example, are [illegible] considered. One thing is certain: [illegible] Concerto (in our experience) was not emptied of its soul and poetry that afternoon.

The audience were charmed. After no end of [illegible] applause she [illegible] from "[illegible]" [illegible] three. Such [illegible] occasions we have not witnessed for a long time; persistently recalled, the young artist appeared at the side door repeatedly in [illegible] acknowledgment, but there was no help for it: play again she must. Ere [illegible] were already entering "the Chickering" with warm enthusiasm to build a [illegible] when the height [illegible] among them and it had to come to life again and give out music. She played the first of Liszt's "Rhapsodies Hongroises," a strangely bold [illegible] and fantastical affair, beginning with the Chopin-like grandiose, deeper mood, but shifting through all phases of moods and fancies, and [illegible] [illegible] Hungarian rhythms. This, as well as the Concerto, she played entirely from memory in a [illegible], among the most perfect instances of that [illegible] we have known; no [illegible] [illegible] the same thing [illegible] and [illegible] that he [illegible] been witnessed here. We [illegible] her disposition to [illegible] as Von Bülow has done, and Mme. Schumann, Clauss, and [illegible] of the [illegible]. [illegible] for [illegible] full grown musical character must yet come to one so young. Her young imagination now [illegible] with [illegible] of the new school of [illegible] of which the Abbé is the head. So among these we [illegible], and, whatever we may think of [illegible] tendency, must have found [illegible] to [illegible] Brahms, to which the sentiments of [illegible] for the [illegible]. But it is a hopeful sign of her artistic future that she appreciates and makes her own so [illegible] classical a work as Schumann's Concerto, while, we are told, she is equally ready to play from memory all the

Beethoven Concertos, and those by Mendelssohn and others. The Liszt [illegible] can do no harm, rather much good, if at the same time her heart continue open to these others.

THURSDAY.—TENTH AFTERNOON CONCERT.

Overture: "Hebrides" [illegible]	Mendelssohn.
Song, "Ah, Perfido"	Beethoven.
Mme. Parepa Rosa.	
Concerto for the Violin, [illegible]	Spohr.
Carl Rosa.	
Symphony, C major	Schubert.

Mendelssohn's graphic Overture, one of the happiest of "[illegible]" in the true subjective and suggestive sense, and Schubert's gloriously great Symphony (of the "heavenly length," [illegible] and [illegible] which has come [illegible] heard,—have both been performed repeatedly and well, in the Harvard concerts. Of course to hear them through the medium of this grander orchestra was [illegible] introduction, like to that of [illegible] out a [illegible] for all [illegible] or one [illegible] through a [illegible]. The Symphony was [illegible] felt [illegible] how warmly such [illegible], [illegible] heard [illegible] in the Audience; how the double basses thundered in the rush and whirl of the Finale!

Beethoven's highly dramatic [illegible] for his Italian Scena was a good selection for Mme. Rosa: the best [illegible] of her voice and art were brought in play to advantage and made a great impression. Mr. Carl Rosa's violin playing was of the best we have heard from him. The tone, [illegible] large, was big [illegible] [illegible] and even and [illegible], than the one which too much [illegible] concerts. We had for a time [illegible]. Indeed the tone and sentiment of the whole performance seemed to be [illegible], more free within and [illegible] by [illegible], than before. The lovely Adagio was played with deep feeling and without exaggeration. He held his audience in close attention and was heartily applauded.

It yet remains to chronicle the grand performance of "St. Paul," another of Beethoven's "Choral Symphony," those which are [illegible] heartily [illegible] from the general report that it was the very climax and high noon of the Festival, the first complete successful rendering of the Ninth Symphony in this country; a fourth Orchestral Concert including the [illegible] of Mendelssohn's "Reformation Symphony," and finally the two popular old Oratorios, from which the Handel and Haydn Society derived their own, the "Creation" and "Messiah." Were ever [illegible] [illegible] [illegible] so [illegible] more [illegible] than before.

MR. DRESEL'S PIANO READINGS. Thus far we have found no room to conclude our record of these choice hours with so many great composers. With such as [illegible], they talked not in a foreign, yet [illegible] tongue to us. The last two Readings (6th and 7th) occurred on the last Thursdays of April. Here is the programme of April 23.

Prelude and Fugue	Bach.
Sonata	Beethoven.
Nocturne	Chopin.
[illegible]	
[illegible]	
[illegible]	Schubert.
Three [illegible] after Valses by Schubert	Liszt.
[illegible]	Schumann.
[illegible]	

The Sonata was the romantic one in D minor, op. 31, which is a work of Beethoven's that associated with Shakespeare's "Tempest," and when you read this it makes the [illegible] breathing the same atmosphere and Prospero's [illegible] to you. It was [illegible] rendered, especially the [illegible] Allegretto, which is so light and free in detail.—For the last concert Mr. Dresel had for the [illegible] a [illegible] black or stormy, and the [illegible] was fine.

"[illegible]"	Schumann.
Sonata, E flat, op. [illegible]	Beethoven.
[illegible]	Mozart.
[illegible]	Chopin.
Scherzo from the "Reformation Symphony"	Mendelssohn.

[illegible]	Chopin.
[illegible]	
[illegible]	
[illegible]	

These [illegible] fancy pieces by Schumann are as poetical, imaginative and charming as any piano-forte things produced since Schumann, and it was a real pleasure to hear them again. The Beethoven Sonata (of the last period), with all its changeful moods and [illegible], [illegible] of feeling intensely human, its [illegible], [illegible] and [illegible] passages of [illegible] material, and finally its flying fugue [illegible] into the end, [illegible] was indeed a revelation from the inner life. The Mozart Andante was arranged and very faithfully from the [illegible] Symphony. The [illegible] Scherzo [illegible] Symphony, the happiest thing in it, was a happy [illegible] to Mr. Dresel to [illegible] his and give up [illegible] a [illegible].—But we must end, sorry to have to deal so briefly with a series of the choicest musical occasions of the past season.

During the present week there have occurred two most interesting concerts of the pupils of the Perkins Institution for the Blind and the [illegible] Musical [illegible] of the [illegible] of [illegible] [illegible] the pupils of the great [illegible] [illegible] [illegible]. The [illegible] are too important to be dispatched in a few lines, and therefore we reserve them.

By the next number too, we may hope to have gathered some report of Mr. Harrison's Great Musical Festival, now in progress in New York, for which a very [illegible] [illegible] a [illegible].

WASHINGTON. MAY 4.—In the [illegible] House of Representatives [illegible] an exhibition of the medals and diplomas awarded to American Contributors at the Paris Exposition of 1867. The diplomas, handsomely framed and displayed [illegible] [illegible] that more than line the walls of that [illegible] hall, while the medals, of gold, silver and bronze, are arranged in show cases in the centre. Conspicuous among these hundreds of [illegible] medals are four little decorations, of [illegible] intrinsic value in themselves considered, looking [illegible] like the army corps badges worn so proudly by our heroes of last war, but of great price in the eyes of a Frenchman, from the inspiring memories of the great Napoleon, the founder of the Legion of Honor. The official certificate accompanying these announces that they are [illegible] by the decree of the Emperor to the persons named. One of the four bears the name of "C. F. Chickering of Boston," and this would seem to settle the vexed question of the pianos. The gold medals are [illegible] to the smallest detail [illegible] of the recipient. Mr. Chickering, we all know, is a gentleman of [illegible] and [illegible] and [illegible], but it was not for that that the Emperor decorated him, but because his piano-fortes [illegible] the best of them all, and in these cases he [illegible] him [illegible] above all competitors. The greater honor conferred on these [illegible] [illegible] [illegible] to [illegible] superiority and the distinction awarded cannot be doubted or denied.

WASHINGTON. MAY 11.—The German opera troupe has been followed here by Mr. [illegible]'s French company, which by the completeness of all its appointments and perfection of all its performances, gives an example to be heeded by the German and Italian companies. As an opera company for many years has no [illegible] on the stage so carefully and completely [illegible] as this French troupe. The orchestra is excellent, the chorus composed of fresh, young voices, [illegible] [illegible] personal attractions, and all of them possessing [illegible] [illegible] required by their role. The costumes [illegible] picturesque, the scenery appropriate, and every [illegible] [illegible] of stage [illegible] is carefully attended to, as we have not seen it done since the memorable days of the old Havana Company. I speak now in reference to the performance of La Belle Hélène, which I did [illegible] La Grande Duchesse [illegible] in [illegible] the former not yet sung in Boston. [illegible] superior to the Duchesse [illegible] work. Indeed anything more sparkling [illegible] [illegible] I have seldom heard. [illegible] of the joyous works of Mozart, and [illegible] was constantly [illegible] to me as the [illegible] [illegible] the general [illegible] that I heard it. I confess to having been [illegible] [illegible] against the Duchesse by the [illegible] of the management, which called upon the world to admire [illegible] eight weeks.

while I was at home felt no doubt having heard it read a word about it. The story is a most delicious burlesque of the old story of Helen and Paris, Agamemnon, Orestes, the two Ajaxes, Achilles, Calchas, and the poor king Menelaus, again stood amazingly upon the scene. The anachronisms are exceedingly amusing and go just to the verge of absurdity without going too far, just hinting at a thing without the broad coarseness which characterizes most burlesques. The music is delightful from beginning to end. The orchestration is rich in harmony, with many novel and charming combinations of instruments in some of the accompaniments. The melodies are very striking and fascinating, having less of the dance music character than those of the Duchesse, and one or two of the most sedate passages more beautiful. Mlle. Tostée seems to have made the part of La Belle Hélène her own, and it is difficult to imagine a truer representation of the character floating alike between two defects, the fault, parents singularly adapted to represent the Greek Queen. Her remarkable grace and abandon added by the most picturesque and beautiful costume, enabled her to give a most charming representation and she has been a success and with applause, double and triple encores, rightly rewarding her inimitable singing of the song "Un mari sage," which no singer that I remember could give with such charming irresistible abandon without passing the line of good taste which she never transcends. It is funny beyond description, and every hand present in the piece is that this sparkling little thing is sparkling. Frau of the Duchesse becomes the Paris of this play and Prince Paul becomes the unfortunate Menelaus. Every part is most capitally delineated, and it is hard to say which of them all is the best rendered.

In that respect this opera is more completely represented than any that I have ever seen, and there is none I ever performed in this country of late years that is not entirely familiar to me, so that I say this seriously and in good faith, meaning what I say. I am sure that this consciencious and intense fidelity to the smaller details of the performance will ensure the unqualified approval of famous and tenor, while all listen with delight to the charming music of this opera. It would be added a favorite here some of the really great operas at given but so yet the perfection of performance of this company has not been approached by any German or Italian company that ever sang in this country without exception.

From here we I understand Mr. Bateman's Company goes to Baltimore and Philadelphia, and thence to Boston where I am confident that this new opera will draw admiring crowds for weeks. ■

[Note by the Editor.—We almost suspect our friend of quizzing in the above. Such wholesale admiration of Offenbach's mere smartness, commonplace and heartless music with blending of his systematic prostitution of Art in the fine frolic emphasis of Mozart's his lighter mood with delight. It is so easy to create such a reply without reference; as Mlle. Tostée and such power of singing as better than one may have seen in the open air Cafés Chantans of the Champs Elysées,—as the part of one with whom we for the most part cordially sympathise,—may be ironical on the correspondent's bit, especially as he is fond hitherto in most heroic places, that great Offenbach can comfort him. Of course we can give the Bateman troupe credit for good acting, good ensemble, &c. worthy of a better cause; but that Boston is to be congratulated in actually receiving its from this importation from the lowest theatres of Paris (and is now threatened to through two channels, the French troupe from New Orleans as well as Bateman's) is something which we cannot be expected to admit after our first abundant of impressions from the Duchesse several months ago. Yet to show at least that there are two sides to the question, after printing the letter from Washington we will reflect with an article on the same subject from the Philadelphia Bulletin.]

Philadelphia, May 15.—Offenbach's comic opera La Belle Hélène, after much preliminary puffing was produced last night at the Academy of Music by Bateman's French Opera Company. So far as brilliant audience, elegant stage effects, fine scenery and a moderate display of ballet dancers contributed to success the performance was successful. So far as good music, artistic singing, genuine humor and a proper regard for decency constitute success, it was a wretched failure.

The text of the Grand Duchess is fresh, original, witty and amusing. La Belle Hélène does not contain a witty passage, and has neither originality nor an excellent use of current materials. Travesties of Grecian mythology are as old as the hills in Britain, and not an age has passed since the rules of that ancient faith in which some humorist has not made the jolly old gods and goddesses of Greece and Rome the subject of humor and parody. Messrs. Meilhac and Halévy, bound to write something funny upon which Offenbach could exercise his talent. Their selection of a purely classical subject does not argue anything for the inventive talent. It simply proves that they were attracted upon the chord which enables all writers who fear to follow wisdom, and they only sang through a shell that has for ages been set for the same tune.

There is something intrinsically absurd in the conception of the mighty Agamemnon with a sugar in his mouth, of King Menelaus coming in upon the scene with his boots and umbrella; of Ajax grumbling a conundrum; of Orestes carrying reserved seats for the sacrifice; of Achilles buckling his greaves entrance in the garb of a watchman making a collection of stamps for his efforts. This is funny, because it contains that essential element of all humor, the incongruous. But when it we have come so far for with utterly incongruous things that they lose the peculiar distinction and consequently their humor? All this has been done before the assimilation of very modern men and women with modern ideas, in ancient times, it robbed of everything all its humor by and exciting characterization by the frequency with which it is attempted. The same gravity has lost its savor. We could not be induced to laugh now at the spectacle of Julius Caesar in a high hat, or of Hercules engaging in a prize fight with bottle and sponge. And this second-hand humor is the only kind that is contained in the libretto of La Belle Hélène. The text is a burlesque upon the story of the flight of Helen with Paris in consequence of the award of Venus giving him the most beautiful woman in the world. Mlle. Tostée is that latter character personified the most conspicuous place, in the whole entertainment.

The acting was very good, but it was not in any degree better than that which can be seen in any first rate minstrel entertainment; and it was precisely the same in kind. The Ajax First of last night would make a successful "end man," and Agamemnon would rise to eminence as a "conversationalist." The musical composition produces scenes of burlesque, poorly, that are more original and infinitely more amusing than this one is; and the music is better. La Belle Hélène does not contain as much as a chorus or a concerted piece of any kind that is as sweet or as beautiful as the vast multitude of songs that negro minstrelsy has given to the world. Not one of the ten selections last night was worthy of an encore. Indeed but one hearty encore was given and that was awarded to Mlle. Tostée, who was compelled to sing a little song in the second act three times over. And what was it that moved the enthusiasm of a Philadelphia audience to such a degree that the actress was vehemently applauded, that masses of flowers were showered upon her, and that she was required to repeat? It was not the music, for that is beneath contempt. It was that Mlle. Tostée, dressed as the Belle Hélène would have blushed to have been at last, indulged in a queer trick of lifting her gaiters from the stage and twisting in which, over her left leg. It was not funny, it was vulgar and suggestive, and a simple Juba, air about it, which, with a peculiar movement of her body—something between a shake and a shrug—seemed to afford intense amusement to the staid portion of the audience. The fault is directed talking than to the person who exhibited the movement and to those who applauded it.

Mlle. Tostée succeeds in this country simply because she does various things in a rakish way, to which happily we are not accustomed. It is not her talent that wins a popularity for her; it is the boldness with which the woman and the tricks of the Concert hall and the stage of the Academies. This was the only really objectionable thing in the whole performance, if we except the occasional double entendres in the text of the opera. But the translator has a careful man, and he has purified the English version so that it does not in any great measure offend Anglo-Saxon taste.

Special Notices.

DESCRIPTIVE LIST OF THE

LATEST MUSIC,

Published by Oliver Ditson & Co.

Vocal, with Piano Accompaniment.

Farewell Arietta. 2. G to g. "Orpheus." 30
Neath the broad shade. 3. G major and minor to F. "Orpheus." 35
O, nothing can mend my woe. 3. G to a. " 30
To captivate the proud Alcmena. 3. G to f sharp. "Orpheus." 30
Come, it is hymn. 3. E flat to F. Duett. " 60
Since love has set my heart. 3. F to a. " 30

The pretty airs from Orpheus, which is a clever mythological burlesque. The second is a charming pastoral, and the third one of those a spirited "hunting songs." The jolly spite of the mortal gods and goddesses is well taken off in the fourth, and the fifth is a comical duet between the personifications of Public Opinion and Orpheus, who unwillingly descends to the Shades for his wife, "Since love" and "Arietta," contains pretty airs.

Awake, love, awake. Serenade for 1 or 2 voices. White. 30

In the point of the first impressions, it is a serenade for the romantic to its awake and especially desirable when each line is made to [illegible] the wording.

King Cash. Comic. 3. F to f. Howard Paul. 30
I've got a new beau. 3. A to a. 30
Charles' gay gentleman. 3. G to g. Newcomb. 30
On the beach at Newport. 3. A to f sharp. Stanfield. 30

Four pleasing comic songs, of which one has been much celebrated, and the others are very pretty to the to sing.

Instrumental.

Sabre Song. Transcription. 3. D. B. Richards. 40
Blue Las. " 3. E. " 30
Nymphs of the Fountain. Caprice. F sharp and G to a. B. Richards. 50

These beautiful by Richards, who wrote well as a composer. Do not be frightened at the key of the last, as the notes lie very easily to the fingers.

Pantoflet. (Trolly) 3. G flat. Prudent. 20
A very beautiful in a style, winking, marvellous style, and quite original. Good exhibition piece.

Golden Wedding Waltz. 3. C and G. Turner. 30
Something in the style of the "Ruby Wedding Waltz."

Cornflower Waltz. 4 hands. 3. G. Rauch. 60
Well known and a great favorite.

Postillon Variations. 4 hands. 3. D. [illegible]
Brilliant, and good practice.

Forget-me-not Waltz. 3. F. Standhaft. 35
Very modest and sweet music.

Evening Nocturne. 3. E flat. Leybach. [illegible]
A fine melody skilfully interspersed with runs, trills, and arpeggios.

Rose-bud Nocturne. 2. B flat. Turner. 30
Fond Lilies. Scherzando. 3. B flat. Fasold. 30
Brilliant.

Books.

Carmina Collegensia. A complete collection of the Songs of American Colleges. Cl. $2.25
By H. R. Waite. Full gilt 3.00

Contains about 350 wide awake College Songs, nearly all accompanied with hands, and is the most complete collection extant. A splendid book, and will introduce the outside the walls of Universities. Tolerably easy college songs to become [illegible].

Abbreviations. Degrees of difficulty are marked from 1 to 7. The key is marked with a capital letter; as C, B flat, &c. A small Roman letter marks the highest note, if on the staff, an italic letter the highest note if above the staff.

Music by Mail.—Music is sent by mail, the expense being two cents for every four ounces, or fraction thereof, (about one cent for an ordinary piece of music). Persons at a distance will find the conveyance a saving of time and expense in obtaining supplies. Books can also be sent at double these rates.

Digitized by Google

Dwight's Journal of Music.

WHOLE NO. 700. BOSTON, SATURDAY, JUNE 6, 1868. VOL. XXVIII. NO. 6.

Longfellow.

[Longfellow sails to-morrow from New York in the steamer "Russia" for Europe. The following tribute was read a few evenings ago at a private farewell dinner to the Poet, and we have obtained from its author permission to give it publicity, feeling that the sentiment it embodies is shared by our whole country.—*Daily Advertiser, May 26.*]

Our Poet, who has taught the Western breeze
To waft his songs before him o'er the seas,
Will find them wheresoe'er his wanderings reach
Borne on the spreading tide of English speech,
Twin with the rhythmic waves that kiss the farthest beach.

Where shall the singing bird a stranger be
That finds a nest for him in every tree?
How shall he travel who can never go
Where his own voice the echoes do not know,
Where his own garden flowers no longer learn to grow?

Ah! gentlest soul! how gracious, how benign
Breathes through our troubled life that voice of thine,
Filled with a sweetness born of happier spheres,
That wins and warms, that kindles, softens, cheers,
That calms the wildest woe and stays the bitterest tears!

Forgive the simple words that sound like praise;
The mist before me dims my gilded phrase;
Our speech at best is half alive and cold,
And save that tenderer moments make us bold
Our whitening lips would close, their truest truth untold.

We who behold our autumn sun below
The Scorpion's sign, against the Archer's bow,
Know well what parting means of friend from friend;
After the snows no freshening dews descend,
And what the frost has marred, the sunshine will not mend.

So we all count the months, the weeks, the days,
That keep thee from us in unwonted ways,
Grudging to alien hearths our widowed time;
And one has shaped a breath in artless rhyme
To track thee, following still through each remotest clime.

What wishes, longings, blessings, prayers shall be
The more than golden freight that floats with thee!
And know, wherever welcome thou shalt find,—
Thou who hast won the hearts of half mankind,—
The proudest, fondest love thou leavest still behind!

O. W. H.

Bach's Passion Music at the Pantheon in Paris.

[At last, for the first time, Bach's "Passions-musik" (or, the first part of it) has found a hearing and has worthily awakened enthusiasm in Paris. We translate from *Le Ménestrel* of May 17.]

There surely is a contagion in all noble enterprises, which does honor to all who have borne part either in the project, or the permission, or the execution.

The Clergy of Sainte Geneviève (the Panthéon), in allowing the sanctuary erected by Soufflot to be used for the performance of masterworks of religious art, add to its precious titles a renown no less beautiful than that which was given to it by the Constituent Assembly in 1791 and by the government of July, when they decreed that the Christian temple should be closed, to become a burial place for great men.

The Panthéon is reopened, but no longer as a cold sepulchre, pompously certifying to the emptiness of human grandeur; it becomes once more a sanctuary where the great men, who have deposited there genius as thus we lie in the Creator, and commune with their fellow beings by the power of Art which they have not snatched from heaven, like the Titans of the fable, but which they hold as a rare gift set forth from the munificence of the Creator.

We are not of those who will condemn this hospitality accorded by Religion to Art.

What more suitable than to sing the divine masterpieces in the very place where they are inspired? Why should not the house of God serve for the works of artists who have placed their genius in the service of the faith, and for the enthusiasts who consecrate their talent to the interpretation of those works?

This good will of the clergy has rendered possible the foundation of the *Société des Concerts Spirituels*, by placing at its disposal a vast locale, which, if it does not possess all acoustic qualities, has at least the merit of lending itself by its form to the requirements of great choral performances. We welcome it the more, because this new institution, as we hope, will fill a most strange void in so eclectic a country as France. What? we profess admiration for the masterpieces of genius, and we have been living in complete ignorance of the works of Bach and Handel! In England, in Germany, in America, they perform their Oratorios every day, while in France, the most civilized nation of Europe, in Paris, the metropolis where all the glories of all countries come to put their sanction, we have had to admire the great choral works on trust and take the word of others as to their immortal worth!

Thanks to the new Oratorio Society, the important work of popularizing Art, begun by M. Pasdeloup (in his classical Orchestral Concerts) at the Cirque-Napoléon, is about to receive an indispensable complement. And here we must do justice to M. Pasdeloup. One is sure of meeting him wherever there is a work of musical reform to be accomplished; never does his courage recoil before the difficulties of an enterprise. He is always ready to raise the torch of progress in the midst of the darkness spread around by routine and by apathy. This time, again, in attacking at the outset the *Passion* of Bach, he has taken the bull resolutely by the horns. In placing on his first programme the name of the immortal John Sebastian, he brought the public in contact with the two giants of Oratorio.

It was not without a lively emotion that on penetrating into the Panthéon on Thursday evening we saw (imposing spectacle!) a gigantic platform built up at the farther end of the church, adorned with 400 performers who were about to interpret the first part of the *Passion* according to St. Matthew of Sebastian Bach, and Handel's *Ode to St. Cecilia*.

Never had such a sight struck our eyes before; and we could have believed we were assisting at one of those performances across the Channel or the Rhine, of which French musicians cannot speak without blushing for our relative inferiority. The middle of the platform was occupied by a numerous orchestra, placed between the two choirs which, in the work of Bach, hold continual dialogue with one another. At the top of the platform, opposite the door of entrance, a great organ had been set up for the occasion. Below, on the right and on the left, two choirs of children, unfortunately too few in number, had been placed, partly to reinforce the sopranos and contraltos, partly to play a part independent of the two choral masses as they did in the grand introductory chorus.

What can we say after a single hearing of Bach's *Passion* music, the work of a giant, which by a language that is unaccustomed, even rude, by its herculean structure, by its gigantic proportions, quite confounds our musical taste as flattered by the Italian *sololists*, the caressing coquetries, and the voluptuous refinements of modern art!

Here are no petty means, none of those far-fetched effects of poverty, those contrasts of shade and color destined to keep awake the attention of the hearer by the *coup* de surprise of sensation. The whole effect depends on the force of musical invention properly speaking, in the correctness of expression, and in that power of conception above all, the all powerful science of managing, as J. S. Bach alone knew how, the complicated interlocking of several choral masses, often independent of each other and of an orchestra which accompanies them but without saying the same thing that they do.

The first chorus, in E minor, colossal portico of a colossal work, confounds one by the unparalleled grandeur and the masculine simplicity of style, at the same time that it startles by the power of combination which Bach there displays. In fact, while the second chorus sought these voices of those of the first uttering sorrowful exclamations, a third choir of children intone in unison a Choral, which stands out in relief against the different changes made by the orchestra and voices.

Unfortunately the weakness of the choir of children and a certain confusion in the enormous masses, injured the effect of this piece, to which no pendant could be found in the work of any musician.

This immense page, of an austerity of expression never surpassed, stands majestic and calm, like a mighty river flowing in a deep bed, without the noise of dashing waves, without tumultuous eddies.

The grandeur exists because it feels no effort,

Digitized by Google

these simple processes of her same station [illegible] found are not habituated to the [illegible] of modern instrumentation and perverted by the abuse of the picturesque style. But is there nothing beautiful in nature but at times its freaks and violent contrasts? The livid tint of the walls of a crater, the sombre physiognomy of a stormy sky, the aspect of [illegible] clouds fringed by the rays of the moon, are poetic things, no doubt; but the full light, the open country, the full life, in their harmony, their peace, their every-day normal aspect, have not these their beauty likewise?

It is well known how Bach's *Passion* is conceived. The scene as has followed step by step the text of the evangelist. The role of the narrator is taken by a tenor; that of Jesus by a baritone, that of Judas by a bass. Whenever in the recital, the people or a collection of individuals take up the word, the couple in the double chorus intervenes. The text is frequently interrupted by pieces (choruses or airs) intended to express the sentiments which the recital of the *Passion* inspires in the Christian heart: outbursts of love and faith, and reflections on ourselves in presence of the supreme sacrifice consummated by the infinite mercy;—such is the ordinary subject of these pieces, in which the musician reserves to himself the greatest liberty. Another musical element which traverses the recital, and which, while lending variety to the work, causes the religious impression to predominate, is the Choral,—severe form which consists of a vocal harmony in four parts, accompanied by the organ.

We remarked on Thursday that the organ was too prominent in the attack of these [illegible] and had at first to rally the somewhat hesitating voices. But when these had recovered their aplomb, and the organ, fading into the background, no longer encumbered their range, the result was an incomparably grand effect.

In the midst of so great a number of pieces, all marked by the Bach stamp, it would be difficult on a first hearing, especially in the case of a work which cuts her you away from all your habits and for which your time [illegible] to be made [illegible] not to let many between pass by [illegible]. Among the passages which struck us most, we [illegible] the introductory chorus, most of the recitatives of Jesus, stamped with a force of expression and a nobility quite mhidue-[illegible]; the recitative of the Alto with the accompaniment of two flutes, of which the final cadence is one of those get [illegible] only possible with Bach; the Choral *C'est la Roche [illegible]*, in which the melody so touching and so natural easily impresses itself upon the memory; and finally the emphasis of [illegible] so praised by the author in the chorus: *And will not heaven's lightning smite thee?*

The principal solo were well filled by Mme. Vandenheuvel Duprez, and Messrs. Faure and Bollaert. Mme. Duprez executed this so [illegible] music of Bach with that profound knowledge of the art of singing and that consummate style which allows her to essay all kinds of success with [illegible]. On his part M. Faure sang the recitatives of Jesus with all the grandeur and [illegible] with the exquisite art which he is known to possess. M. Bollaert acquitted himself most honorably in the often ungrateful part of the narrator. This part, written in tones which some times exceeding the ordinary range of the tenor voice, was rendered by M. Bollaert with the [illegible] of a consummate musician. We may add that the only characteristic timbre of his voice has a remarkable result; throughout the vast [illegible] of the nave the sound reaches the hearer clear and pure, the faithful messenger of the word, which, with him, is never lost.

As to the other soloists, we praise the good will with which they associated themselves with an enterprise so worthy of an artist's sympathy.

M. Pasdeloup has shown a great authority in conducting this array of executants so numerous for the first time on a field so difficult. If the choruses had not that perfect unity of attack, that precision of [illegible] boasted by our German neighbors, need we wonder? In truth the German mothers transmit to their children the knowledge of the works of Bach, at the age when French mothers teach their sons to recite the *Pater Noster*.

—

(Correspondence of London Musical World.)

You are aware that M. Pasdeloup, conductor of the "Popular Concerts" here, has founded a society called *La Société des Oratorios*. The [illegible] is determined to use his new institution to good purpose was proved on the [illegible] inst., when Bach's *Passion* (according to St. Matthew) was given in the Panthéon. The band and chorus numbered 400 and among the principals was M. Faure, who contributed in no small degree to the success of a performance which must be [illegible] as an [illegible]. The effect of the music was all that could have been wished by those who are most anxious for the advance of true art. Some of the critics, but more especially [illegible] of *l'Art Musicale*, have written [illegible]. Here are [illegible] of [illegible]: "What [illegible] as all this colossal [illegible]! What astonishing development in the [illegible], not to speak of the magnificent [illegible]! What [illegible]! What [illegible] in the simple modulation, [illegible] of the orchestra!" Finally Bach is pronounced the great musician [illegible] all time. Clearly the world [illegible] when [illegible] Sebastian, after being tried by his most elaborate work, is so spoken of in a French journal. That it moves [illegible] this special development is not credit of M. Pasdeloup's earnest labors. Baron Haussmann could be of no less in the arms of his [illegible] street.

Mendelssohn's Letters to Baermann.[*]

V.

Berlin, Sept. 4, 1832.

Good evening, old Bärmann!

Were you to ask me where I have been for so long and I ought to tell you that I have been so long away I can not because I was obliged to go to London, and then to come on here, "and so on, [illegible] on." But properly I should first have thanked you for your pleasant letter. I received the letter. It contained quite true [illegible] and had quite the flavor of some of our former [illegible]. Pray don't take me as my [illegible] at [illegible]. I really had no [illegible] whatever [illegible] and indeed I have been at the moment [illegible] my old [illegible] where I have been [illegible] up and down feeling rather [illegible] jolly [illegible] I must write to you [illegible] how you are getting on and beg you to send me a few lines. If you have the [illegible] it would give me, you would do so at once. Dear [illegible], old fellow, let me hear from you, for I do long to know whether you [illegible] the whole of your [illegible]. [illegible] I were only there once more! then our happy days should be renewed. At present things look somewhat gloomy around me; and I have had rather a dismal, disagreeable time of it! You already know that I had an attack of cholera in Paris that very much weakened me. Since then I continue to suffer from my stomach and nerves, and not one day do I feel quite well or cheerful; moreover I have lost a great many of my nearest relations and friends. I heard of the last death only a fortnight ago, and all this has made me feel much depressed. A few gay and cheering words from you, therefore, would be highly welcome, as you will write, I feel sure, knowing how I long to hear from you. You [illegible] you ever was so here so tranquilly and comfortably as when I was with you. You write that there was a great deal of money at the [illegible], but this is of course all at an end now. Little thought, when I saw the old gentleman in Paris, that he would so soon be taken from us. It is a terrible loss to his family. I really believe he had the best disposition of them all; but I fancy, with one exception, there is no other [illegible] of my acquaintance. Is your wife's [illegible] quite gone? You do [illegible] not her [illegible]. I rejoice much [illegible] that your son Carl is now so stout, though as a rather Chamber [illegible], no doubt he will get on well in this world—"like father, like son." The father, however, plays on the clarionet in [illegible]. Here I see a great many [illegible] that might have made you, as well as your son, very conceited and [illegible], whereas in your case such ought to be inflated but your cheeks in a *forte*.

I could not get your article into the French papers, not being acquainted with any of the editors, and I am at daggers drawn with their chief authority. Fétis [illegible] hate each other heartily. Now as he edits the only musical paper in Paris and the others do not accept articles of [illegible], I have translated it into English and sent it on [illegible] to London, where I know pretty well (Mr. Ayrton of the "Harmonicon") and hope it may be [illegible] the result you wish. But I fear that [illegible] and the proposal will not meet with the success [illegible] you expect, for here, as you are aware, they cling very much to things as they are, and [illegible] of any novelty; and for the reason these [illegible] player [illegible] is all in all to them. Do you not think it would be wise to [illegible] the papers here? Although I do not myself know the people, I could at all events manage to have it put in [illegible] with a few words of commendation. They are themselves so [illegible] to [illegible] Berlin every [illegible] of the clarionet knows you, so I think far greater success might be looked for here. Write to me, then, whether I am to take any steps in the matter, and should you wish me to do so, send me a copy of your article, as I have left the former one in England. Tell me, too, a great deal about my pretty Munich girls. Indisposed and out of sorts as I am to-day, the mere idea of all the terrible cross looks [illegible] on my paper. I become somewhat more cheerful by even thinking of them. I should have liked much to see Therese in the black dress; her graceful figure must have looked charming in it. Remember me to her, give her many greetings from me, and if you don't see her go on purpose to see her, and take them to her; you must pass her house very [illegible] whether or no. It would have been a pleasure to hear Delphine [von Schauroth] play. But no doubt the whole family are highly offended with me, for I have not been able to send a single letter. I began to write to her in Paris, finished the letter in London, and put it in the post after two days afterwards, when it returned to me because the postage was not properly paid. Since then I have made no further attempt. No doubt they will be very angry; but I have been all along in the worst possible humor for writing, as you will observe by the [illegible] all this is good for nothing; but if it brings an answer from you, it will be good enough. I am as angry as an old tom-cat. I should like the whole world to be hanged. But in spite of my [illegible], give my best [illegible] if you know where I [illegible] to Margarite Staudacher, Stuntz, Poissl (Senior and Junior), Aach-

[*] From Rossi's collection of [illegible] of Mendelssohn's Music [illegible] by [illegible] Mendelssohn." Translated by Lady Wallace.

Digitized by Google

er, Schleinitz, Hauser, &c.; also to all dear friends and worthy men, among whom I include Mme. Vesperman, the Demoiselles Müller, Mme. Hardin, Delphine, and Therese. Remember me to Leporel, and the whole Hauser family; don't on any account remember me to Cäcilard, but to your dear wife and sons instead, twice as often at least as they care to hear it. And now forgive this stupid letter, but answer it; so adieu! may you be well and happy, and wish for me that my news would ever go far far away! I do wish I were in Munich, but I cannot get off from here during the summer. Then, however, comes spring and I in your I hope. Farewell!!

Yours,
FELIX MENDELSSOHN BARTHOLDY.

VI.*

Berlin, Jan. 17, 1833.

Dear Hermann,

I herewith send you the duet you bespoke. "None but a rogue will pretend to give more than he has." The title is

GRAND DUET
[illegible]
COMPOSED IN [illegible]
[illegible]
AND
F. MENDELSSOHN-BARTHOLDY ENTRE AUTRES.

for it might just as well be by any other different composer. At all events, do [illegible] at your [illegible]. If you cannot make use of it, [illegible] send your [illegible] and put on [illegible] please and make some [illegible] good out of [illegible] which changes I [illegible]. The following are my intentions [illegible] you [illegible] forms the subject [illegible] you tell [illegible] after you had seen all but [illegible] and he had flown into a passion (you will [illegible] complements) in the adagio. I wished to give you a retrospect of [illegible] Heinrich Baer's, where I was obliged to compose it. The [illegible] to my [illegible] while the [illegible] of the Bauer [illegible] the grumbling of my stomach. The last movement is purposely kept cold, because you are going to Russia, where the temperature is supposed to be like this. Mme. Bauman [illegible] the place for your [illegible] for several reasons, the first being that it is not yet begun, and therefore [illegible] but I will [illegible] as a [illegible]. I beg you will write me a few words from [illegible] to let me know your traveling route and your address, that I [illegible] may [illegible] forward the piece to you; for even if it were now ready I should have to [illegible] by the [illegible], as it must be arranged with orchestral parts, which would cost heavy postage besides, it would not reach you now. So write me everything minutely. At all events I will do [illegible] as quickly as I can. Since I wrote to you nothing new has occurred here in the political [illegible] since we have an [illegible] Hellmann Brot has sent me a large [illegible] cake, and when I eat a piece of it I always think of you [illegible] good that I should like you to taste it. How does Königsberg look? Kingly and lofty! Poor who did you [illegible] conceal from us that you have such a pretty place? If I [illegible] going to take leave of you I should not know it now. I was yesterday [illegible] with [illegible], who asked so much about you and had so much to say about your amiability that I could have wished you in the land where pepper grows, were you not [illegible] bound for the land where [illegible] grows. God forgive this miserable attempt at wit. But I really don't know what more to write to fill up the page.

I enclose a letter for my Russian pianist [Kohlreif] who is a capital [illegible]. Ask David in Dorpat where he lives, for I don't know. And now a kind [illegible] may I [illegible] blessing on your cold journey and may I hear of [illegible] good fortune. We shall I hope meet in March next at least, at the time of the October festival and other [illegible] doings. Yours,

FELIX MENDELSSOHN-BARTHOLDY.

* From the autograph in the Royal Public Library in Munich. Date 1833.

Berlin, Jan. 17, 1833.

Dear Kohlreif,

A favorable opportunity offers to recall myself to your recollection, and to convey to you my good wishes. I beg to make you acquainted with a very dear friend of mine, the celebrated clarinet-player Bärmann, of Munich, and I hope that you will receive him with all possible kindness. He is one of the best musicians I know; one of the few who carry everyone along with them, and who feel the true life and fire of music; and to whom music has become speech. And as I feel quite certain that his playing will enchant you as much as it enchants me, and that it will be also a pleasure to you to become acquainted with a man I am amiable and [illegible], I give him this letter to you, though I don't know how to address it. I hope it may reach you, and that you will make a great deal of music together [illegible] you play much and often.

The Wonders of Musical Criticism.—New Lights on the Festival.

The *Providence Journal* sent a critic to Boston to report of the Triennial Festival, and a friend, kindly thought the [illegible], has saved up and sent to us the whole budget of his letters. We propose to share the fun with our readers. The whole collection would be curious and pleasant reading, but we can here ourselves to choice selections beginning, by way of descriptive Overture, with the following bold sketch of

[illegible]

You [illegible] I was able of [illegible] matters, and [illegible] Music Hall I will not undertake a description. I will say only that when you have seated yourself in the first balcony opposite the stage, the impression you get is [illegible]. What can you see as a [illegible] before [illegible] no doubt, are the red [illegible] of the [illegible] that are before you [illegible] some [illegible] square inch [illegible] and [illegible] will there. You [illegible] the [illegible] it [illegible] full a [illegible] of all the [illegible], [illegible] and [illegible] ment to be found within hundreds of miles of this one great [illegible] metropolis of music.

Turning from the background of the stage that the Great [illegible] Organ so colossal in its [illegible] that it seems quite close to you if you sit in the gallery at the upside and, so close that you feel you can almost stretch out your hand and touch it. Its outer edge, [illegible] of huge and [illegible] silvery metal [illegible] of [illegible] pipes [illegible] up into the clouds from some [illegible] Beneath [illegible] resemblance was [illegible] by a [illegible] flanking the organ on either side, and covered with female singers [illegible] of [illegible] all [illegible] [illegible] dress [illegible]. On the right as you face the stage the Contralto [illegible] a [illegible] of Basses, while on the left [illegible] Tenors covered the slope of the [illegible]. The centre of the stage at the foot of the Great Organ was covered with an orchestra of 112 musicians [illegible] proper [illegible] for the vocal orchestra above them of 747 singers.

[illegible]

This concerto, piano and orchestral parts, is [illegible] a very fine piece of music, and it is, therefore, with the [illegible] that [illegible] can't appreciate a concerto at all [illegible]. The great object of a concerto is not, [illegible], a [illegible] or a [illegible] musical story [illegible] the [illegible] of the principal performer [illegible] Topp's [illegible] Chickering grand, the [illegible] orchestra as [illegible] and [illegible] a few [illegible] in support [illegible] the [illegible] passages [illegible] between the piano [illegible] they are too short to allow of the development of any [illegible].

But I had better stop this style of talking, for it is decidedly [illegible], though I will add that [illegible] Topp's execution, I am [illegible] dance before [illegible]. One thing struck me as quite curious—Miss Topp carries her Chickering grand about with her in a brown bag! You may hesitate to believe it, but I saw it with my own eyes! Just before she made her appearance, a space was cleared on the stage, when enter four men, each carrying a piece bag. *Encore.*

Then enter five men, carrying Miss Topp's Chickering Grand, (the body of it,) shut up in a bag. The bag is opened, and out comes the piano, which is forthwith set upon its legs. This done, a tall young lady emerges from behind the curtain, skirting the face of the stage, mounts the steps leading to the platform and seats herself at the piano; [illegible] and begins to play. As to the playing itself I have said [illegible]. My remarks about her toilet [illegible] also very general. She was dressed in white, [illegible] through a [illegible] of blue. On her hand was something of a pink color, whether a flower [illegible] not informed. Neither could I [illegible] a pretty [illegible] her [illegible] I [illegible] Music Hall [illegible] of the Great Organ. Her notes were [illegible] and [illegible]. This [illegible] the piano were not [illegible] which I was very glad [illegible] long! I [illegible] Chickering, I [illegible] piano [illegible] grand.

The performance concluded, the artist [illegible] in reply to the applause and [illegible] to the [illegible] of [illegible]. [illegible] good deal of applause (not vociferous, but [illegible]) [illegible] her [illegible] at the [illegible] of the [illegible] which, after a [illegible] that I was [illegible] she disappeared again. But the audience [illegible] her to the [illegible] at which she sat down and played a solo, which I liked better than the Concerto, for it had some [illegible] and coherence.

[[illegible] Rhapsody and some [illegible] Concerto! That's [illegible]]

The concert ended with Beethoven's celebrated Overture to Leonora, of which, hearing it for the first time I [illegible] anything [illegible] or [illegible], [illegible] this was evidently very splendid music. It [illegible] this "refreshes" particularly reminded [illegible] able to understand and explain to some future time.

[The last remark is modest and commendable, for a critic. Observe it is a good "L," which we suppose stands for *Lionel* Leon.]

[illegible] OVERTURE

The afternoon concert began with Mendelssohn's descriptive overture, headed in the programme, "[illegible] voyage coming [illegible] port." [illegible] tried very hard but could find [illegible] either of any of those images [illegible] degree [illegible] as far as the [illegible] listened to the [illegible] long stretch of [illegible] music. This music, being by Mendelssohn, was, of course, very [illegible] and finely [illegible], but if [illegible] have any [illegible] they are not discoverable at a first hearing.

CONCERTO AND [illegible]

As for the concerto for the violin by Spohr, the object of which was to exhibit in Carl Rosa's great powers I [illegible] I stand by what I wrote you yesterday [illegible] concertos in general, and hereby declare, instead of [illegible] ally to listen to [illegible] I shall not [illegible] accept the [illegible] of one good judge who is also a reliable person, as the effect the [illegible] produces [illegible]. But concertos are very [illegible] in the art of music, and absolutely indispensable in [illegible]. They [illegible] only afford [illegible] for the [illegible] of [illegible] and without them the great work and [illegible] not expect [illegible] the many years of constant study and [illegible] for the attainment of [illegible] in this [illegible] special instrument, [illegible] this perfection the [illegible] as a [illegible] Music Hall would be [illegible] and the great works of the great [illegible] never be properly performed. The [illegible] of an orchestra depends on the [illegible] number of [illegible] and [illegible] the [illegible] of [illegible] concertos [illegible] necessary to the keeping up the supply of good [illegible].

[illegible] WEBER'S [illegible]

Music Hall was closely packed at the Symphony

Digitized by Google

Concert this afternoon. Wagner's overture of Tannhäuser had, of course, full justice done to it by the great orchestra. It is, no doubt, a grand composition, full of science and of splendid instrumentation; but its melodies, such as it has, are of no severe [?] a style as render it very repulsive to those who, like myself, have not heard much German music.

I was disappointed in the Scena from Von Weber's Oberon, "Ocean, thou mighty monster," sung by Formes. I could perceive nothing striking either in the song, or in the accompaniment. Perhaps this is an erroneous impression, which a number of hearings would remove. I should judge that Von Weber's genius was not very [illegible] in that class [illegible] of music [illegible] to be met in other departments. But the lack of melodies of a kind to reach the popular heart, is the weak side of German music.

THE NINTH SYMPHONY.

In these letters I give you my honest impressions, whether right or wrong; and as nothing you can put in the Boston Journal can have the good deed [illegible] you know the feelings (as not your pencil is no more read) [illegible] in the other and [illegible] to yours; [illegible] I [illegible] long about the celebrated Choral Symphony of Beethoven; when very likely I shall be heartily ashamed of when I have progressed to a higher and [illegible] stand point.

Some of the movements in the orchestral parts however [illegible] that may show the skill [illegible] have any [illegible] beauties in them whatever. The Scherzo [illegible] is light and sparkling [illegible] a rather pronounced [illegible] but it is so long drawn out, and contains such [illegible] a variety of treatment, that [illegible] best [illegible] becomes very monotonous and you are glad when it stops. In fact, the whole orchestral part I found, on the whole, very heavy indeed. Several times I had great difficulty in keeping [illegible].

It was a great relief when the vocal part was entered on, of which I had great expectations. It opens with eight bars of [illegible] common-place theme very much like Yankee Doodle, given out, andante by the [illegible] double basses in unison, then repeated by the [illegible] then by the [illegible] and finally by the whole orchestra [illegible] full harmony. Up to this point, the morceau struck [illegible] instrumentation [illegible] made [illegible] agreeable enough; but then [illegible] the voices and [illegible] of it [illegible] after that all trace of it was lost through the [illegible] as shown, of [illegible] was very long. As for the part of the Choral Symphony I [illegible] my [illegible] supposed to be made up of the screaming, the bellowing, the howling, the [illegible] and [illegible] the [illegible] most [illegible] admiration [illegible] of an [illegible]. As [illegible] the words [illegible] to the programme [illegible] of the [illegible], and what [illegible] the [illegible] was about it was hard to form any idea. There was a constant [illegible] again between the soprano and the tenors, which should scream the highest, in which struggle, I have scarcely need to observe, the tenors came off decidedly second best. In fine, the general impression it left on me is that of a concert [illegible] of Indian war-whoops and angry wild cats.

Now it is a most curious fact in connexion with the subject [illegible] that, not one [illegible] only but [illegible] those who I see heard this Choral Symphony [illegible] I meet, concur in admiring it as one of the greatest triumphs of musical genius: and though it will no doubtedly be my own case after a certain number of hearings, provided I can persuade to suffer as much, to them.

Can there be a more forcible commentary than the above on my proposition, that great music must be [illegible] to be appreciated?

Meanwhile it is very evident that the heading of these letters should have more properly been, "A Bedouin at a Concert."

(To be continued.)

The Works of M. Auber.*

In a recent feuilleton of La Presse, M. Jouvin asserted that up to now M. Auber has produced thirty-eight operas. For a writer who has published a long [illegible] of the master, this is a slight mistake; for, if we calculate correctly, we shall find we have, according the composer of La Muette and Gustave [illegible] forty-one works produced before the blaze of footlights. It is true that [illegible] these there are four written in conjunction with other composers, and two which consist only of arrangements (though very [illegible] arrangements) of works already performed; for we know that Marco Spada and Le Cheval de Bronze were transferred from the stage of the Opera-Comique to that of the Opera. They all count, however, and ought to be included in the returns. However this may be, the following is the exact official list, as detailed as possible—such a list, in fact, as has never yet been given—of the works of M. Auber.

AT THE OPERA.

Fenella ou La Muette de Portici, opera in 5 acts, words by MM. Scribe and Delavigne (music written conjointly with Hérold)—[illegible] December 1836.

La Muette de Portici, opera in 5 acts, words by Scribe and Germain Delavigne.—29th February 1828.

Le Dieu et la Bayadère, ballet-opera in 2 acts, words by Scribe.—13th October 1830.

Le Philtre, opera in 2 acts, words by Scribe.—15th June, 1831.

Le Serment, ou les Faux Monnayeurs, opera in 3 acts, words by Scribe and Mazères.—1st October 1832.

Gustave, ou le Bal Masqué, opera in 5 acts, words by Scribe.—27th February 1833.

Le Lac des Fées, opera in 5 acts, words by Scribe and Mélesville.—1st April 1839.

L'Enfant Prodigue, opera in 5 acts, words by Scribe.—6th December 1850.

Zerline ou la Corbeille d'Oranges, opera in 3 acts, words by Scribe.—16th May 1851.

Marco Spada, ballet in 3 acts and 6 tableaux, by M. Mazilier.—1st April 1857.

Le Cheval de Bronze, ballet-opera in 4 acts, words by Scribe.—21st September 1857.

AT THE OPERA COMIQUE.

Le Séjour militaire, 1 act, words by Bouilly.—27th February 1813.

Le Testament et les Billets-doux, 1 act, words by Planard.—18th September 1819.

La Bergère châtelaine, 3 acts, words by De Planard.—27th January 1820.

Emma ou la Promesse imprudente, 3 acts, words by De Planard.—7th July 1821.

Leicester, 3 acts, words by Scribe and Mélesville.—25th January 1823.

La Neige, 3 acts, words by Scribe and Germain Delavigne.—8th October 1823.

Le Concert à la Cour, 1 act, words by Scribe and Mélesville.—3rd June 1824.

Léocadie, 3 acts, words by Scribe and Mélesville.—4th November 1824.

Le Maçon, 3 acts, words by Scribe and Germain Delavigne.—3rd May 1825.

Le Timide, ou le Nouveau Séducteur, 1 act, words by Scribe and Saintine.—30th May 1826.

Fiorella, 3 acts, words by Scribe.—28th November 1826.

La Fiancée, 3 acts, words by Scribe.—10th January 1829.

Fra Diavolo, 3 acts, words by Scribe.—28th January 1830.

La Marquise de Brinvilliers, comic opera [?] in 3 acts, words by Scribe and Castil-Blaze (music written conjointly with Batton, Berton, Blangini, Boïeldieu, Carafa, Cherubini, Hérold and Paer).—31st October 1831.

Lestocq, 4 acts, words by Scribe.—24th May 1834.

Le Cheval de Bronze, 3 acts, words by Scribe.—23rd March 1835.

Actéon, 1 act, words by Scribe.—23rd January 1836.

Les Chaperons Blancs, 3 acts, words by Scribe.—9th April 1836.

L'Ambassadrice, 3 acts, words by Scribe and M. de Saint-Georges.—21st December 1836.

Le Domino Noir, 3 acts, words by Scribe.—2nd December 1837.

Zanetta, 3 acts, words by Scribe and M. de Saint-Georges.—[illegible] May 1840.

Les Diamants de la Couronne, 3 acts, words by Scribe and M. de Saint-Georges.—6th March 1841.

Le Duc d'Olonne, 3 acts, words by Scribe and Saintine.—4th February 1842.

La Part du Diable, 3 acts, words by Scribe.—16th January 1843.

La Sirène, 3 acts, words by Scribe.—26th March, 1844.

La Barcarolle, 3 acts, words by Scribe.—22nd April, 1845.

Haydée, 3 acts, words by Scribe.—28th December 1847.

Marco-Spada, 3 acts, words by Scribe.—21st December 1852.

Jenny Bell, 3 acts, words by Scribe.—2nd June, 1855.

Manon Lescaut, 3 acts, words by Scribe.—23rd February 1856.

La Circassienne, 3 acts, words by Scribe.—2nd February 1861.

La Fiancée du Roi de Garbe, 3 acts and 6 tableaux, words by Scribe and M. de Saint Georges.—11th January 1864.

Le Premier Jour de Bonheur, 3 acts, words by MM. D'Ennery and Cormon.—15th February, 1868.

AT THE OPERA NATIONAL.

Les Premiers Pas, opening prologue, in 1 act, words by MM. Gustave Waëz and Alphonse Royer (music written conjointly with Ad. Adam, Halévy, and M. Carafa).—15th November, 1847.

AT THE COURT.

Les Trois Genres, opening prologue in 1 act, (in [illegible] which performed opera comique and vaudeville at the Odeon), words by Dupaty, Scribe, and Pichard (music written in conjunction with Boïeldieu).—27th April 1824.

How many new successes does the above perusal of this list evoke and cause to pass in review before our mind! How many successes, how many triumphs for the master are represented by the works above! Here, we may safely assert, are [illegible] letters of gold in the registers of our first theatres! How many great artists, too, [illegible] before us simultaneously with the above [illegible]. Many alas are no longer [illegible] the splendor of the masters that glitters [illegible] such are Ponchard, Nourrit, Hall, Gavaudan, Chenard, Nourrit, Duboulé, Levasseur, Mesdames Prévost, Rossi[illegible], Dorus-Gras, Giraud[illegible], Boulanger, Damoreau, Lavoye, Jenny Colon, Anna Thillon, etc. Others have retired from the scene, like Mad. Albert, MM. Laurent [illegible] and [illegible] or have taken to a different career. The [illegible] Falcon[illegible] has left opera for comedy. As for the [illegible] on the [illegible] of the [illegible], whom we all know; they are Roger, Couderc, Montaubry, Achard, Capoul, Sainte-Foy, Mme. Marie Cabel, Mlles. Marie Roze, Caroline Duprez, Lefébure, Monrose, Cico, Bélia, &c. &c. The fact is that during the period of more than half a century which has elapsed since the performance of Le Séjour militaire to that of Le Premier Jour de Bonheur, many generations have succeeded each other; but the master has remained true and [illegible], always young, always gay, and always smiling.

At the present day, it seems as though M. Auber had still a portion of youth, as though he would re-ascend the stream of time, and as though he forgot ever [illegible] to enjoy once again his Premier Jour de Bonheur for such is the title of the work with which, at the age of eighty-six and upwards, he has once more appeared before the public!

Le Premier Jour de Bonheur! What a pretty title, and how many sweet reminiscences it awakens in the minds of those who have never had any more [illegible]! But it is most applicable to M. Auber, whose own tranquil life [illegible] and constantly recurring successes, has always glided along in the midst of perfect calm without aught to trouble it any more than the pure and transparent crystal of a brook, flowing peacefully beneath roses.

Let us hope, then, that this Premier Jour de Bonheur which resembles a gentle sportive [illegible] dressed to the public, may not be the last, but on the contrary, may be succeeded by many others.

The spoilt child of the Muse (the Muse of elegance, wit, and delicate feeling, who is not everybody's Muse by the way), M. Auber has always lived on good terms with her and there is no reason for supposing that these friendly relations will ever cease.

As for the public always delighted at being with him, M. Auber knows very well that he has nothing to apprehend from them: for, since the day which produces a work by the author of so many masterpieces, is a genuine, if not the First Day of Happiness! ARTHUR POUGIN

A fine work of art has been added to the attractions of the [illegible] Broadway, in the shape of a beautiful life-sized marble bust of [illegible], executed for them by Thomas Ball, the famous Boston sculptor. As a work of art it will rank among the happiest of Mr. Ball's efforts. A more appropriate ornament for the place is one that could not well be conceived.—Eve. Post

* From the [illegible] Gazette.

Dwight's Journal of Music.

BOSTON, JUNE 6, 1868.

The Triennial Festival.

(Continued.)

THURSDAY EVENING, MAY 7.—"ST. PAUL."

For the first time the Music Hall was crowded. Strange that so grand a festival must reach the middle of its period before most people, made hearers too, begin to realize their opportunities. But this is not owing really to indifference,— think how readily, how widely the Festival was guaranteed! It is rather because life here is so full, so is [illegible], so [illegible] good part with things well worth the while. [illegible] takes time to make the current set toward a point to which in our hearts we have been eagerly looking forward, it is not that we do not care about it, but it is because we are so engaged in current, interesting talk with [illegible] that [illegible] comes a little late. In such a community and just in proportion to intellectual, moral and aesthetic culture, the programmes of the days grow rich and it is [illegible] easy to pass punctually from each attraction [illegible] to the [illegible]. But from that point of the Festival it was full tide to the end.

Mendelssohn's "St. Paul" is the one [illegible] [illegible] to the repertoire of the Handel and Haydn Society since the last Festival. It was slowly approached [illegible] many times it was talked of, looked at, tried a little, and then put back on the shelf again. But once taken up in earnest it got a great hold on the singers, and in each successive performance it made a deep impression on the public. This time, the deepest of all; for it was so truly a magnificent performance of an essentially great, [illegible] deep, religious work,— Mendelssohn's greatest in that kind, we are convinced. An Oratorio worthy to be grouped with the Messiah and Israel in Egypt and Bach's Passion music from which last especially it derives its general plan of treatment (the narrative recitative, the introduction of Chorals, &c.) and not a little of its inspiration. It was one of the best possible selections for this Festival, and we indulge the hope that it will prove a stepping stone to Bach himself.

The solo parts in "St. Paul" were all creditable. Mrs. H[illegible] had the trying responsibility of all the soprano portions. [illegible] and [illegible] especially now and then in the [illegible] of a passage [illegible] her voice was [illegible] and [illegible] She feels the music, loses herself in the spirit of the song, so many [illegible] and more largely furnished singers do not; and her rendering of the air "Jerusalem" was full of fervor and of beauty. Mrs. C[illegible] whose unaffected truth and simplicity of expression, and [illegible] of [illegible], we place before all the contralto singers that we know, while her voice, though not heavy, is of the [illegible] and warmest, and her style tasteful and artistic, sang the Arioso "But the Lord is mindful" in her best manner [illegible] [illegible]. It was fairly [illegible] was no better piece of singing in the Festival; and this one little piece, besides some fine [illegible] later in a quintet, was all that fell to her lot during the whole week. Another time we hope to hear more of her. Mr. Simpson, sweet and clear, but somewhat tame in the tenor recitatives, sang his principal aria: "Be thou faithful unto death," admirably, and was obliged to repeat it. Mr. Rudolphsen has not wholly overcome the hardness of his voice; it is not so mellow as Mr. Whitney's, but the care and accuracy, the intelligent conception and artistic style with which he rendered the music of St. Paul, was worthy of high praise.

For the rest, it is not easy for us, having so many times spoken of this Oratorio, to go into particulars [illegible] from one of the New York reports of our Festival (Watson's Art Journal) what chimes with our own estimate both of the work and the performance.

If we judge St. Paul as to its stature among the great Oratorio works, we should place it the foremost of Mendelssohn's sacred compositions, and next to the Messiah and Israel in Egypt in character of thought, grandeur of conception, and to the same [illegible] [illegible] the second rather than the Oratorio form. It deals wholly with the religious [illegible] [illegible] of Paul [illegible] in the goodness and the greatness of the Christian [illegible] [illegible] the power [illegible] of those who dare and suffer for His sake. It has pervading gravity and more [illegible] than Elijah; it [illegible] [illegible] to be human than [illegible] [illegible] it speaks in a loftier [illegible] of prophetic [illegible]. [illegible] [illegible] to be readily understood that St. Paul will never be as popular with the masses as Elijah. Still the stand[illegible] [illegible] of Mendelssohn in the world of Art will unquestionably be gauged by his greatest work St. Paul. In the majesty of thought, [illegible] [illegible] to be questioned, in its refined [illegible] [illegible] [illegible] [illegible] has hardly its peer, and it may only be compared by such other [illegible] of the revival, great and noble [illegible] [illegible] have [illegible] of [illegible] [illegible] [illegible] defined by [illegible] [illegible] [illegible]. [illegible] we [illegible] that the [illegible] of [illegible] will [illegible] the glory of Mendelssohn's [illegible] inspiration, St. Paul.

There is no [illegible] [illegible] in the [illegible] of this work and their leading characteristics are [illegible] with [illegible] skill by the composer. Contrast the [illegible] [illegible] and [illegible] chorus! the chorus "Lord! thou alone art God," "O great is the depth of the riches of Wisdom." "The Lord, he is good." "The [illegible] [illegible] the Lord." But one God abideth in Heaven, [illegible] and [illegible] well. Not only unto Him, with these wonderful [illegible] choruses, [illegible] [illegible] [illegible] [illegible] [illegible] and [illegible] [illegible] [illegible] for [illegible] [illegible] [illegible] [illegible] [illegible].

Take him away. [illegible] [illegible] [illegible] "This is Jehovah's Temple." [illegible] [illegible] of the [illegible] [illegible] of Mendelssohn's genius [illegible] be [illegible] as [illegible] [illegible] [illegible] [illegible] compared with the above and with themselves [illegible] [illegible] renderings of these Choruses [illegible] [illegible] and [illegible] [illegible] they [illegible] [illegible] [illegible]. "O [illegible] [illegible] [illegible] [illegible] light," and "[illegible] [illegible]" with the [illegible] [illegible] of the [illegible] "The [illegible] [illegible] [illegible] [illegible]" and "[illegible] [illegible] [illegible] [illegible]. [illegible] [illegible] [illegible] [illegible] [illegible] as [illegible] as the religious [illegible] [illegible] [illegible] [illegible] [illegible] and [illegible] [illegible] the composer of St. Paul [illegible] a level with the great master Handel. His Elijah is replete with [illegible] in support of our [illegible].

Admitted that St. Paul is a great work, we must as candidly admit that on this occasion [illegible] its [illegible] [illegible] [illegible] of its greatness. The [illegible] of [illegible] [illegible] [illegible] they had studied the work thoroughly, and [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] for the [illegible] [illegible] and with the [illegible] [illegible] [illegible] [illegible] of the old and honored Handel and Haydn Society—a reputation which [illegible] that of any other [illegible] organization in this country. [illegible] [illegible] the effectiveness of the [illegible] [illegible] [illegible] [illegible] [illegible] as we have become [illegible] [illegible] [illegible] body of [illegible], the [illegible] [illegible] of [illegible] [illegible] [illegible] [illegible], "Lord, thou alone art God!" [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] of [illegible] [illegible] Hall and [illegible] [illegible] [illegible] [illegible] [illegible]. A great [illegible], a stupendous waterfall, the rolling [illegible] the [illegible] ocean, the vast [illegible] [illegible] [illegible] [illegible] and [illegible] [illegible] and [illegible] ebullition, which appeal to the imagination of the beholder and are developed by the [illegible] of fear, awe or admiration; but the outburst of a great body of harmonious sound, where voices, instruments and the mighty organ, with its ponderous diapasons combining, swelling and [illegible] [illegible] and pour onward a flood tide of triumphant song, sweeps the soul along with its [illegible] current, and wraps it in a rapture, which is neither awe, nor fear, nor admiration, but is simply a sense of sublime perfection, [illegible] and [illegible] [illegible] and divine, which [illegible] through every chord of the being an [illegible] [illegible] and [illegible], [illegible] us to the earth and lifts us to the heavens, and [illegible] the soul with an [illegible] of [illegible], which no word painting can portray, and no heart can transmit to another heart.

The superb performance of [illegible] [illegible] chorus was but the first number of a series of grand vocal efforts which seemed to increase in [illegible] with the development of the work. In those strongly marked and emphatic choruses "Take him away," "Stone him to death," &c., the spirit and the promptness of the singers were admirable. Every point was taken up with decision, and the emphatic [illegible] of the whole gave a feeling of [illegible], which is not often achieved by a chorus, however well it may be trained. It [illegible], besides evincing an ambition to excel and a love for the work being done.

In the [illegible] chorus "[illegible] is "Happy and blest," "How lovely are the messengers," [illegible] other fine choruses [illegible] [illegible]. The piano was full, rich and soft, [illegible] [illegible] of sound was [illegible] [illegible] [illegible] [illegible] and the [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] voice and [illegible] [illegible] [illegible] by [illegible]. [illegible] [illegible] [illegible] choruses all [illegible] [illegible] [illegible] [illegible] [illegible] and [illegible] [illegible] [illegible] so [illegible] [illegible] [illegible] [illegible] difficult to select [illegible] special [illegible]. The chorus "O great is the depth," which is [illegible] in the [illegible] [illegible], and [illegible] [illegible] [illegible] [illegible], was [illegible] with [illegible] [illegible] [illegible] [illegible] [illegible] be surpassed. [illegible] [illegible] [illegible] be [illegible] of the [illegible] [illegible] [illegible] choruses of the second, [illegible] [illegible] the most impressive of all [illegible] [illegible] [illegible] "[illegible] up, arise!" which [illegible] [illegible] of [illegible] [illegible], [illegible] [illegible] [illegible] [illegible] [illegible] "Sleepers wake!" [illegible] [illegible] [illegible]. [illegible] [illegible] the highest [illegible] of [illegible] singing was attained, and [illegible] [illegible] last notes of the [illegible] [illegible] [illegible] away and the entire [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] and [illegible] [illegible] [illegible] [illegible] the [illegible] of the people. Mendelssohn [illegible] [illegible] [illegible] [illegible] in any part of the world, no finer or [illegible] [illegible] to interpret his inspirations and [illegible] [illegible] more [illegible] [illegible] and [illegible] body [illegible] [illegible] [illegible] to perform a [illegible] work. [illegible] [illegible] that New York could [illegible] [illegible], [illegible] [illegible] [illegible] that night and at such [illegible] [illegible] [illegible] Festival, for we are certain [illegible] [illegible] [illegible] [illegible] [illegible] of its [illegible] [illegible], [illegible] [illegible] [illegible] the [illegible] to achieve a similar result.

FRIDAY AFTERNOON.—CONCERT.

The hall was crowded, for expectation was on tiptoe for Beethoven's Choral Symphony. That was preceded, as a first part, by Wagner's Tannhäuser Overture (bringing in with superb power and breadth by the orchestra of 115 instruments). Weber's grand Scena from Oberon: "Ocean, thou mighty monster," to which P[illegible] was scarcely equal; and the two movements from the Unfinished Symphony in B minor of Schubert, which by their sweet, [illegible] [illegible] and occasional moments of grand symphonic power [illegible] [illegible] [illegible] upon every hearing. This was the third or fourth time in Boston, and the rendering was perhaps as nearly perfect a piece of orchestral interpretation as the week afforded.

Then came what has been so generally, and truly called the great event and climax of the Festival, the first entirely satisfactory performance in this country of the NINTH or CHORAL SYMPHONY. We had [illegible] [illegible] a good performance of it last year in the Harvard concerts. But then Mr. Zerrahn had only half as many violins, and [illegible] under his baton as now; and though they had rehearsed it thoroughly and [illegible] into the spirit of it, [illegible] [illegible] [illegible] [illegible]. [illegible] [illegible], as in all former attempts, here or in New York, the quartet of solo singers were not equal to the frightful difficulties of their parts; the chorus, however, of some 200 select

gitized by Google

voices, had studied it in earnest, until the music really inspired them, and the result was that the audience got a never to be forgotten glimpse of the meaning and the grandeur of that highest reach of Beethoven's creative genius, and the return of the 9th Symphony from year to year was rendered certain.

Now what we had in outline and in [illegible] then, this time we had both in spirit and complete embodiment: if that was the clearest foretaste [illegible], this was the full fruition. The [illegible] at last was realized. Thanks to the fervent co-operation of that noble orchestra,—that chorus of 130 voices, who had become so well consolidated (as the Germans say) into the music that it lifted them above themselves so that they surprised themselves and [illegible] song where [illegible] the great of nearly our most [illegible] breakdown,—the quartet of soli (Mme. Rosa, Miss [illegible], Mr. Simpson and Mr. [illegible]) the first composers one [illegible] had in this country,—and above all of Carl Zerrahn's all-animating, untiring zeal and valor, as well as master spirit the whole preparation and achievement [illegible] perplexing. Much [illegible] and in such exceptional [illegible] of the deaf composer's [illegible] of not only general public so large but even [illegible] of [illegible] surprised, was felt, confessed, almost unanimously so in full mood.

The three instrumental movements were wonderfully well brought out. No weakness this time in the [illegible] of tone in the middle strings; no mere [illegible] of the cello part so all important, no lack of tone and weight in double basses, so that he avoid of [illegible] simply [illegible] in the beginning and the [illegible] force of the mere [illegible] that [illegible] it and the strong walking on of the violins [illegible] with such conviction of the earlier elements, toward the end of the Allegro, were [illegible] in general [illegible] and [illegible] while the [illegible] of the wood part of reeds, flutes, horns, &c., more [illegible] show all the anguish and longing of those pleading human souls, in which a [illegible] of the now dark life struggle is presented, and a [illegible] of the final "Joy" theme is [illegible].

The [illegible] of the Scherzo, the [illegible] off of that [illegible] for [illegible] yet it is wonderful how long and [illegible] the drums and the strength [illegible] simply forgetting it in perpetual [illegible] and [illegible] up [illegible] all the senses, with [illegible] of horns and oboe in the Trio, was a [illegible] blossom too. And then the heavenly Adagio, where the tones of the first [illegible] one by one like musical [illegible] from heaven and the choral [illegible] with the alternating 3/4 strain so rich and deep in feeling. It varied with such infinite fine [illegible]—the whole [illegible] and these [illegible] in the [illegible] set all [illegible], as if possessed, [illegible] by the theme, until the [illegible] good-natured bear itself [illegible] and [illegible] eloquent [illegible] not [illegible] the souls of all. One [illegible] poised in upper air a blissful, serene, spiritual element of eternity.

But neither the struggle of the strong will nor [illegible] to the simple joy [illegible] our spiritual [illegible], however high and holy could it solve the problem. Hence the second part of the Symphony. The wild fierce [illegible] of the orchestra [illegible] for the baritone, and the [illegible] with the [illegible] (Rise unto a perfect [illegible]) almost [illegible] in their [illegible]. The same [illegible] the Allegro and Scherzo [illegible] better, but the [illegible] greatly, [illegible] the [illegible] only Adagio [illegible] the [illegible] The [illegible] the "Joy" theme [illegible] the basses take it up and [illegible] in their low [illegible], other instruments [illegible] of accompaniment, [illegible] of the whole orchestra [illegible] in full harmony [illegible]

siding to a sweet meditative cadence, before the theme, once found, is taken up for voices and instruments in fine forms all along [illegible]. The orchestral prelude is [illegible], and the [illegible] the bass solo voice [illegible] to cheerful song, in words of love and universal brotherhood, in Schiller's "Hymn to Joy." How it is sung, by alternate solo and full chorus, with what wondrous changes and surprises of rhythm and of modulation, and to what a sublime height all the voices soar and hold out on the long [illegible] notes, where the thought of the "embrace of all the millions" leads to the felt presence of the Creator and the Father, while the whole air thrills with the vibrations of the [illegible], we [illegible] here [illegible] words. Suffice it to say, [illegible] all that [illegible] and firmly [illegible] passages and figures [illegible] and that [illegible] powerful soprano of Mme. Rosa so all-enfolding and [illegible] powerful. [illegible] mastering the difficulties of [illegible] the two middle voices, not important [illegible] in [illegible] every quarter before the [illegible], down [illegible] so palpably and [illegible] of the [illegible] and [illegible] of [illegible] of Schiller's [illegible] interpreted with the [illegible] of the movements, whose [illegible] here the very text is wanting.

[illegible]

Concerts of the Blind.

Those who attended at the of the [illegible] concerts given a few weeks since by the pupils of the Perkins Institution for the Blind must have been astonished by their musical proficiency. It has been generally known that music was a great resource to those [illegible] of sight, and most persons have had some [illegible] that music has been [illegible] taught and practised in that school especially. But until these meetings [illegible] what that meant or [illegible] to what a high degree they attained become musicians, capable of performing well as [illegible], capable of carrying long and complicated compositions by note and correctly in [illegible] in their memory, capable of [illegible] What we then heard from the [illegible] for them, [illegible] to challenge comparison with [illegible] of professional [illegible] and players [illegible].

The first of these concerts, [illegible] the closing, was a Chickering Hall, Monday evening, May 18, and was more in the [illegible] of a chamber concert. [illegible] and Bach's Concerto in D minor (3d movement) for three Pianos, Mr. Campbell, their teacher [illegible] the middle, a gentleman and lady pupil the other instruments. This was played with perfect smoothness, clearness and [illegible], the [illegible] and conduct of the contrapuntal parts [illegible] the [illegible] moved also. The concert closed with the Introduction and Allegro of Beethoven's first Symphony (the [illegible] on three pianos) [illegible] of the performers of both sexes, being children and three [illegible] with good precision and ensemble, and the piece was well arranged. A lad of [illegible] played Bach's [illegible] (from the Well-tempered Clavichord) and a [illegible] very [illegible] by [illegible] off by his [illegible] by his music. Beethoven's first Sonata, in F was played entire, with a good deal of fluency by a young girl who, to be sure, was not entirely self possessed and as a to her tempo, and had a [illegible] on the quiet movement of the [illegible], but yet gave a most favorable impression of her ability. Another [illegible] Sir Robert Franz by [illegible] and a Song without Words by Mendelssohn. [illegible] of another [illegible] Prelude, [illegible] young men all [illegible] a [illegible] of [illegible] songs, [illegible] by Mendelssohn, in excellent [illegible] and [illegible] the other [illegible] well.

There [illegible] good specimens of singing too. One of the older pupils who had figured in the [illegible] pieces and in the [illegible], sang Handel's

Prayer: [illegible] with a rich, well-trained baritone voice, and, pretty good style and feeling; the influence of Mr. Whitney [illegible] A very sweet [illegible] with a flexible soprano as sweet as her [illegible] verbose [illegible] another blind young lady doing justice to the accompaniment. A young gentleman, with an agreeable, not powerful tenor, gave a fair rendering of Handel's "Total Eclipse." It was in truth a classical and charming concert, well worth one's coming to hear so as to lose [illegible] in serving so willing from the blind!

The second concert, on a larger scale, on Thursday evening, May 21, was given at the Tremont Temple which, though the night was stormy, was completely filled. Over a hundred performing people occupied the stage. An Organ Concerto would have led off but the organ being out of tune, besides the absence of the [illegible] before mentioned, compelled a complete change of programme. First they all sang a [illegible] Choral in four parts with [illegible] precision and [illegible] well-blended tone, nothing harsh or coarse about it, but only a refined ensemble. The Beethoven Symphony [illegible] for [illegible] hands was played again; but the hall was less favorable for the players [illegible] could not [illegible] and thus deprived of their [illegible] keeping perfectly together did [illegible] and [illegible] as [illegible] Chickering [illegible]. What most [illegible] and [illegible] was the "Wedding March" and other things performed by the full Band of 30 pieces, by [illegible] the grown up [illegible] boys of eleven or twelve [illegible] their part [illegible] upon [illegible] or [illegible] bigger than themselves. The composition of the band is [illegible] with that of our public bands; plenty of reeds and other instruments, the trombones and bass [illegible] played the whole effect in point of euphony, good tone, smooth [illegible] accord [illegible] and orchestral [illegible] of [illegible] would bear comparison with some of [illegible] bands. Indeed a certain [illegible] refinement characterizes all the music of these blind [illegible] as artistic [illegible] from [illegible] them. It is because they [illegible] an admirable [illegible] in their blind teacher, Mr. Campbell, who not only keeps them always learning Bach and Beethoven (as also a great variety of lighter things) but [illegible] constantly to all the classical concerts in the [illegible] them to the [illegible] of good music only and [illegible]. For [illegible] we thought the blind inclined to [illegible] that [illegible] has [illegible] right [illegible] and it is plain that [illegible] music, that it [illegible] of [illegible] in our nature, and that they sing and play [illegible] from the heart. This concert included a variety of vocal and instrumental pieces all [illegible] we have not room to mention.

On both occasions striking instances were shown of the facility with which even the youngest pupils read from the embossed books [illegible] and [illegible] pieces [illegible] asked [illegible] complicated questions in arithmetic &c. But what most astonished all was a single example which Mr. Campbell gave of the process by which they learn a piece of Music,—not by rote but always and entirely by note. It was [illegible] he dictated to the whole chorus one [illegible] measures ([illegible]) to be sung. Having named the key and rhythm, he tells the [illegible] the [illegible] and length of every [illegible] in every bar consecutively [illegible] through [illegible] the same to the Alto, Tenor, Basses; then marks the tempo and gives the word to sing; they [illegible] carried the [illegible] in their mind, and they sing the new piece in four-part harmony as correctly as good sight-singers from a book! What a [illegible] of the memory, such sharpening of musical perception,—enough to make musicians! And may not all our music schools, even our "Conservatories," learn something from this blind teacher of the blind?

The School Festival.

The Regular Musical Exhibition [illegible] of the Public Schools of Boston, was held on Wednesday afternoon, May 20, at the Music Hall.— [illegible] than [illegible] has been [illegible] heretofore and coming so closely upon the heels of the great Festival that it was not easy to give it all the [illegible] we could wish. The occasion, however, was even more inspiring and more beautiful than ever, giving [illegible] proof of the thorough, [illegible] manner in which [illegible] and the elements of music are now taught in our schools, and [illegible] of the [illegible] [illegible] to the [illegible] [illegible] forever of the [illegible] [illegible] have [illegible] been [illegible] to discredit it as a fantastic waste of time and money.

This time the Festival was purely musical, [illegible] from the [illegible] pertaining to the close of the school year, the presentation of medals, &c., and what was truly a great improvement, there was no speech read [illegible] [illegible] of the 1200 girls and boys arranged as [illegible] the stage, the sound of their fresh voices, and of the orchestra and [illegible], were rightly deemed a fair and glorious whole which spoken words could not improve upon, and which needed no interpreter [illegible] its own appeal to eye and ear.

After an Organ Introduction by J. H. [illegible], the very efficient teacher of singing in the [illegible] Schools, Weber's Overture to *Oberon* was played by a good orchestra of some 40 instruments, which, as well as the whole concert, was conducted by Mr. [illegible], now the musical director in the Girls' High and Normal School. Then the beautiful Choral [illegible] was played [illegible] on the organ and the 1200 children rose, [illegible] an [illegible] and sang two English stanzas to it ("[illegible] 'Now [illegible] comes [illegible]; Now wakes the deeper feeling'") a richer organ and orchestra supplying harmony. It was [illegible] [illegible] with a fine firm sweet round quality of tone, in which every voice appeared to bear its part, and yet the ensemble was as one voice. To us it was by far the most impressive piece in the performance and we never heard a choral to sound more better. The only criticism we can make is that in a [illegible] the second stanza [illegible], whereas the [illegible] character of the words is soft and [illegible]—we should have liked to hear a portion of [illegible]—not [illegible] produced [illegible] but with so many voices how unspeakably beautiful!

A three-part song by Meyerbeer "The [illegible] [illegible]," and [illegible] by Abt, "Our [illegible]" and "[illegible]" with orchestral prelude and accompaniment, were [illegible] sung, the three parts telling quite distinctly. But we feel that these Abt pieces lead [illegible] [illegible] than a [illegible] [illegible] character after such a Choral. Abt at best is commonplace and sentimental. Still less can we think the *Gloria* from Haydn's [illegible] Mass suited to this kind of performance. These things were never written for a great multitudinous chorus, but for an ordinary Cathedral choir. The greater the multitude of voices, the more [illegible] [illegible] the [illegible] [illegible] [illegible] until the four parts reduced to three, the bass taking refuge among the [illegible],—and then, [illegible] English words. There were quick running passages in which the army of young singers could not [illegible] the figure clearly, and therefore could not avail thereof. Instead of this number we would far rather have heard another Choral. And when a third Choral is prepared, can we not give the [illegible] have [illegible] actually [illegible] [illegible] [illegible] (the harmony and not the tune) sung not [illegible] played. Suppose, for instance, that a moderate [illegible] [illegible] be provided, to make up, [illegible] portion of the young sopranos and altos, a four-part chorus for one stanza of the Choral be sung

by the 1200 in unison with accompaniment, full and strong, and then let the following stanza, [illegible] taken up by the select choir in [illegible] four-part harmony without accompaniment. We are sure if this were done, that both the [illegible] and the [illegible] would [illegible] [illegible]. Choral upon such occasions, and would [illegible] [illegible] better than the Catholic [illegible] and the [illegible].

After a short intermission—in the course of which Mr. [illegible] put the children through a few of the [illegible] in the course of "Vocal Gymnastics," in which they own the admirable [illegible] and military precision of their movements, as well as the [illegible] improvement in the bringing out of their voices,—the Overture to *Der Giovanni* was played by the orchestra, and then an Easter Hymn, in three parts, by Abt, was finely sung by about 150 members of the Girls' High and Normal School. This was followed by a [illegible] performance of Hatton's, "The Wood Thrush," in which the full choir [illegible] with first the Altos, then the Sopranos of the [illegible] School [illegible] in [illegible] [illegible]. The [illegible] [illegible] music could not escape [illegible]. And [illegible] more [illegible] [illegible] on in the case of the next piece, an exquisite [illegible] song by Romeril: "Wake gently [illegible]" sung by the whole choir, and [illegible] the most [illegible] of the pieces sung in years.—*The Old Hundredth Psalm*, the audience joining in the last stanza, closed this most interesting occasion, which we have [illegible] [illegible] to chronicle, hoping ere long to return to the subject of music in the schools.

Musical Festival in New York.

The second Grand Musical Festival, under the direction of Mr. [illegible] F. Harrison, [illegible] on Monday evening, the 11th inst. at Steinway Hall. A large audience attended, in defiance of the bad [illegible] [illegible] of which is very [illegible] in these days. The [illegible] [illegible] was Haydn's [illegible]. The [illegible] [illegible] about two hundred singers, members of the New York Harmonic Society. Mr. [illegible] J. Connolly presided at the organ. The solos were sung by Mme. Parepa-Rosa, Miss Jenny [illegible], Mr. George Simpson and Mr. J. R. Thomas. The orchestra numbered some forty performers. The whole was under the direction of Mr. F. L. Ritter. The New York Harmonic Society [illegible] [illegible] [illegible] "[illegible]." They have [illegible] [illegible] it from two to three times each year. The judgment to be pronounced on the present performance must, therefore, be based on the well-known fact that the society has had ample opportunity to interpret the difficulties of the work. We [illegible] to say the performance was in no wise equal to the previous performances of this society. There was an unusual uncertainty in the choruses, the modest not being delivered with any precision.

[The above is from the *Weekly Review*. [illegible] a Correspondent, [illegible] [illegible] one for [illegible] always agreeing [illegible] [illegible].]

Mr. Ritter whom we all acknowledge to be one of our most able and learned musicians, has not the [illegible] [illegible] [illegible] to form the [illegible] leader of an orchestra. He seems [illegible] of himself and [illegible] [illegible] and [illegible] uncertainty and want of confidence are fatal to success.

The last concert took place last evening, with this programme:—

[illegible]	Bach.
[illegible]	Handel.
[illegible]	[illegible]
[illegible]	Mendelssohn.
[illegible]	Beethoven.
[illegible]	Spohr.
[illegible]	[illegible]

The Bach Suite, which Mr. Thomas gave us at his last Symphony [illegible], [illegible] [illegible] very [illegible] and very charming, and [illegible] a most favorable impression. Indeed the audience [illegible] [illegible] upon encoring the last movement, a sprightly *Gavotte*, written in a most [illegible] and [illegible] vein.

Mme. Parepa was in possession of her full powers, [illegible] [illegible] [illegible] [illegible] and her clear [illegible]

[illegible] performance of the Handel aria brought down such a storm of applause that an encore was a matter of course. She was also recalled in her second selection, "[illegible] [illegible] and [illegible]."

Of course public curiosity has been very much excited [illegible] in regard to the "Reformation Symphony" and the audience was very attentive [illegible] [illegible]. My own impression of the work is that while it abounds in beautiful passages and often [illegible] characteristics of its author, [illegible] [illegible] add to the renown of Mendelssohn. To me the first movement is the most attractive, [illegible] [illegible] and full of purpose. The 2d movement, although melodious and pretty, seems [illegible] and weak; this was [illegible] encored. And [illegible] the Symphony suffered from coming after the *Suite* which [illegible] [illegible] [illegible]. The *Lenore* [illegible] was better [illegible] [illegible] [illegible] orchestral substance, possibly because it is more familiar. The orchestra numbered 80, and was under the very able direction of Mr. Theo. Thomas.

On Wednesday evening we had the "Elijah," in which the solos were taken by Mrs. [illegible], Miss Hutchings, Mr. Simpson and Mr. J. R. Thomas. This performance was not quite such a [illegible] as that of March [illegible], but it was far from being excellent. The choruses were decidedly the best portions of the oratorio, [illegible] the solos were, however, quite [illegible]. Mr. Thomas's voice was not [illegible] [illegible] to advantage in his part, and the aria, "Is not his word like a fire," was very [illegible] and faulty. Miss Hutchings has the merit of singing with ease, and pronouncing her words with distinctness, yet her voice is [illegible] of sweetness and of sympathetic quality. Mr. Simpson improved upon his [illegible] on Monday evening, and really did well in the aria, "If with all your hearts." Miss [illegible] and exhibited a very noticeable tendency toward singing sharp, and many of her high notes were struck with [illegible]. Indeed in the Angel Trio she led the two other voices from the original key of D into E flat, a semi-tone higher. The Trio was encored by a not too [illegible] audience, and the [illegible] [illegible] again, when the orchestra and chorus came in on D (in the next number) the effect was painful. Two choruses were excellently done, viz.: "He watching over Israel" and "Behold God the Lord passed by." Mr. [illegible] conducted.

Concert No. 3 occurred on Thursday evening and was mostly orchestral in character. Mr. S. B. Mills and Miss Marie [illegible] were the soloists, and the programme was [illegible]:

Vorspiel: "Die Meistersinger von Nürnberg"	Wagner.
[illegible] Aria, [illegible]	Mendelssohn.
Miss [illegible].	
2nd movement from [illegible] Concerto, Op. 11	Chopin.
Mr. Mills.	
Ave Maria, adapted to [illegible] 1st Prelude	Gounod.
Miss [illegible].	
Mephisto Waltz	Liszt.
6th Symphony, Pastorale	Beethoven.

The Wagner "Vorspiel," so full of power and grandeur, was perhaps better played than any of the other orchestral selections, not excepting the lovely Pastoral Symphony, in which the chief [illegible] of performance was the dropping of the [illegible] [illegible] [illegible] Allegretto (3d movement). Curiously the [illegible] Mephisto Waltz seemed very acceptable to the audience.

Mr. Mills has often played in public the 2d and 3d movements of the 1st Chopin Concerto (in [illegible] [illegible] before the [illegible] [illegible] [illegible] [illegible] [illegible] has at most always [illegible] the [illegible]. This [illegible] he supplied on Thursday evening, but did not do himself justice; there was a very unusual and unaccountable "[illegible]" about many of the rapid passages and much of his [illegible] was weak. For an encore he played a lovely [illegible] Chopin in C sharp minor and [illegible] [illegible].

The *Ave Maria*, arranged for soprano, violin, organ, piano and orchestra, was a decided success and was very [illegible] encored, [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] commencement where the [illegible]

seemed to be no fault. Mr. Thomas was obliged to stop and begin again, and then every thing went smoothly.

On Friday evening came Haydn's "Creation," with Mme. Parepa, Mr. Simpson and Mr. Thomas as soloists. In this oratorio, succeeding the Wednesday evening order of things, the soloists were far better than the chorus, whose attacks were poorly done. Of course Mme. Parepa was superb in "With verdure clad." The and then was immense. Quite a small [illegible] was produced by the lighting of the large "sun-burners" in the ceiling just at the words "And there was light." The sudden change in brightness from gloom to light was really startling. [? !]

On Saturday afternoon there was a matinée, of which the principal attractions were these:

2 movements from unfinished Symphony	Schubert.
Violin Concerto, op. 64	Mendelssohn.
Overture, "St. John the Baptist"	J. W. Morgan.

The Schubert fragments need no criticism; the two movements have been several times played this winter and [illegible] grown steadily in our liking. The Mendelssohn Concerto, which has long been the *cheval de bataille* of [illegible] was performed (that is to say, two movements, commencing with the lovely Andante) not very creditably by Mr. Kopta, [illegible] nervous, hurried the time of the last movement, and seemed generally [illegible] with regard to the proper tempo. The orchestra was, also [illegible] uncertain as to whether it should and the result was a confused and likely performance.

Mr. Morgan's Overture to "John the Baptist" (Mr. M. [illegible] to have an Oratorio of that name in the works) is quite good [illegible], well up to pretension in a[illegible] [illegible] is [illegible] enjoyable and agreeable at hear[illegible]. Mr. Colby [illegible] at the organ, and the Overture was conducted by Mr. Morgan himself.

There were some miscellaneous pieces. Mme. Parepa sang two solos and Mr. Harrison did likewise, the former acceptably and the latter as usually so.

The Festival (nominally) terminated with a grand orchestral concert on Saturday evening, of which these were the interesting features:

Introduction to 3d Act to Lohen.	Wagner.
Romanza, Amador	F. L. Ritter.
Concerto (pianoforte)	Henselt.
... F. Parker.	
Symphony, "Wellington's Victory"	Beethoven.
Overture, "Semiramide"	Rossini.

Beethoven's so-called "Symphony" is interesting as a curiosity, but in no other way. Of course the numbers list of orchestra, two military bands (one playing "Rule Britannia," and the other "*Marlborough s'en va-t-en guerre*," from which is taken the familiar song "Wont go home till morning"), a drum corps and a squad of [illegible] [illegible] could not fail to please a general audience, but I could find no enjoyment in hearing it.

Mr. Parker displayed his great dexterity of finger and the good qualities of an exceedingly brilliant-toned Steinway grand in the neat performance of Henselt's extremely uninteresting and rambling Concerto. Mme. Abbott and Mr. Hill contributed two solos each in a very seemingly acceptable to the audience. Mr. Hill made quite a "spread" in the "Marseillaise Hymn," which he evidently selected as his solo for the purpose of displaying a very good and praiseworthy [illegible].

And now for the best thing in the programme, Mr. Ritter's Symphony. Those orchestral works which he had already given to the world had prepossessed me in his favor, and therefore I was the more agreeably surprised as I found this Symphony to be a work of very great ability. There are, it is true, traces of Mendelssohn, as he found in [illegible] the second; the theme of the first movement reminds one of the same in the Italian Symphony; the Menuetto or rather its Trio is almost exactly a copy in treatment of the "Scotch" [illegible] Italian, and the Andante (its opening bars) is very like the Lento in "Elijah," "How lovely are the messengers." Therefore we do not find Mr. R.'s new work a wholly and entirely original one, yet it is unquestionably the most complete and most thoroughly fine symphonic composition which has ever been written on this side of the Atlantic. The Minuetto with its Trio proved so attractive that it was encored, and throughout the whole work the applause was very general, emphatic and sure demonstrative. Mr. Ritter has set a deep notch high up on the pillar of Fame, and I feel it to be time [illegible] reaching higher [illegible] for me to acknowledge his undoubted merits and ability. It is not impossible that he may be the "coming composer" whose advent we so earnestly await.

Notwithstanding the villainous weather which has prevailed during the week, the audiences have been encouragingly large and Mr. Harrison is entitled to the warmest thanks of the musical community for furnishing so much good music for so reasonable a price [the tickets were $5 for the series of seven concerts].

On Sunday evening (May 11) there was an extra concert, of which the *Tribune* says:

It commenced with Schumann's lovely Symphony in B flat, No. 1, a composition so [illegible] characteristic, joyous and so lovely. Mme. Parepa sang Beethoven's noble aria "*Ah! perfido*," which was only excellent in part, [illegible] the [illegible] qualities of her voice and [illegible] in the introductory scena, the intensity and [illegible] incapable of [illegible] and in the pathetic air proper she ought to [illegible] of her recollection. Superb as her performance was, we express [illegible] not [illegible] half the applause that was showered upon her rendering of *Stradella*. The [illegible] later in the evening—a song which is [illegible] better adapted to a less [illegible] than a Mozart to voice. Being recalled after this, she gave, in the most charming manner, Gounod's "Cradle Song," accompanied by Mr. [illegible] on the violin and Mr. Colby on the piano. Mr. Carl Rosa played Spohr's violin concerto in G major. Mr. A. [illegible] a good specimen of the broad and [illegible] German art, [illegible] Spohr was the [illegible] and a piece [illegible] which Mr. Rosa's [illegible] and [illegible] are [illegible] barely [illegible]. Mr. Morgan [illegible] his organ [illegible] an arrangement of [illegible]'s well known air, "By the Sad Sea Waves." And then we had for the first time in America Schumann's overture to "King Manfred," a [illegible] [illegible] [illegible] work, [illegible] [illegible] [illegible] [illegible] and I [illegible] that by [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]. The orchestra did it full justice and we hope they will let us hear it again. Mr. A. H. Pease, and his new piano-forte concerto, of which the second and third movements were performed, with orchestra there is little to be said. The second movement is a barcarole, rather pleasing but not at all original and much too long; the third, an allegro con fuoco, is trashy. What a blessed change was the Overture and March of Meyerbeer, which followed in the delicious church of a throng of [illegible] [illegible] with the [illegible] orchestra, [illegible] [illegible] [illegible] and [illegible] in which Meyerbeer's genius was so prolific, the grand arrangement of the Danish National Song, "*Holger Danske*," for instrumental and male chorus, led brilliantly by Mr. Ritter, and finally the grand Polonaise of the last scene.

So has passed away the second annual Musical Festival of New York, and [illegible] among the results, we hardly know whether to be gratified or [illegible]. That we have a manager like Mr. Harrison with the courage and enterprise to take the labor entailed upon him is [illegible], that we have a leader like Mr. Thomas is more so; [illegible] as the half [illegible] [illegible] of the musical season [illegible] [illegible] the musical and [illegible] [illegible] [illegible] in New York that 2,000 people or more will go through storm and mud every night for a week to [illegible] music, [illegible] [illegible] as has generally been not [illegible] [illegible] at Steinway Hall—these things certainly are [illegible] for [illegible] [illegible]. The base of a Mendelssohn Festival, however, is oratorio, and the [illegible] of the performances of "The Messiah," "The Creation," and "Elijah" [illegible] [illegible] no [illegible] satisfaction. The chorus showed no progress since last year [illegible] a [illegible] [illegible] [illegible] [illegible]. In "The Messiah," which they have been studying so long that anybody can remember and ought to know as well as the alphabet, their performance was [illegible]. They acquitted themselves [illegible] "Elijah" better than they did among the [illegible], [illegible] [illegible] [illegible] well, and, if our recollection serves us, worse than they did last June. "The Creation" was the best of the three, but this is slight praise.

Special Notices.

DESCRIPTIVE LIST OF THE

LATEST MUSIC,

Published by Oliver Ditson & Co.

Vocal, with Piano Accompaniment.

When I was monarch of Bosola. 4. A to e. "Orpheus." 30

Hymn to Bacchus. S'g & Cho. 4. A to a sharp. "Orpheus." 60

I'm Cupid you see. Song & Cho. 4. Eb to g. "Orpheus." 60

This ball now is finish. Song & Cho. 3. D to g. "Orpheus." 20

Now by way of change. Minuet. Galop and Cho. 3. D and G to g. "Orpheus." 40

[illegible]

I am dreaming of the [illegible]. 3. Eb to e. *Ann Gaffrey.* 35
[illegible]

Coming home to mother. 3. Bb to f. *Collins.* 30
[illegible]

Fairy Queen. Duet. 3. C to g. *Glover.* 60
A first class duet.

Will he come. 3. F to d. *Sullivan.* 40
[illegible]

When the tide of death. 4. Db to f. *Sargent.* 35

Lass Dee. 2. D to f. *Rev. A. C. Shaw.* 35
[illegible]

Crown of Glory. 2. A to e. Solo, Duet & Cho. *Chandler.* 40
A pleasing sacred piece with considerable variety.

The Danish Whistle. 4. A to a sharp. *Zimmern.* 35
[illegible]

Katy's a galop. [illegible] Song and dance. 3. Eb to g. *[illegible]* 30
A lively comic song with a dance to please the [illegible].

Last Meeting. Cavatina. 4. Bb to f flat. *Centemeri.* 60
[illegible]

People's Song. Song and Chorus. 4. F to f. *Oliver.* 30
Spirited campaign song.

Flow [illegible]. 3. Bb to e flat. *Horsley.* 30
A sweet love song. Words by Owen Meredith.

Instrumental.

Albion Arms. Var. 4. G. *Wyman.* 30
Favorite melody with variations.

Sparkling Gem. Galop. 3. Eb et. *Turner.* 30

Gipsy's [illegible] of [illegible]. 3. [illegible] 30
[illegible]

Orpheus Galop. (Offenbach) 3. G. C. & T. *J. S. Knight.* 40

Pourpourri. Orpheus. 4. 75
Sparkling melodies, skilfully grouped and tied.

Merry Christmas Polka. 3. F. *W. Conrey.* 30
Very pretty and bright.

Vincent see Galop. 4. F. *Coote.* 30
Simple and not [illegible].

Opening Flowers. Waltz. 3. F. *C. D. Blake.* 30
Original and brilliant.

Books.

Richter's Very Easiest Studies for Piano. 75
[illegible]

ABBREVIATIONS.—Degrees of difficulty are marked from 1 to 7. The key is marked with a capital letter, as C, B flat, &c. A small Roman letter marks the highest note, if on the staff, an italic letter the highest note, if above the staff.

MUSIC BY MAIL.—Music is sent by mail, the expense being two cents for every four ounces, or one cent for an ordinary piece of music. Persons at a distance will find the conveyance a saving of time and expense in obtaining supplies. Books can also be sent at double these rates.

Dwight's Journal of Music.

WHOLE NO. 710. BOSTON, SATURDAY, JUNE 20, 1868. VOL. XXVIII. NO. 7.

For Dwight's Journal of Music.

Unspoken.

The garden grasses scarcely shook,
So light the wind [illegible] went and came
And fanned the roses into flame,
For that last walk we took.

One flower remember I [illegible] you regaled
While trifling [illegible] absent mood
Its tender [illegible] your hand
Was crimson with their blood.

That from the [illegible] [illegible] [illegible]
Its [illegible] upward [illegible],
Then I, [illegible] [illegible] said
[illegible] of released its soul.

Both my heart I said [illegible] friend,
Thou [illegible] I never can [illegible],
And yet I deem not my poor love
Was sad forevermore,

"Though bruised and broken at your feet,
It [illegible] day it [illegible] to make
A little [illegible] for love's sake,
Or but a moment sweet!"

June 3d, 1868.

A German Critic on Musical Critics French and German.

Among the [illegible] [illegible] a musical [illegible] now-a-days is the fact that more physical labor and [illegible] more mental freedom and independence are demanded from the critic. [illegible] years ago [illegible] had [illegible] three concerts [illegible] and [illegible] that was too much. Now he may congratulate himself if [illegible] large towns, he has not to attend two or three concerts [illegible] The most [illegible] [illegible] three days, [illegible] the present flood of concerts, an article more than three days old in a political paper would appear quite [illegible]. People want to read the freshest intelligence about operas and concerts as well as telegrams and the state of the funds. [illegible] musical circles, [illegible] curiosity [illegible] [illegible] [illegible] not the most [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] of highly spiced piquant news. [illegible] [illegible] [illegible] who is obliged to write, [illegible] [illegible] [illegible] not only on the performance of [illegible] [illegible] [illegible] independence of judgment. That is impossible [illegible] mental repose, and [illegible] [illegible] [illegible] than [illegible], who deprive him of the very mental repose [illegible] [illegible] [illegible] to him, [illegible] [illegible] are even some who do not require independence, but only love [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] "[illegible] Heaven, a [illegible] [illegible] [illegible] to pray that there would be [illegible] all [illegible] therefore, [illegible]. As a rule [illegible] may assume that our virtuosi [illegible] [illegible] the best [illegible] that they think if he does not praise them sufficiently, or speaks too highly of a [illegible] [illegible] question. The [illegible] [illegible] [illegible] the [illegible] [illegible] [illegible] [illegible] resemble the German [illegible] in the [illegible] fairy tale, *Der goldene Hahn oder Nabe, Frau [illegible] [illegible] Sohn (The Golden Cock, or Nabe, [illegible] first-born Son)*, by a remarkable author now long forgotten, [illegible]. The [illegible] of [illegible] [illegible] [illegible] [illegible] for his beautiful laughter. From all quarters of the globe come Princes and Knights, Noblemen, Generals, Artists, &c. There comes, also, from Germany some one who is no [illegible] in the Categorical Imperative. Some philosopher of one country or another introduce [illegible] philosophy [illegible]. With the object they manufacture a [illegible] figure in which one of these [illegible] himself with a speaking-trumpet. After the introduction of the princes and other [illegible], the figure is brought forward and a voice says: "[illegible] friends I am not a nation. I am a principle. [illegible] [illegible] [illegible] becomes a [illegible]. The [illegible] [illegible]. That is all very well, but [illegible] [illegible] laughter to marry.—An [illegible] critic, according to German ideas of objectivity, would be [illegible] [illegible] a phenomenon as the [illegible]. I [illegible] [illegible] endeavored to criticize with perfect impartiality, to go to work quite objectively, and the result was that I really pained my friends most, because, of every word of censure, I thought it did not proceed from [illegible]. This connection, and on the other hand, because my friends complained of my [illegible]. I found myself precisely the position described by [illegible] in his *Gesellschaftsspiel*:

"Gar so [illegible] [illegible] Freunde, dass [illegible] [illegible] [illegible]
That [illegible] [illegible] [illegible] [illegible] [illegible]."

Determination:

"[illegible] [illegible] [illegible] [illegible] [illegible] [illegible]."

The attempt to [illegible] ideal views with [illegible] personal relations gives rise to very peculiar results. In one of the most [illegible] towns [illegible] a man whose honorable principles cannot be doubted for a moment, there appeared a long [illegible] about a concert which, I [illegible], had afforded evidence of the most [illegible] a [illegible] [illegible], and a [illegible] account of what he [illegible] [illegible] [illegible] production. [illegible], the performance of the principal part [illegible] a [illegible] estimable [illegible] [illegible] [illegible] the most glowing terms [illegible] possible to conceive. [illegible] I suppose [illegible] [illegible] [illegible] [illegible] [illegible] vulgarity can be [illegible] [illegible] [illegible] [illegible] of representation, [illegible] [illegible] [illegible] the [illegible] for [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] for the rendering of an [illegible] [illegible] is [illegible] [illegible] for the *Traviata*, even when the leading part is sustained by an accomplished and personally very estimable lady. How would [illegible] *Don* [illegible] the *Dame aux Camélias* was produced at the Theatre Royal! Such contradictions, one which [illegible] honorable critics fall [illegible] unconsciously [illegible] the puffing system. The fresh concert-givers springing up every year, who wish to [illegible] fame and, through fame, to make money, must, above all things, endeavor to have their names mentioned in public as frequently as possible. Promises excuse the [illegible] [illegible], [illegible] [illegible] [illegible] [illegible]. So the [illegible] the name of [illegible] concert-giver is subjected to the pressure of the [illegible]; the higher stands the barometer of his reputation; but only a constant pressure keeps the [illegible] [illegible]. What [illegible] trouble must be taken nowadays by [illegible] who does not belong to the very first rank and [illegible] [illegible] well-disposed and influential friends are at work, in order to attract to any [illegible] [illegible] to himself! [illegible] Every town in which [illegible] publicly has its own peculiar tendency, [illegible] [illegible] [illegible] [illegible] in every one, the travelling virtuoso must [illegible] himself afresh, and [illegible] [illegible] [illegible] [illegible] their support. Now the German critic who, as a rule, is good natured and [illegible], does not wish to [illegible] anybody, or [illegible] anybody's [illegible]—at the same time he does not [illegible] the trouble of writing an exhaustive analysis, when he knows beforehand that he has nothing extraordinary to analyze, and thus [illegible] the strange phenomenon of an honorable [illegible] [illegible] from pure [illegible], to [illegible] which in France would be the [illegible] of very direct [illegible]. I cannot explain this [illegible] better than by reading a description written by [illegible] in the year 1841:

"Musical [illegible], the [illegible] of an [illegible] [illegible] [illegible] [illegible] word, the [illegible] [illegible] [illegible] a [illegible] [illegible] [illegible] [illegible] concerted and [illegible] a crowd of [illegible]. Like [illegible] of [illegible] do the piano [illegible] every winter to Paris, less for the purpose of gaining money than for that of making their [illegible] [illegible], which [illegible] [illegible] them a proportionately richer pecuniary harvest in other countries. [illegible] [illegible] [illegible] to a certain extent [illegible] [illegible] [illegible] [illegible] [illegible] to be read in colossal letters. [illegible] [illegible] to be read [illegible] the [illegible] [illegible] the credulous world, and the [illegible] [illegible] a great amount of [illegible] [illegible] [illegible] the very [illegible] of journals and journalists. They know how to gain access even to those who are inaccessible to [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible], of [illegible] the part of [illegible], and [illegible] hand washes the other. [illegible] [illegible] the [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] of the journalists, and even [illegible] [illegible] [illegible] [illegible] [illegible] at the same time a [illegible] [illegible], [illegible] [illegible] [illegible] who [illegible] [illegible] [illegible]. People [illegible] [illegible] the [illegible] of the press; people are very [illegible]. On the [illegible] I [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] as regards [illegible] [illegible]. [illegible] speaking they are all [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] their [illegible] [illegible] [illegible] [illegible] [illegible], or [illegible] [illegible] by a [illegible] or [illegible]. It is scarcely credible [illegible] humbly they beg how they [illegible] and [illegible] in the newspaper offices for the smallest [illegible] of praise. While I was in high favor with the manager of the ——, I had an [illegible] opportunity of seeing with my own eyes how unfortunately these celebrities lay at his feet and [illegible] and [illegible] [illegible] before him in [illegible] to be praised a [illegible] in his paper, and we might [illegible] say [illegible] of our [illegible], who [illegible] [illegible] [illegible] in all the capitals of Europe, the [illegible] of —— kissed [illegible] [illegible]."

There are sure to be optimists who will assert [illegible] things are managed differently and better in Germany than elsewhere. I, on the other hand, say that in many respects, they are managed worse. What I [illegible] [illegible] [illegible] [illegible] [illegible] with one [illegible] [illegible] [illegible] almost every town through I [illegible] [illegible] [illegible] to appear [illegible] I will not go into further description, nor speak of theatrical singers, because they are mixed up with agents and [illegible] of which one cannot well speak in respectable society.

The musician who does not choose to adapt his bearing and his conduct to the state of things I have described, must abandon all hopes, except through some extraordinary piece of good fortune, of attaining to a brilliant position or to fame. He must be satisfied with [illegible] that the same Providence which endowed him with talent [illegible] also help him to reach the proper goal. On public taste he must no longer rely for the very simple reason that such a thing as strongly-defined public taste no longer exists, the public taste of the day being always made to take one direction or the other by secondary influences. I can no more [illegible] [illegible] [illegible] than [illegible] [illegible] [illegible] the most different [illegible]. It is frequently [illegible] than is supposed, and [illegible] the [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] good. With the continual change of persons and things, [illegible] follow in [illegible] one another, the public cannot be supposed to form an opinion upon every person or everything [illegible] is most brilliant

and not what is best, commands its attention. Just so, generally, what is great, and not what is good, appears as manifold. We cannot deny that the public possesses a dark consciousness of the better tendency, but to cause that consciousness to become a fact, and a support to art, means are frequently required which are antagonistic to noble aims. It is not for the public to do away with this antagonism; the public does the best it can. It is for musicians and for the few lovers of music who are acquainted with the circumstances, to put an end to it.

Germany, April 1861. —Lond. Mus. World.

Mendelssohn's Letters to Baermann.*

VII.

Düsseldorf, July [illegible] 1834.

My dear Edward Baermann:

Do you know the man who writes that letter and wants music, and would gladly hail Munich and loves you with his whole heart, and is of the same name as myself? It is indeed nearly a year since I have written to you, but I have thought of you daily. Since I saw you I have been to Berlin and to [illegible], have [illegible] and preached the gospel of the clarionet to the heathen. I don't give it to those at all, but I wish I too could have been here to hear you. Twice however I thought of you as a while that I seriously contemplated a journey to Munich, and I think it considerable circumstances combine I will attend to go there this autumn, or if not, certainly next summer. Heavens! what music we shall play together (although no doubt you will not care, and will make me play alone) and how I delight in the thought of being with you all day long! The first [illegible] a proper occurred to me was last year at Cologne, when I was call upon a Leong's banker who said he had been at Munich. I asked if he had heard you. He said no, but he had seen you and that during the whole opera you were leaning in an [illegible] against one of the pillars of the gallery, looking very merry and sending a [illegible] there was a [illegible]. Then I thought, why had I not been standing beside you and laughing with you, &c.

But the second time was still worse. The [illegible] prompted a clarionet player here to play Weber's [illegible] concerto in public. I having previously told everyone that now they would hear the most celebrated beautiful piece and all were eagerly looking forward to it, when he scrambled and puffed through the whole thing till I was in agony and the people said "His a very queer composition?" and I thought "If only the Baermann could be here for half an hour, and place that sort of thing by [illegible]!" I often thought too that the sole I was a [illegible] for the Basset horn—I was to have been in D major—but I do not know whether Cöln? Carl can as well make one of a [illegible] or [illegible] only to mess for your [illegible]. Therefore beg he will send me a few lines on the subject, for as he told me in his last letter that I should certainly be distressed at being as [illegible] come to Munich without a new duet and the trio, and as I am anxious at least to get as far as the Carlsruhe, I mean to be guided accordingly. His letters were most [illegible] and [illegible] and often for days brought back my cheerful spirit [*Violino*], in which mood you no doubt are when you receive the letters, and are drinking best of Pschorr [beer also of a [illegible] in Munich]; so you may as well despatch me another epistle and let me know at once how you all are, how things are going on at Munich, what news you are hearing there, what is given at the theatre, and further—about all my acquaintances in there—about [illegible] [illegible] Carl still cares for poems, whether he has heard anything more of Stern or of Pianos Wallerstein, or of black—he really and truly [illegible] of Munich. Behm passed through here recently; he is going to America, and now a long time in Sweden and Norway; but he is just the same as he was at the Neckarschwäige. We talked over old times, and drank your health repeatedly in Rhine wine; if your ears tingled half as much as our glasses, you must know this already. Stern's whist parties, too, and the programme of my [illegible] and Zacharias von Tolsd, who is now starring (for Heaven's sake, tell me what has happened; why did he resolve to become a singer?), and the swimming baths, and your little dog—everything, in short, connected with those days was discussed. Pray what did you think of my being a fixture here for two years? You were furious, no doubt, here write [illegible] [illegible] [illegible] long—but you must know that each year I stay here I have three free months for travel, and even more I [illegible] and capital time to work upon a [illegible] [illegible] [illegible] I now turn to right good account. Besides, I have only to direct the concerts (as yearly) and [illegible] open one or a under my "[illegible] management" (what [illegible] practise it also); but above all (and it's [illegible] point) I have the forenoon free till one o'clock, and [illegible] Three months every [illegible] what can any man wish for more? I believe this is the first letter I have written for forty years not an answer to another. Give me very great credit for this, but above all by every Leipzig post [illegible] my music page! (on salt quite as [illegible] the eyes of a clarionet player) tied by the golden age answer and answer what follows.

Give me the whole account of your journey from Petersburg, how you found Munich and your belongings, and whether your new play as is perfected, and how contented with your situation. What did you see to Dr. [illegible] [von Schauroth] marriage? and what shall I say to it? I said *Donnerwetter!* Is she still in Munich? Has her mother—or married again as [illegible] sister? What is Madame Vespermann about? Give her my kind regard and say that I hope she is well. Much love to the [illegible] [illegible] too; [illegible] (have he [illegible] a tell on by [illegible] and Josephine Lang [a singer] and pretty Therese, at my former lodgings, and Count Pocci Hertz and the Stumdachers, and old Poppenberg. A propos is the tenor Hoppe with you? and has he been a [illegible]? What was your opinion of him? I should like to know how he is turned out for some years ago he showed much promise. Greet old Fuss from me. Where is Archt now? still in Munich? And Veichtel? also there? [illegible] [illegible] to thank all your family or tell Carl to do so, and sign your name adding a short postscript; above all, give my best love to all belonging to you.

Yours,

F. M.-Bartholdy.

VIII.

Berlin, Sept. [illegible] 1834.

Dear Baermann:

I leave this the day after to-morrow and go straight back to Düsseldorf but I must write to you again because honestly to thank you warmly for your kind letter. *Do you need to console my fair fiancée?* Oh truly, I you could certainly do no better than anyone, and at length the [illegible] made them no doubt quite forgot that they were inconsolable; and then I served [illegible] [illegible] [illegible] you [illegible] &c. Pray look at the biographies that I send you and bravo and which [illegible] [illegible] [illegible] knows the laid [illegible] of [illegible] he knows what earthly happiness is better than our man." Yes, you what is [illegible] of [illegible] "[illegible]" and "earthly happiness," and all that kind of thing? Sure I [illegible] merely go more and [illegible] home? We know better. I wish, though, that I had been at Munich to sing to you. Who can tell when I may again see the Carlsruhe? but that I do you wish myself I love you well know. It is famous that I am soon to see you in Düsseldorf. In December you say? It is really does not [illegible] you to lodge with me; you shall find comfortable rooms when you arrive either in an hotel or when [illegible] you please; but before we settle I say that your staying with me would not put me to the slightest inconvenience; so if the [illegible] we should agree, [illegible] [illegible] and pitch your tent with me. But just as you like best. I will make every necessary arrangement for a concert in Düsseldorf, and as I am now going through Cologne, I will consult measures with some of my musical friends there, and the authorities with whom I am acquainted, that you may find all in readiness when you come; I should be glad therefore to know as soon as possible if you will positively be there in December, and in what part of that month? I beg likewise that you will write to me a fortnight before you set out, fixing the day for your concert in Cologne, that it may be properly advertised. Is Carl to be with you, or do you travel alone? If I can find time, I might even be able to go with you to the Hague for a few days, having received many [illegible] from home and once more to play with [illegible] public would indeed be jolly. It is all the [illegible] so [illegible] the [illegible] of [illegible], and [illegible] [illegible] [illegible] I [illegible] that and your [illegible] of it, and the [illegible] of [illegible] of the Stadt theater at Düsseldorf [illegible] [illegible] which gives me more work in the [illegible] than more of [illegible] [illegible] I like your biography very much. I never tired [illegible] and a bit pleases me most of all is, that there is no [illegible] expression nor [illegible] of [illegible] on the century. It true is that of public sympathy and appreciation of your music and yourself. Some of the passages made my mouth water for the sounds of a good clarionet. Here, where I have been at [illegible] times at the opera, they [illegible] away at the clarionet as if it were wood; a sort of pea shooter for each time the clarionet comes in the noise is like a shower of blows and quite startles you when they set so sharply so coarse and clumsy and [illegible] and [illegible].

When Marschner was last here Taubert took him aside at a general rehearsal and told him that the whole instrumentation of his opera was bad, and that he ought to be more careful in her future works. If I ever write an opera for the stage, I will write it entirely without instruments and without singers, and so I cannot endure a ballet; the scenery alone shall sing and play and dance. Now answer me accurately the following questions:—where is Wilhelm [illegible] [illegible] to be found when in Greece? I wish to write to him and do not know his address. Many kind regards to your wife, and thanks for the [illegible], which are still a pleasure for me; also my compliments to "little" [illegible] (here I am a bachelor [illegible] before him as a [illegible] man). Is Ralph as still without his husband? Would I only had a chance once more to see that charming creature; and when does she return to England? What is Madame Vespermann doing, and where is she; and has she not yet quite forgotten me? and is it long do you see more [illegible] her? Above all, what is going on in Munich? You wrote about Franz Wallerstein but nothing of [illegible] which is of more moment. Make up for lost time, and answer me soon—that is at once, and now farewell!

Yours,

Felix Mendelssohn-Bartholdy.

IX.

Leipzig, Oct. [illegible], [illegible].

Dear old Fellow:

You have done well in not forgetting your old companion, and [illegible] your [illegible] to him. For this you deserve to be praised, and I warmly thanked and eagerly longed for. How gladly would I have come to you this year, and all was arranged for it, when our [illegible] [illegible] [illegible] with Düsseldorf was taken seriously ill, and it was several months before she recovered; so I was obliged as a matter of precaution [illegible] her back to Berlin myself, and gave up my journey altogether; so this year [illegible] I have been deprived of seeing my beloved Munich, but feel all the more delighted that I am to see my dear Munich friend [illegible] such as that is worthy of you, that is, quite superb! If I only knew when you are to come, for now my wishing hinges on that point. Unfortunately, I cannot at present secure my meeting [illegible] of last year to stay with me, for my quarters here are very limited compared to my house in Düsseldorf, where I had several spare rooms; but still I hope we shall be together the whole day and

* From Baermann's collection of Letters of Mendelssohn and others, [illegible] Munich. T. E. [illegible] [illegible] [illegible]. Translated by [illegible] Wallace.

* [illegible] [illegible] [illegible] [illegible] with [illegible] [illegible].

talk and make music to our hearts' content. If you speak me fair, I will write you such another [illegible] for your journey, with [illegible] accompaniment, as the former two [illegible] in Berlin; but in return you must [illegible] promise to play the E minor concerto [Weber's] again and again for me. I spoke to the directors of the subscription concerts here [the Gewandhaus] about the concert you propose to give; they said that the new year would be the most favorable moment, but I think that you would prefer coming soon, and [illegible] some [illegible] time.

Why should you not [illegible] play in one of the subscription concerts? We might, perhaps, first off [illegible] together [illegible] all the [illegible] you [illegible] here and [illegible] stay as long as possible. I like this [illegible] school and musical life is most [illegible] here. [illegible] might spend a few famous days together, so do come, my good fellow, and come for a good long time. Excuse these hurried lines, which I [illegible] forced to write between sleeping and waking, as I have passed the last [illegible] days in [illegible] concerts and rehearsals [illegible] having [illegible]. Farewell, and [illegible] meet. My regards to your wife and to [illegible]; remember me to all [illegible] and to my pretty Therese. Yours, FELIX M. BARTHOLDY.

Offenbach's Last Opera.

For some months the Parisian public—or that portion of it [illegible] which everyone [illegible] with theatrical questions, and what Trouveur does not? has anxiously awaited the [illegible] production of the most [illegible] of [illegible] "Orphée," "Belle Hélène," "Barbe Bleue," "Geneviève de Brabant," the "Grande Duchesse de Gerolstein," and [illegible] both composed of [illegible] and [illegible] the [illegible]. The event was at length consummated on [illegible] the [illegible] "La Périchole," and Offenbach's latest piece, "Le Château de Toto," has achieved a [illegible] success. [illegible] the [illegible] which marks every new production, and to suppress the [illegible] from the [illegible] Trouvé [illegible] as at present [illegible] the [illegible] journals [illegible] and [illegible] to [illegible] everybody [illegible]. The well-known [illegible] has lay a new [illegible] with the [illegible] Mousquetaires [illegible], of giving [illegible] very pleasant [illegible] of [illegible] and [illegible] a curious amount of learning and research, but of affording you absolutely no knowledge of how the piece was played and what the [illegible] had. The [illegible] are [illegible]. They have not the [illegible] and power of [illegible] of their great [illegible]; they cannot [illegible] with [illegible] Trouvérisme—such as the [illegible]. They therefore [illegible]. [illegible] everything that took place; the performance was [illegible], the [illegible] and [illegible] itself [illegible]. [illegible] the [illegible] of [illegible] by [illegible], and [illegible] beyond [illegible]. As for [illegible] Rossini wrote a Mass [illegible] time ago, a celebrated critic [illegible] the work in an attack of [illegible] of which the following is a fine specimen:

"Then follows a fugue. Mais mon Dieu, quelle fugue! [illegible]"

The fugue being thus exhaustively explained and disposed of, the critic passes to another portion of the work, which he [illegible] in an equally concise manner. For another [illegible] "Château de Toto" [illegible] in the following style:—

"La pièce a nom 'Château de Toto.'"

* * *

"Ce n'est pas le château de Mon [illegible] chanté par de Walters Scott.

"Ce n'est pas le château Laffitte [illegible].

"Ce n'est pas le château d'If.

"[illegible] château en Espagne [illegible]."

* * *

"[illegible] véritable château de la Dame Blanche [illegible] le [illegible] qui [illegible] Toto [illegible] Tante Aurore."

"Château de Toto . . . [illegible] Quel titre charmant! . . . Toto—[illegible] qui [illegible] à Pâté de Lapin . . ."

And so on for several columns, [illegible] by the latest [illegible] of [illegible], without which no French paper would be perfect.

It is difficult enough to find in this [illegible] of criticism the [illegible] up and down the [illegible]; and groping through so much rubbish is always [illegible] task. But taking the truth with the [illegible], the sound and [illegible] as many [illegible] as the [illegible] would [illegible] in the [illegible] of his salon; but among the few [illegible] his [illegible] Offenbach has [illegible] here is no [illegible] which are [illegible] with the usual [illegible]. The libretto, which MM. Ludovic Halévy and H. Meilhac have supplied, [illegible] on the "Dame Blanche." The Château de Toto [illegible] La Roche-Trompette, [illegible] whom we [illegible] of Crécy-Crécy. "Toto" [illegible] and [illegible] Hector [illegible] the young [illegible] of Château Trompette, who [illegible] his [illegible] the [illegible] by the Marquis de Crécy-Crécy and his daughter, and the Marquis [illegible] the reign of Louis XI. and [illegible] from that time down to the [illegible] Henri IV [illegible] Gabrielle d'Estrées. The [illegible] Marquis [illegible] with the rival houses Roche-Trompette and Crécy-Crécy [illegible]. [illegible] "Dame Blanche" [illegible]. The honors of [illegible] are [illegible] Mlle. Tostée as [illegible] de Crécy-Crécy. Gil Pérès as [illegible] Mlle. Z. Bouffar as Toto [illegible] Hector de la Roche-Trompette. Mlle. [illegible] pretty girl who plays the [illegible] of the [illegible], and has a [illegible] and [illegible] a [illegible] a very engaging [illegible].

Among the [illegible] the [illegible] the Trio du [illegible], the [illegible] sung and danced by the whole company, the [illegible], the Duo des [illegible] the [illegible] Toto and his [illegible] with great [illegible] by Gil Pérès. But the prominent defect in these and other portions of the [illegible] is [illegible]. They are all old [illegible]. A [illegible] of the first act [illegible] in [illegible] with a [illegible] from "Robinson Crusoe," [illegible] by the word [illegible] of [illegible] in "Dame Blanche," the [illegible] Château de Toto is itself [illegible] "Orphée aux Enfers."

[illegible]

And [illegible] shown how [illegible] Offenbach [illegible] the reputation of being a [illegible] the [illegible] of the [illegible] Orchestra.

The Wonders of Musical Criticism.—New Lights at the Festival.

[illegible]

The Great Organ Concert came [illegible] yesterday noon, performer Mr. Lang.

[illegible] of mine, or [illegible] of Boston [illegible] the organ. [illegible] church organ [illegible] and [illegible] the Music Hall of [illegible] it would be [illegible].

The first piece was Bach's Prelude and Fugue [illegible]. Through the whole of [illegible] than elegant [illegible] listening [illegible] the sound of [illegible] hundred [illegible] full operation. When the Fugue came in, I [illegible] up my [illegible] to follow [illegible] but after two or three bars [illegible] at the end of the chapter. The fact is, instrumental fugues may be very interesting affairs to learned musical people, but I don't believe in them. In character they [illegible] of [illegible] constituting one harmonious whole. And they [illegible] played on instruments, they are more [illegible] of skill [illegible] of a [illegible]—and have no deeper meaning. [illegible] enough [illegible] played on an organ in full [illegible].

In Mendelssohn's Sonata in F flat major, Nos. 3 and 8, [illegible], were very sweet and [illegible]. In Nos. 1 and 4 [illegible] the melody, if there was any, being drowned in the noise.

[illegible] in E major was a very sweet and [illegible] melody [illegible].

I [illegible] Fugue on Bach, and the [illegible] of different combinations of stops [illegible] Bach's Fugue [illegible] of the concert. [illegible] passage of [illegible] the fairy music in the overture to Midsummer Night's Dream [illegible] Mendelssohn [illegible] the overture was [illegible]. What Mr. Lang played was, [illegible] the Midsummer Night's Dream Overture and [illegible] in the printed programme! [illegible] Everything here was distinct, with [illegible] of light and shade. Towards the end [illegible] the [illegible] accompaniment of the organ [illegible] and [illegible] you could almost [illegible]. Then was [illegible] and [illegible] the [illegible] one [illegible] of [illegible] grand forte [illegible] with a [illegible] the piece [illegible] of the organ by a [illegible] instead of [illegible]. There must have been a [illegible] Bostonian [illegible] the audience, for he was the only [illegible] the Improvisation, that was heartily applauded.

THE REFORMATION SYMPHONY AND LISZT'S CONCERTO.

Mendelssohn's Reformation Symphony was performed for the first time in this country. It was not produced in Europe till after the composer's death. It is the grandest I have heard of his orchestral [illegible]. The first movement is in a remarkably bold and large style. But the second movement, an allegro [illegible] was [illegible]. The melody which was [illegible] was more [illegible] music, has [illegible] and [illegible] a character [illegible] to suggest [illegible]. It was [illegible] and though very long [illegible] a melodic treatment and by [illegible] this was [illegible] a repetition of it.

Spohr's [illegible] to belong to the class of [illegible] impression on [illegible] the [illegible]. Next came Liszt's concerto in [illegible] Mr. Tapp. [illegible] the [illegible] of [illegible] generally. But I have heard so often those [illegible] on the piano, [illegible] a large [illegible]. As to the concerto as a whole, I must admit [illegible] satisfactory development in [illegible] In other words, [illegible] composition that [illegible] in [illegible] style. It [illegible] effects by means of [illegible] passages, [illegible] melodrama. Strange [illegible] that can [illegible] the melodrama into the classical!

Digitized by Google

C. M. Von Weber at Munich.

Weber arrived on the 14th March, 1811, at Munich, having always received [illegible] the capital the central point of his artistic [illegible]. King Louis did not yet occupy the throne of Bavaria, and Munich could not boast of [illegible] which the names of Cornelius, Hess, Kaulbach, Schwanthaler, [illegible] Klenze, and others, were destined to surround it. But, since Carl Theodor, all its princes had displayed both taste and zeal for musical art. Maximilian Joseph had already done much to deserve the name of [illegible]. The fact is, however, that Bavarians preferred the pleasures of the table, and other [illegible] of those [illegible]. Artists, [illegible] could scarcely seek glory among them, [illegible] [illegible] popular. The stage [illegible] [illegible] Babo, a dramatic poet, the [illegible] [illegible] Court [illegible] and head of the Italian Theatre. Among the [illegible] the principal [illegible] was Peter Winter, the composer of [illegible] [illegible] Paris, [illegible] [illegible] Weber [illegible] [illegible] man of [illegible] [illegible] Spohr [illegible] [illegible]

"[illegible] to be off [illegible]? [illegible]"

Weber [illegible] Baron [illegible] [illegible] Court [illegible] [illegible] and Wiebeking, the director of public works. The [illegible] [illegible] Weber [illegible] [illegible] Queen [illegible] [illegible] King's [illegible] [illegible] At Wiebeking's [illegible] [illegible] Wiebeking's daughter Fanny, who possessed [illegible] At Wiebeking's house, [illegible] Weber [illegible] Clarinet Concertino, Op. 26, [illegible] [illegible] Carl Maria, [illegible] [illegible] [illegible]

Prince [illegible] [illegible] to the young composer, who took a [illegible] [illegible] The [illegible] It was there that Weber met Schelling, the [illegible] philosopher whose works he had [illegible] [illegible] "I thought I was dreaming," he says in a letter, "the first time I beheld this [illegible] great man. At a subsequent period, he said, with

simple delight, "Schelling and myself are like two good friends."

Peter Winter, the old conductor, behaved at first to Weber as he behaved to all young persons: he kept him at a distance, and overwhelmed him with compliments, as long as he saw in him only an amateur; [illegible] when he found out what he really was, he treated him so roughly, that all the members of his orchestra were indignant at such [illegible]. Weber, however, had enlisted their sympathy, and [illegible] of no doubt of their support. [illegible] On the 5th April he gave a concert in the Theatre Royal. He had already become [illegible] [illegible] Bassoon Concerto [illegible] The King [illegible] [illegible] Weber [illegible]

Weber immediately set about [illegible]. But, while working at the clarinet pieces ordered by the King, he wrote, at the request of the [illegible] [illegible] Kotzebue's [illegible] [illegible] "It appears," he writes to Gottfried Weber, "that the very [illegible] [illegible] [illegible] [illegible] I have [illegible] [illegible] [illegible] [illegible] [illegible] placed here."

This hope was destined to be realized sooner than the young composer anticipated. [illegible] Weber [illegible] [illegible] Abu Hassan would be [illegible]

Truly enough, the rehearsals soon began, and were rapidly carried on. The orchestra [illegible] [illegible] [illegible] June. [illegible] Weber [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]

The first opera was [illegible] [illegible] [illegible] "I am [illegible] [illegible] Abu Hassan was to be the greatest of all his works. [illegible]

Tone and Temperament.—First impressions in music are too easily effaced, and often prejudice the hearer against a fine performance [illegible] I have observed [illegible] [illegible] [illegible] and [illegible] [illegible] [illegible] Beethoven [illegible] [illegible] and book—implying, of course, that it was a matter

of feeling and judgment. Mendelssohn, in my presence, once said much the same thing, adding, that as to a shade faster or slower, when he played, all depended on the humor he was in. Amateurs are mostly taught quick music at the pace which professors perform in public; and seldom have I heard Mendelssohn's quick music played so fast by a professor as by the composer himself. Much enjoyment is lost where persons are carping about the precise degree of tempo, instead of listening to the true spirit in which the composition is expressed by a great and conscientious artist. The critic of a daily journal, some years ago, complained that the pace at which the [illegible] of Weber's Freyschütz was played, under Costa's direction at the Philharmonic Concerts, [illegible] [illegible] Dresden Opera Band. It so chanced that, within a few months of this carping observation, I heard Reissiger conduct the overture at Dresden [illegible] [illegible] which so offended the English critic.—Musical Sketches, by [illegible]

Music at the Central Park.

General as has thus far been the public [illegible], we will be [illegible] in the [illegible] extract from the Eleventh Annual Report of the Board of Commissioners of the Central Park [illegible] to the [illegible] of entertainment which has been given in the Park at no cost to the public [illegible] [illegible] These open-air concerts [illegible] [illegible] [illegible] Harvey B. Dodworth. The Report says:—

[illegible] part of the year when [illegible] [illegible] the people to the pleasures of the [illegible] musical entertainments are given at the Mall and on the Lake, and the performances are attended with [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] The [illegible] [illegible] Berlin and Vienna were two. The [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] and to a disciplined and [illegible] [illegible]

"The [illegible] the Park [illegible] The leader of the Park Band, and its members, are [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] the performances have been [illegible] [illegible] Saturdays and Wednesdays [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] "Tannhäuser" and "Rienzi" by Wagner, "Leonore" by Beethoven, and others of the same

Digitized by Google

dience, have been received by the audiences with evident pleasure. It is not saying too much to assert that while the character of the music is not excelled anywhere, at least in this country, the audiences are [illegible] and appreciative. It might not be the subject of remark that good order always prevails at these entertainments: it is chiefly because every individual takes it upon himself to take care of himself, and not so many others. It is doubted that the usual modes of expressing satisfaction with the performances should be dispensed with on the Park. What is now needed to give fulness and perfection to the music is an increase in the number of the performers, and others of the new instruments lately introduced in Europe. There is no popular entertainment more indeed more exciting and agreeable, than that of the harmony of sweet sounds under the influence of leaves and flowers, and all the other elements of the natural landscape. The cost of these entertainments is [illegible] reasonable limits, it is not trifling; when the numbers who find pleasure in them is taken into account."

Music Abroad

London.

PHILHARMONIC CONCERTS.—Here is the fourth programme of the season, with comments from the Orchestra (May 18):

Symphony in A minor	Spohr.
(Composed expressly for the Society.)	
Trio, "Tergi il pianto" (Idomeneo) [illegible]	Mozart.
Signor Foli.	
Overture Symphonique, 1868	[illegible]
Cavatina "Il piano" (La Gazza Ladra) . .	Rossini.
Mlle. Kellogg.	
Concerto for pianoforte	Schumann.
Pianoforte, Herr [illegible]	
Symphony, [illegible], No. 2	Beethoven.
Aria, "Think Meadows" (La Figlia del [illegible])	Meyerbeer.
Mlle. Kellogg.	
Overture, "Ruler of the Spirits" . . .	Weber.

The revival of Spohr's symphony was very acceptable, but though the monotony of the scoring and frequent repetition of the sentimental short melody of the first movement are in direct evidence, its clever treatment of the finale, so ingeniously wound up by a handful of [illegible] subjects, made a favourable impression. Mr. Barnett's overture is at once an [illegible] and character of composition for an orchestral concert. This new production has a lovely and well-conducted introduction, nicely scored, but the subject of the Allegro which follows is not of sufficient interest for a lengthy development and the tonal march episode to become a standard work. Mr. Barnett will do well to remodel his symphonic overture. It is not sufficiently dignified and compact to be a masterpiece for either an overture or a symphony movement; still it contains materials too good to remain in their present shape. It is rather daring for a young composer to venture one of the heaviest trials of bass bringing as the task of [illegible] new ideas, new effects and original treatment. On the whole the composition was well played, and the composer appeared at the orchestra to receive the applause due to his work. The concerto of the Leipzig Kapellmeister Reinecke at very equal [illegible] [illegible] arrived with great [illegible], but neither the leading melody nor the solo passages for the piano in the first Allegro were very interesting. The Andante was far more pleasing, and the finale a masterpiece, complete in every sense, with spirited rhythm and effects, varied and ingenious in its passages for the pianoforte. Both in the bravura and cadenza passages Jaell played splendidly. The absence of effort of the most rapid and complex passages, the loving expression of the [illegible] did much to the favourable impression [illegible] the audience. Although a novelty much of such a work perhaps had been [illegible] by the old subscribers, yet Jaell is an [illegible] [illegible] for making new [illegible] with a new work of one who is undoubtedly an impressive master. [illegible] and who now holds the position once occupied by Mendelssohn at Leipzic. The Eroica completely eclipsed all that had previously been played, and was listened to with admiration.

And here is what was offered at the fifth concert, announced from the same source:

Symphony in C, No. 9	Beethoven.
Romanza, "Angiol d'amor" (La Favorita) . .	Donizetti.
Sig. Bettini.	
Violin Concerto, [illegible]	Spohr.
Herr [illegible].	
Romanza, "[illegible]" (Roméo et Juliette) . .	Gounod.
Mlle. Tietjens-Bettini.	
Aria, "[illegible]" (I Puritani) . .	[illegible]
Signor [illegible].	
Overture, "[illegible]"	[illegible]
Symphony in A minor (Scotch)	Mendelssohn.
Solos for the Pianoforte:	
a. Andante and Rondo Capriccioso . .	Mendelssohn.
b. Valse, Fantaisie	[illegible]
Signor Alfonso Rendano.	

Duo, "[illegible]" . . . . | Handel.
Mlle. Tietjens-Bettini and Signor Bettini.
Overture, "Die Zauberflöte" . . . . | Mozart.

The solo played by Piatti, was too long by one half. Dreary bits and a succession of uninteresting of unpleasant solos, although marvellously well played, were really wearisome. The old formula of concertos is now obsolete, and all that is required for violinists and violoncellists is an expressive cantabile movement, and a brilliant rondo for the display of mechanical skill. In concerts of long symphonies, numerous pieces and overtures, solos should be limited in duration. The Italian youth who played the piano is said to be thirteen years of age, and from [illegible]. Whether this the performance to a boy of [illegible] age, neither the valse nor the composer justified the following pressing at the bottom of the programme: "The blossom has [illegible] [illegible] [illegible], that, by a fortuitous circumstance they are enabled to introduce to the subscribers the youth Alfonso Rendano, who, as a pianist and composer has made a great impression in Paris during this season." Such a perfunctory puff is quite unbecoming a society of classical renown. The Brothers Le Jeune are more talented only [illegible] the Neapolitan pianist, and might be introduced to play a Fugue of Bach without pleading fortuitous circumstances by way of apology.

MR. HENRY LESLIE'S CONCERTS. The last Orchestral Concert on Wednesday week, included a selection from Acis and Galatea, Mendelssohn's "Reformation Symphony" and his psalm "Hear my Prayer," the overture to Zampa, Meyerbeer's, and the composer's Templar with several solos by Mlle. Tietjens, M. Santley and other artists. A more varied or excellent programme could not have been chosen, and the fact that it was the Maestro's benefit rendered the success of the concert not more gratifying for in no past season has Mr. Leslie been so much to rob of the sympathy of the lovers of high class music, as in that which has just been closed. The final performance of choral music took place on Wednesday night. The following important works have been performed during the season:—The words to D'dona Mendelssohn Concerto [illegible] for pianoforte, Weber. Chorus Fantasia, for pianoforte, orchestra and chorus, Beethoven; "Messe Solennelle," Gounod. Hymn "Hymn of Praise," Chambers' Symphony, The Reformation, Mendelssohn. Concerto in D Minor for [illegible] solo, Mozart. The music to A Midsummer Night's Dream, Mendelssohn. Concerto in D for violin, Beethoven. Acis and Galatea, Handel. Symphony in A Major. The Italian, Mendelssohn. Selections from the following important works have also been presented, most of them for the first time in this country:—Victoria de Bonnafon, Mozart, Mass in B Minor, Bach, Mass in E Flat, Schubert. The Ruins of Athens, Beethoven. Antigone, Mendelssohn; Mass in C, Beethoven.

M. [illegible], to whom the English musical public is already largely indebted for giving compositions of Hiller and Brahms, for the first time in London, will introduce a quartet, of Brahms's at the next Musical Union for pianoforte, violin, viola, and violoncello.

Mr. Otto Goldschmidt's oratorio "Ruth," having been carefully revised by the composer and a part re-modelled during the winter, will probably be produced in London in the course of the coming season.

CHRISTINE NILSSON.—The Athenæum gives its opinion of the Swedish soprano as follows:

An excellent miscellaneous concert was recently given at the Crystal Palace for aiding Signor Randegger. [illegible] with Mlle. Christine Nilsson as principal soprano. Whatever the latter has of "vocability" against the [illegible], we cannot but go on record as our entirely [illegible] and opinion, that this charming young lady is by no means yet the finished artist hailed by her contemporaries to be the equal of those who startled the world three years ago—much, for instance, as Sontag—or in any respect a compeer with the Nightingale of Sweden. Mlle. Nilsson has a graceful presence, is fresh and perfectly true soprano voice, and doubts of execution, but boasts the slightest apparent [illegible]. But, so far as we are as seen to judge, the best fields which make the best singer is wanting. To plan and achieve—the sequence of ascending shakes, which is a striking feature in the "Inflammatus" and which Madame Grisi used to give with such metallic brilliance was confused and ineffective. In the [illegible] "Quis est homo," she was under many as last compared with Mme. [illegible]. Lablache. Chorus on that lady who has to lay the pure [illegible] [illegible] her voice with another voice just possible to the charm of duet-singing. [illegible] of all when the

duet is signed with Signor Randol's name. The most real and thoroughly finished execution was that of Mr. Santley.

HANDEL FESTIVAL.—This colossal choral celebration was to take place in the Crystal Palace this week (on Monday, Wednesday and Friday). A London paper says:

A great choral rehearsal took place at Exeter Hall, May 15th, in which only two thousand two hundred amateurs—a section of the force, be it remembered, which is to be mustered from all towns of England—took part. Among the novelties laid out for the occasion are the chorus, "We saw the lovely youth," from "Theodora," "Now Love, the cruel [illegible] boy" (a remarkable example of Handel's [illegible] and invention) from [illegible] "[illegible] The song and the [illegible], from Alexander's Feast." Our two thousand two hundred amateurs (with perhaps some fifty professional singers to lead and to [illegible] them) had to grapple with that [illegible] [illegible] music at sight. There was a time when there were not to be found in London one hundred [illegible] chorus [illegible] able to undertake such a task. Now it may be said (and not without experience) that no such exhibition of this kind is likely possible at the [illegible] in any other country than England. And to [illegible] London be in its [illegible] represents England so far as chorus-singing is concerned.

HANDEL'S MSS. SCORES.—The Athenæum, it would appear, in these two paragraphs:

Is there not some latent sentiment in the following paragraph which appears in a foreign journal?—"A recent sale of [illegible] has brought, at London, one hundred and twenty-six volumes of manuscript, scores, which contain all the parts and orchestras of Handel. [illegible] bearing [illegible] with [illegible] and [illegible] [illegible] their handwriting. They are deposited in the public library of Hamburg."

We believe the "original scores" of most, if not all, of Handel's oratorios, are, or were, in Her Majesty's Library at Buckingham Palace. When we were permitted to consult them some years ago, [illegible] of the [illegible] controversy with regard to the [illegible] "[illegible]" by "[illegible]" the [illegible] [illegible] of [illegible] to [illegible] as they are [illegible] valuable. We are still led to the fact by the announcement concerning the manuscripts now at Hamburg, to which attention was called, not by a more recent [illegible] of news, that the wing of the building in which they are deposited was too far the other evening. Surely such treasures ought to be placed beyond peril of accident.

MR. CHARLES HALLÉ announced (May 8) his pianoforte recitals, a series of performances which will take place every Friday of the present month and June. The programmes will comprise the pianoforte [illegible] of Schubert, including, besides the eleven sonatas played during 1868, a selection of "Impromptus," "Moments Musicals," German dances and other pieces with which the English public [illegible] been hitherto [illegible] an opportunity of making acquaintance through the now unusually popular medium of performance by an important artist. In addition to the works of Schubert, the present scheme includes the whole of Beethoven's [illegible] [illegible] things for pianoforte alone and it seems he finds that this arrangement will impart [illegible] special interest to the season. Last Friday such [illegible] [illegible] two Schubert sonatas, that in D, op. 53, and that in A, op. 120. "Moments Musicals" in C sharp minor and "Wanderer [illegible]" op. 15, by the same composer. Handel some [illegible] in C, op. [illegible], No. 1. [illegible] [illegible] as well as [illegible] in C minor and [illegible], op. 31 Nos. 2, 3, 4. The [illegible] of following these pianoforte compositions with vocal pieces has been adhered to.

ROYAL ITALIAN OPERA.—On Saturday Don Giovanni (in lieu of La Favorita—postponed in consequence of the indisposition of Mlle. Lucca).

On Monday, La Sonnambula.

On Tuesday, Le Nozze di Figaro—first time (Pauline Lucca, Bagagiolo, [illegible] of [illegible]—[illegible] [illegible] [illegible] a performance never to be forgotten).

On Thursday, Don Giovanni.

On Friday (first night), the Prophète—Roi [illegible].

To-night, Don Pasquale.

HER MAJESTY'S OPERA.—On Saturday Lucia di Lammermoor—first time (Christine Nilsson).

On Tuesday, Don Giovanni.

On Thursday, Lucia (Christine Nilsson).

To-night, Cherubini's Medea (Medea, Mlle. Tietjens; Jason, Signor Mongini; Neris, Mlle. [illegible]; [illegible], Mlle. [illegible]; Creon, M. Santley) first time.—May 20.

Digitized by Google

BREMEN.—A second concert was given on Good Friday last in the Cathedral of Bremen, for the benefit of the widows and orphans of musicians. The following was the programme:—

Requiem in German; words selected from the Bible. Composed by Johannes Brahms, and conducted by the composer.

This was a success. Musicians from all parts of Germany flocked to hear this and it more than fully realized expectation.

Andante (J. S. Bach), Andante (Tartini), Abendlied (R. Schumann)—for violin, with organ accompaniment. Violin, Joachim; organ, Rheinthaler.

Joachim played magnificently, and was admirably accompanied on the splendid organ by Rheinthaler.

Aria for alto voice, with violin solo and orchestral accompaniment, from the *Passion Music* of J. S. Bach—sung by Frau Joachim; violin solo by Joseph Joachim.

Frau Joachim sang to perfection, and the effect of the violin and orchestral accompaniment was delightful.

Chorus, "Behold the Lamb of God," etc.; "I know that my Redeemer liveth," sung by Frau Joachim; chorus, "Hallelujah!" From Handel's *Messiah*.

This brought the concert to a close. The orchestra consisted of about seventy-five instrumentalists and the chorus of about two hundred voices. The Cathedral was crowded by an audience of upwards of three thousand. The success of the *Requiem* of Brahms was so marked that it was decided to repeat the programme at the next concert.

MUNICH.—Herr Richard Wagner's *Lohengrin* was performed one evening during the recent visit of the [illegible] to the [illegible] majesty.—During Passion Week the Royal chapel performed several sacred works [illegible] Agnus Dei [illegible] Palestrina, Allegri [illegible], Hasler, Hasse, Lachner and Witt.

SCHWERIN.—The Mecklenburg Musical Festival will take place on the 14th, 15th and 16th June under the direction of Herr Schmitt, Court Capellmeister. Among the soloists will be Herr and Madame Joachim, Herren Schild and Carl Hill.

WORMS.—Mendelssohn's *St. Paul* has been selected as the work to be performed at the grand national festival of inaugurating the Luther Monument, on the 26th of June.

AMSTERDAM.—Mendelssohn's *St. Paul* was performed at the last concert given by the Society for the Promotion of Music.

COPENHAGEN.—Concerts given by Herr Joachim. [illegible] Mendelssohn; Violin Concerto, [illegible] Mendelssohn; [illegible] Gade, etc.—Concert of the [illegible] Symphony in C [illegible] Haydn; [illegible] Chorus from Gluck; Weber; [illegible] Concerto, [illegible] and Chorus, from *Die Ruinen von Athen*, Beethoven, etc.—Concert given by the Musical Union under the direction of Herr Gade: Symphony in E flat major, Mozart; Concerto for [illegible] Instruments, Handel; fragments from *St. Paul*, Mendelssohn, etc.

LEIPSIC.—Having accepted the post of musical director of the new School of Music at Basle, Herr [illegible] retires from the directorship of the Leipzige *Allgemeine musikalische Zeitung*, and is succeeded by Herr Arrey von Dommer.

An amateur violinist recently gave a performance at Leipsic of an *Andante* by Spohr and a *Lied ohne Worte* by Mendelssohn. The performer was born without arms. He holds the bow with the toes of his left foot, and presses the strings with the toes of the right foot; the instrument being placed on a little bench before him. As a *tour de force* it is shocking, in the contemplation of such resources, to think of the waste of the power which goes on in the world. This man first appeared already in Berlin, and then in that in Paris.

MILAN.—The *Società del Quartetto* inaugurated, on the 12th of [illegible] the first grand symphony concerts. Two symphonies by Haydn and G. Verdi; a symphony by Beethoven and an overture by Ferrari were the first given. The orchestra was conducted by Cavallini.

PARIS.—Fragments of Gounod's "Mireille" and of Berlioz's "Romeo and Juliet" (an opera full of beauty) were given at the concert of the Société des Concerts du Chant Classique. They are about to perform, at the Théâtre des Fantaisies Parisiennes, Paisiello's "Barber of Seville." Of this opera, during our stay [illegible] by Rossini's, [illegible] of the [illegible] that were the best-ventured upon [illegible] not a note beyond the finest melody.—*Jennie Linder.*—*Athenæum.*

Dwight's Journal of Music.

BOSTON, JUNE 30, 1868.

The Triennial Festival.

(Concluded.—Omitted last time.)

SATURDAY AFTERNOON.—CONCERT.

The last two items of the programme—one of the two novelties—came first. Mendelssohn's "Reformation Symphony." And this was the first performance in this country of this most talked of of the posthumous works which Mendelssohn's English admirers, as well as the speculative instinct of publishers, have fondly hoped [illegible] generation from giving to the public against his own express desire. One does not like to judge from a single hearing; but we must own that, fine as it rendered as it was, it did not impress us as a work which its author would have been willing to have go forth with his other Symphonies. Yet they in imaginative invention are entirely free of doubleness, if it were not all equal to them,—still less to the Overtures which are still more original and individual. Its significance and its chief interest are found in its last movement, which is based on the Choral "*Ein feste Burg.*" This takes on the type of Protestantism, is worked up with a wealth of counterpoint and a fertility of resources, thoughts by far more edifying than the fury of *Nicolai* with which the festival began. The first movement (*Andante* and *Allegro con fuoco*) strongly felt of rush and stir and brilliancy—a struggle of the old and new religions they call it—but not giving us a feeling as if a weight [illegible] within, nor did it, for one, and pages sound very much like Mendelssohn. The Scherzo is a charming bit of sunshine, healthy, bright and happy enough for Haydn; of thought in art and grace in the Trio with its answering trills; but what it may have to do with the Reformation is not so clear. The *Andante*, sweet and serious though it is only one of Mendelssohn's *Lieder* [illegible], we must fairly what it has to be taken as nowhere. The Symphony is interesting and proved its right to be heard at least until we fairly know it.

The other novelty, a Concerto in E flat by Liszt, served for a special display of Miss ALIDE TOPP's wonderfully brilliant, surprising playing; there were delightful touches, to be surmounted only by immense will and energy; and there were scattered flowers and graces and wild freaks of fancy—to the young composer's abundance of the right faculty for all. She played it with enthusiasm—worthy of better intent. In anything more wilful, whimsical, subtle and licensed than is a composition, in anything more eccentric, a capriccio utterly in the finer instincts, we have hardly known, under the name of music. In a large and a true sense there seemed nothing great at exception a quaint delightful playful episode in the trios, or, the end did it persuaded grace for the piano, showed flowers of delicate fancy scattered about among the fugue. Much tremendous massive of it was quite waste. The close, strong, coming along of the first part, recurring above as the orchestra, of [illegible] received in preference to all one's tenderness and Spring-tempered beauty, was it the Yes. It was so much! Not in detail in passages and figures, there was much to enjoy for one who marked the types of fingers on the travelling up terrace of the young player. We must speak in any such way for it will be bearing recalled, a key Liszt's Rhapsody [illegible], more poetic Nocturne of Chopin which she played—not better than we have heard before, but well.

Miss PHILLIPPS sang "*Voi che sapete*" charmingly. For Overtures by the great orchestra there were Spohr's to *Jessonda* and Rossini's *Tell*; the latter taken with as much fire and spirit.

What can we say of "THE CREATION" and "THE MESSIAH"—Oratorios that we have written of a hundred times—more than that the hall was crowded both on Saturday and Sunday evenings, and that the performances were of the very best in quality, as they were the grandest in extent, that we have ever heard. The soloists,—Mme. ROSA, Mr. JAMES WHITNEY (tenor), Mr. WINCH and Mr. M. W. WHITNEY (basso) in the Creation, and Miss HOUSTON, Miss PHILLIPPS, Mr. SIMPSON and Mr. WHITNEY in the *Messiah* were all we could expect of artists known and approved as they are. Many of the choruses, especially the "Wonderful" and "Hallelujah," we have not that we ever heard so grandly given, not forgetting Birmingham. We only regret the omission of one of the most beautiful and pathetic of all the choruses "And with His stripes," while we could the omission of "All we like sheep" leave a part of a wild Fury.

——Again we have no room for general reflections, nor for credits due so liberally to all concerned in the design and execution of this triumphant jubilee of noble music. But Boston's First Triennial Festival is not yet a cold story. It is the beginning of a Future, and we may take time to read its lessons.—Handel's Hime. Rosa and her husband go on their way to California for a season of opera and concerts, and CARL ZERRAHN is at [illegible] of the helm as he ruly and won universal praise, a new upon another kind of sea, a passenger by Wednesday's steamer, bearing the good wishes of hosts of friends upon his summer tour to Europe (where he will hear both the Crystal Palace Handel Festival) and much good music and whence he will come back newly furnished next November for new Symphony and Oratorio season. The President and Directors of the Handel and Haydn Society, and above all its indefatigable enthusiastic corresponding Secretary Mr. LORING B. BARNES, may well rejoice in their complete and signal reward of long continued faith and energy and skill. By the report in another column of the Annual Meeting of the Society it will be seen that that week's work has added largely to the nucleus of a permanent Festival Fund.

Concerts.

Although the musical season fairly ended with the Festival, the last two weeks have offered a variety of concerts of considerable interest. The prominent figures in the most of them has been the young pianist, Miss ALIDE TOPP,—a consequence (most likely of her brilliant debut at the Festival). The first was a Matinée at Chickering Hall May 31 privately arranged in compliment to her. We were not present, but the success, we learn, was all that her best friends could have wished,—hall crowded, and most appreciative and delighted, performance admirable. She was finally assisted by Miss PHILLIPPS, who sang an air from Gluck's *Armida* and "[illegible]" by [illegible] and by Mr. ERNEST PERABO in the accompaniment. Her own selections, all played from memory, covered the following wide range; classical in the first part, of the Liszt school in the second:

Fantasie, d minor	Gluck
[illegible]	Bach
[illegible]	Händel
[illegible]	Beethoven
[illegible]	Liszt
[illegible]	Raff
[illegible] Rhapsodie, No. 2	Liszt

I hear yet [illegible] of Miss Topp from taking part in the concert given at Farwell Hall that most sadly and disappointed [illegible]. Miss ADELAIDE PHILLIPPS, which took place at the Music Hall June 8. But in spite of her disappointment, the concert did not lack its great attractions

and the interest in the singer alone was enough to fill the hall. We were only sorry that her own share in the programme was so slight, her selections for the most part unimportant. With the exception of the simple, noble air from Handel, which she sings so often, "Lascia ch' io pianga," and to which her large rich tones and noble style told with more power than ever, so that the air had to be repeated, they consisted only of a couple of English songs (in America) to words by Miss Procter: "Echoes" and "Cradling Sentiment," composed by M. B. Dowse,—the first a rather pleasing strain, the second altogether commonplace and unworthy either of so rare [illegible] of such a concert and such a singer;—and of a bold and laughing Cuban Song, which she sang in Spanish, rather to suit and humor very early and heartily and show up her [illegible], as we all know. A small orchestra, conducted by Mr. B. J. Lang, opened and closed the concert with the Introduction and Finale of the genial Haydn Symphony (in C) which became so popular in the Harvard concerts, and the Egmont overture, and accompanied the Handel Aria, also the [illegible] "Serenata" song in a sweet tenor voice by Mr. MacDonald, and two Concertos. One of these was played by Mr. Petersilea, who kindly stood in the breach in the absence of Miss Topp. It was the E-minor Concerto of Chopin (that is, the middle and last movements) and was played with real studied, brilliant execution, though the deep-souled tone did not speak to us as it has done. Artistically the main feature of the evening was Camilla Urso's playing of Mendelssohn's Violin Concerto [illegible]. For years there has been no violin playing in this country so pure and perfect, both in technique and expression, as Madame Urso's, and the Mendelssohn Concerto affords the finest and completest manifestation of her art. We would that her powers were exercised more frequently on music of so high an order! She was to have played the Beethoven Concerto in last winter's Symphony Concerts but disappointed us. This time we need not tell how beautiful her rendering was: we have heard it and admire, and to fall in nothing short of the impression was produced, except as the whole programme and surroundings[illegible] a purely private concert, no opportunity and chance to each good thing singly used as it comes here in a mere miscellaneous [illegible]. Miss Urso also played her "Dreams" as a violin solo for an encore.

The reception of Miss Phillipps was enthusiastic and the concert was a hearty Godspeed on her voyage to Europe, whither she [illegible] was to go in charge of a younger sister also gifted with musical voice and talent, for whom she goes to seek education in the best schools.

The next in order (June 6, at Chickering's) was a purely private concert, to which we were many [illegible] free to allude. It was arranged by friends to afford a last opportunity of hearing a young lady of remarkable voice and talent, who goes to Europe, for the culture there so fully warrant, with Miss Phillipps,—Miss M. A. Markham. Her singing—and as yet she has only hoped—has been for a few years the theme of [illegible] and delight in a [illegible] private circle here, including some of our foremost musical critics; but she has never sung in public except on a pleasant occasion in September last at Mr. [illegible], which we briefly chronicled, when we alluded to her as

A young lady from a suburb, who has been spending a year in Boston, whose voice and talent have seemed [illegible] to awaken [illegible] as they had yet sprung up around us. Sweet, rich, large, thoroughly musical and sympathetic, it is voice, in [illegible] of gentle [illegible] [illegible] to the whole scale, a [illegible] and is singularly mature. We had hoped soon to hear her in a more [illegible] Oratorio and [illegible] a [illegible] [illegible] but she is soon to study and we have lost her.

Only for a time, we hope, and so all hope who heard this charming little concert. Miss M. was assisted by Mrs. Cary, who sang with exquisite [illegible] and gave the Song of the Page from the *Huguenots*, and a couple of Franz songs, especially that airy fairy witchery one to Goethe's "*Liebhaber in allen*." Also by a couple of amateur gentlemen, who joined ladies in the Quartet from *Fidelio* (which had to be sung twice) and who sang with Miss M. the Trio from *Don Giovanni* (Elvira at the window). These were nicely sung, with the accompaniment for two pianos by Mr. Hobson and Mr. Leonhard, who also contributed a couple of movements from a very quaint and enjoyable four-hand Sonata by Moscheles. Miss Markham, for solos, sang: "*Ecco ridente*" by Mozart; the song of Adina, "*Vanne, vanne*," from the *Huguenots*; the Scena from *Der Freischütz*, where she pronounced [illegible]. Many of her high notes had glorious tone in the [illegible], and a couple of Spanish songs, in which she proved in her native [illegible], so quaint and [illegible] the accents and the shading of the tone. It all confirmed the impression and the hopes her friends had had of her rare powers.

Last Tuesday evening the postponed concert of Miss Topp at Brookline took place in the Town Hall, which was crowded with appreciative listeners, [illegible] the work of musings of the fine June evening to go out from Boston. It was truly a charming, thorough artistic concert. Mr. [illegible] opened [illegible] of [illegible], much to the [illegible] of good man [illegible] garden [illegible] song, as he only can: the [illegible] of Schubert, the "*Frühlings Nacht*" of Schumann and three songs of Franz, with exquisite accompaniment by Mr. Leonhard. Miss Topp's selections were the same as in her Boston concerts already announced. The Original Ballade of Chopin, a composition of great power and breadth and depth of feeling, taxing the strength and versatility of a player to the utmost, full of imagination and all [illegible] was wonderfully well brought out and sustained; it seemed hardly possible that one so delicately framed, so young, to feel it, [illegible] make so much of it. The [illegible] Mendel[ssohn] pieces were [illegible] [illegible]. The Beethoven Variations in [illegible] a [illegible] set of stately themes (*Allegro vivace* [illegible]) we have not been heard in [illegible], full of interest. No two of them are the same in form. One is a smoothly flowing [illegible] piece in [illegible] another takes a [illegible] [illegible] with [illegible] accent, in [illegible] another is a quaint [illegible] [illegible], [illegible] Bach style [illegible] and in [illegible] and the main features of the one theme hold boldly out through all the [illegible], and [illegible] a whole [illegible] beauty and variety and power. Show [illegible] to thinking and you will know how good [illegible]. Well, here was enough to show that she is not small of sight to the Liszt's school.

In the second part she played one of the most expressive and Liszt-like pieces, the [illegible] by Liszt, called *Consolation* (Pensees of [illegible]). This is [illegible] [illegible] [illegible] so much as Mendelssohn's is [illegible] and the very grace and delicacy, the [illegible] on [illegible] which her fingers [illegible] through [illegible], [illegible] [illegible] [illegible] and smile as in a dream. The *Valse Caprice* by Raff [illegible] as to the waltz as [illegible] so many other waltzes, but as [illegible] with a more dashing energy, and [illegible] [illegible] [illegible]. [illegible] she was a [illegible] [illegible] for [illegible]. The Hungarian Rhapsody, [illegible] a deep and solemn march like Chopin's, [illegible] [illegible] and [illegible] [illegible] [illegible] Hungarian [illegible] [illegible] the whole [illegible] fiction.

Two more concerts, the next one at Chickering Hall, in which Miss Topp was the central attraction, though [illegible] in the [illegible] of Miss Houston [illegible] [illegible] [illegible] [illegible]. There [illegible] been interesting Chamber Concerts of the N. E. Conservatory of Music.

American Musical Fund Society.—At the Annual Meeting held in New York, May 19th, 1868, the following officers were elected for the ensuing year: President, D. L. Downing; 1st Vice President, J. Ernst; 2nd Vice President, S. Lasar; Treasurer, J. N. Pattison; [illegible] W. Wenzel; [illegible] Wiesbaden; Board of Trustees: H. Peace, J. Stockbridge, M. A. Lawrence, J. T. Waring, F. [illegible], H. Hoffmann, C. Müller, Trust[illegible], H. [illegible], Y. Ancona; Librarian, Thos. Goodwin; Honorary Physicians, Drs. Anthony, Goodwin and Chas. Rease, of New York; Dr. C. N. Miller, of Philadelphia; Honorary Counsellor, Jas. L. Herron; Secretary, D. Schaad.

Total amount of receipts since last report, $8,743.27.

Paid for Sick,		$1,[illegible]
"	Funerals,	990.00
"	Pensions,	2,193.50
"	Widows and Orphans,	2,237.00

Total amount of Permanent Fund duly invested, $60,872.00

This looks like mutual benefit indeed, like true "protection." If our Boston musicians, instead of banding together in "Protective Unions," for the purpose of dictating the price at which each may engage his services, interfering with his freedom to play with whom he [illegible] and for what he chooses, and so virtually compelling them to measure to the same level and [illegible], would take a step a base the above and simply combine their efforts to raise a fund for accumulation and benefit, they would [illegible], [illegible] and [illegible] of the whole musical public and rate the whole level of music to a truly and effective aspect.

Handel and Haydn Society.—An adjourned meeting of this Society was held at Bumstead Hall last evening (June 1), the President, J. Baxter Upham, in the chair. The report of the Treasurer, Geo. W. Palmer, showed the receipts, including cash on hand, to have been $27,[illegible], expenditures [illegible]. Balance on hand [illegible]. It was stated that the receipts at the recent musical festival were $[illegible], expenses, $29,[illegible] net proceeds, $9,[illegible] which, added to the permanent fund makes the total amount of the fund $[illegible].

The report of the Librarian, Geo. H. Chickering, was read, giving the experience of having a uniform edit on of all the [illegible] oratorios which are performed by the Society. Also the copies were in a deplorable way [illegible] have been well [illegible] improved all these. The [illegible] [illegible] the organ and make a noble musical library to the Society, [illegible] many additions having been made for the purposes of the recent festival, and which were to a considerable extent imported.

The President then submitted his report. He paid a special compliment to Mr. and Mrs. Parepa Rosa. Never since the formation of the Society had there been a greater interest and equal degree of attention and discipline among members as during the past year. The recent festival was alluded to as an achievement worthy of pride and congratulation.

The decease, during the past year, of Mr. Stephen Stone, a member of the Board of Trustees, was alluded to [illegible] to the attention of the Society as a few words of appropriate eulogy by the President. Officers for the ensuing year were then elected as follows:

President—J. Baxter Upham; Vice President—J. P. Frost; Secretary—L. B. Barnes; Treasurer—George W. Palmer; Librarian—George H. Chickering; Directors—Theodore Stone, D. L. Laws, E. C. Daniels, R. M. Lowell, O. H. Lothrop, George Fuller, Samuel Jennison, Reed B. Jotham.

Votes of thanks to Chickering & Sons, to J. B. Thay & Sons, Carl Zerrahn and others were adopted.

Boston Music Hall Association.—The annual meeting was held in the Music Hall this forenoon (June 20). Mr. Eben Dale in the chair, in the absence of the President. The proceedings of the meeting of 1867 were read by [illegible] Stackpole, Jr., the Secretary. The report of the Treasurer Henry P. Waters, showed that the receipts during the past year were $30,346 88, and the expenditures $22,[illegible], leaving a surplus of $7,[illegible] 65. The only incumbrance was a mortgage of $50,000 held by the Suffolk Institution for Savings, and a floating debt of $1,[illegible].

The report of Dr. Upham, the President, was read. He congratulated the Association on the promising results of the year which, during so many years was of [illegible] of [illegible] the [illegible] [illegible] increase in the use and means of accommodation. The improvements comprise a [illegible] gallery and work room in the lower hall, the construction of a level floor therefor, more chandeliers for the platform and increased engine and motive power for the organ, which is represented as in excellent working order. The New England Conservatory rooms have been completed since the last report, and give good satisfaction to teachers and pupils. Miss Cushman's gift was alluded to in connection with the fund that has been started to pay for figures and marble. The importance of improvements in the Tremont street passage way, the roof of a new [illegible] [illegible] the Winter street approach, and other matters of repair, were dwelt upon.

[illegible] W. Williams, George Linder, and T. [illegible] Morris were appointed an auditing committee on the Treasurer's accounts, and the following named gentlemen were chosen Directors: J. Baxter Upham, Ellen Hale, John P. Putnam, S. T. Osborn, H. W. Pickering, H. H. Appleton, and S. L. Thorndike. At a subsequent meeting of the Directors, J. Baxter Upham was re-elected President, Samuel Batchelder, Jr., Clerk, and Henry P. Warren, Treasurer.

[illegible] —Flotow's Opera "Martha" was performed here on Friday, the [illegible], at the theatre, before a crowded house, exclusively by amateurs. The [illegible] [illegible] the [illegible], and [illegible] [illegible] that the [illegible] City possesses no small amount of musical talent. The [illegible] Mme. [illegible] Porta, who occupies the position of Organist and Director of Music in Christ Church, was the main [illegible] in producing the opera. Lady Harriet was [illegible] by an accomplished and talented lady who is blessed with a most wonderful compass of voice, extending from the lower G to the upper E flat. The quality of her voice is sweet, flexible and pathetic. The [illegible] young damsel who so admirably [illegible] and the character of Nancy seemed to have a more perfect conception of her part. Her very [illegible] [illegible] [illegible] and singing were almost faultless. Mr. [illegible] [illegible] of a Lionel, Messrs. [illegible] and [illegible] as Plumkett and Tristan. The whole affair was a triumph for amateurs in the lyric art, and will long be remembered here. [illegible]

POUGHKEEPSIE, N. Y., MAY [illegible].—Scarcely had the last sounds of your great festival died away before the [illegible] was taken up on the banks of the Hudson. On Monday, the 10th the Messiah was given for the second time this season. The choruses were sustained by a [illegible] [illegible] society under the direction of [illegible] [illegible], once a pupil of your much esteemed [illegible] [illegible], for the past six years a resident of Poughkeepsie. His chorus, the best since [illegible] [illegible] [illegible] [illegible] [illegible] greater proportions might not be attained. The accompaniments were played upon a grand piano and one of Mason & Hamlin's Cabinet organs (producing a pleasant combination) by the Brothers Van Vliet and Mr. Martin. They were so fortunate as to secure the services on both occasions of Miss Maria Brainerd, who sang all the soprano solos and, in the absence of a sufficiently accomplished tenor, the Recit. and Aria "Comfort ye," and "Every valley." It is needless to say that we were charmed with her admirable singing, especially in the Air "Come unto Him," which was given with an incredible tenderness, and "I know that my Redeemer liveth," in which the sublime truth of the words was expressed with a depth and fervor which we have never heard excelled. The contralto part was sustained by Miss Virginia Tucker of New York, who, although a novice in public Oratorio singing, made a very favorable impression, being most successful in the Air "He was despised." I must not omit to mention the very excellent singing of the choruses, which reflects great credit upon the skill of Prof. Martin as a conductor. A better trained chorus I rarely heard, both as to precision in time and correct intonation. The numbers "For unto us," "All we like sheep," "And He shall purify," and others [illegible] in the character of the [illegible] [illegible], were executed with a [illegible] which was really surprising. Next season it is the purpose of this enterprising society to take up the "Creation." [illegible]

CHICAGO SÄNGERFEST.—The reception of the various delegations will occur at Crosby's Opera House on Wednesday June 17th. An address of welcome will be delivered by the Mayor of the city—to be followed by a chorus of greeting, "The Singer's Welcome," by Otto, which will be sung by the Chicago societies. On Thursday, the 18th, the first grand concert will take place. Following the overture of Genoveva the concert will be preceded by a cantata, which Reinhardt, the eminent German composer, has composed and sent in honor of the Fest, called "The Singer's Greeting," with the audience joining in singing it. The concert proper will then proceed, with Wagner's Sieve Overture, "On the Open Sea," with orchestral accompaniment by Meinberg, the Liederkranz from New York singing the solo quartet; and all the societies uniting in the full chorus; Andante, from Ulrich's Triumphal Symphony, for orchestra; "German Nation's Prayer," by Abt, full chorus, and solo quartet by the Arion from St. Louis; "Hymn to Music," by Lachner, full chorus and solo quartet by the Arion of New York; "Linden Tree," by Schubert, full chorus; Grand March from Rienzi, with recitative and "Battle Hymn," by Wagner, [illegible] [illegible] and [illegible].

At the second concert on Friday the 19th, there will be given Beethoven's Seventh Symphony; "Who is the German's Fatherland?" by Reichardt, full chorus and solos by the [illegible]; [illegible] [illegible] Overture by [illegible], orchestra; [illegible] solo by [illegible], [illegible] of New York; "Turkish March" from "Ruins of Athens" by Beethoven; and three choruses by the leading societies of the country, the Arion of St. Louis and the Liederkranz of New York. Interspersed in these programmes will be vocal solos by artists whose names are not yet announced, and also a [illegible] [illegible] by a [illegible] of [illegible].

On Saturday the 20th there will be a business meeting, and in the evening a grand ball at the Turner Hall. On Sunday there will be a picnic in a grove near the city. The orchestra that takes part in the Fest will consist of 100 musicians selected from players in Chicago, Milwaukee and Cincinnati. Rehearsals of the instrumental music have already been held by Mr. Balatka, who proposes to make this a marked feature of the concerts. Fifty-six societies have already signified their intention to be present.

CINCINNATI.—The Orpheus Society performed the charming opera of "Zampa" at the Mozart Hall on the 20th and 21st, and will produce Lortzing's comic opera "Der Wildschütz" on the 22nd, 23d and [illegible], for the benefit of the German Orphan Asylum of Cincinnati.

ST. LOUIS.—A young Chilian girl bearing the euphonious name of "Teresa Carreño" has been surprising and delighting our musical world for the past week by her marvellous playing on the piano and violin. She is but fifteen years of age, but a ready and [illegible] power of execution and of expression [illegible] well with [illegible] [illegible], [illegible] [illegible] [illegible] of these instruments. She is not confined to any one style of composition, but renders the grand [illegible] of the old [illegible] composers and the [illegible] [illegible] with which the [illegible] [illegible] of the present day. Musical [illegible], who have listened to all the great performers of the present generation here and abroad, [illegible] that this little South American [illegible] the [illegible] [illegible] [illegible] [illegible] [illegible] all whom time [illegible] [illegible] upon her wonderful powers. On the piano she plays readily in any key, no matter where her strength [illegible] [illegible], but her [illegible], though marvellous, does not equal her [illegible] of [illegible]—[illegible] [illegible] expression through [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] becomes enchanted and gives out such [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible].—*New Boston Advertiser.*

MRS. SARTORIS, better known as Adelaide Kemble, a sister of Fanny and equally gifted, though in a different way, says that, though music is widely cultivated, it is neither properly appreciated nor well clearly understood in England [illegible] much less in the United States as well; and adds, that, as early as it should be so, no early apprenticeship to the higher class of music is absolutely necessary. She would have all the members of a family learn music. All, most all children, she says, have naturally good ears and can catch tunes easily, and they are able to master the mysteries of time much better at an early age than they do later. Both boys and girls should be taught the piano, and at a more advanced age they would have time to learn the grammar of music, thorough-bass and harmony. The steady reading of classic [illegible] of all music every day would very soon become to any one who chose [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]. When musical education [illegible], the music, is conducted on these principles we shall no longer have music for only for the show, [illegible] [illegible] [illegible] drawing room and not [illegible] drawing-room music exiled to places for which it is entirely unsuited."

Special Notices.

DESCRIPTIVE LIST OF THE

LATEST MUSIC,

Published by Oliver Ditson & Co.

Vocal, with Piano Accompaniment.

Miss Maud's Lament. (Madame, ah! madame!) 3. F to f. Barbe-bleue. *Offenbach.* 40

Le [illegible] pretty Philosophe. (Heureux sur l'aile. [illegible]) 3. E to f. *Offenbach.* [illegible]

With the Forest [illegible] (Je dépose le Roi). Horn 3. Ch. to [illegible] fis. *Offenbach.* 40

[illegible] [illegible] [illegible] of pieces from "Bluebeard" which is full of [illegible], short, pretty airs. The first is the [illegible] [illegible] [illegible] [illegible] [illegible], with [illegible] [illegible] [illegible] of the prospect of a [illegible]. The second is a [illegible] [illegible] and chorus. The third is a [illegible] [illegible], with music which is almost a song.

Child's lament. 4. F to f. *Kley.* 35

[illegible] [illegible], but very touching, and tender and would be an effective concert piece.

Land of Home and Beauty. 3. F to f. *J. R. Thomas.* 50

Has a beautiful lithograph picture on the title page. A fine home song, with rich melody and good sentiment.

Bereaved. Bb to f. *Hefter.* 30

Simple and pretty ballad.

From the close shut window. 3. F minor to e. *Hunt.* 30

Words and music of a high order. A serenade.

I'm not a widow. (Answer to I'm a widow.) 3. [illegible] to e. *White.* 35

All say they were [illegible], [illegible] [illegible], [illegible] to them back. This song has [illegible] very popular ones.

Capt. Jinks, of the Horse Marines. 2. A to e. *McLagan.* 40

Good words, funny, and has a fine view of the noble captain, with his [illegible] feeling of.

A smile was all she gave me. 3. F to g. *Bobby Newcomb.* 35

A smile was better than nothing. Bobby [illegible] [illegible] bright, and [illegible] [illegible] [illegible] it.

Only gone each fleeting hour. 3. F to e. *Eric Bruno.* 30

A "[illegible]" piece, and as the melody does not rise high, is excellent for an alto voice.

Heart and Coffee. 3. C to g. *Nollert.* 11

[illegible] song for the [illegible], with the [illegible] [illegible] [illegible] [illegible] of the [illegible].

Only for night. 3. A to f sharp. *Gounod.* 30

A "[illegible]" song.

Instrumental.

Jack and Gill Polka. 3. Eb. *Lancelot.* 45

[illegible] [illegible], with an [illegible] "[illegible] [illegible]" [illegible] [illegible] [illegible] [illegible] [illegible] of the [illegible] [illegible] [illegible] [illegible] [illegible] [illegible].

Whiting Galop. 3. [illegible] [illegible]. *Russell.* 35

Well-known and [illegible] for a dance.

Operatic Medley from 21 Operas. 3. Various keys. *Mack.* 1.00

An unusually taking piece in many keys. The airs are well selected and the pianist is very pretty one to play to a visitor.

Bluebeard Galop. "Bluebeard." 3. D. *Frahd.* 50

A pretty and brilliant arrangement.

Mail train Galop.	3.	Key of C.	*Coote.*	11
Sunbeam Schottisch.	3.	"	G.	*Kinkel.* 30
Silver Shower Polka.	2.	"	E.	" 30
Whirlwind Galop.	3.		"	30

Easy and pretty instructive pieces.

Canst, [illegible] Home. Var. for Guitar. *A. Hayden.* 30

Juanita. " " *A.* " 30

Favorites prettily varied, and the music does not seem to be difficult.

Dominions Nocturne. 4. D flat. *Leybach.* 75

A fine melody skilfully interspersed with runs, trills, and arpeggios.

Reminded Nocturne. 3. E flat. *Turner.* 20

[illegible] Schottische. 3. D flat. *Ferrald.* 30

[illegible]

Town Brook Valse Reclame. *Williams.* 35

[illegible] [illegible] [illegible] [illegible] degree of difficulty, or rather more difficult, than a common waltz. Brilliant.

MUSIC BY MAIL.—Music is sent by mail, the expense being two cents for every four ounces or fraction thereof, (about one cent for an ordinary piece of music.) Persons at a distance will find the conveyance a saving of time and expense in obtaining supplies. Books can also be sent at double these rates.

ABBREVIATIONS.—Degrees of difficulty are marked from 1 to 7. The key is marked with a capital letter; as C, B flat, &c. A small Roman letter marks the highest note, if on the staff, an italic letter the highest note, if above the staff.

Dwight's Journal of Music.

Whole No. 711 BOSTON, SATURDAY, JULY 4, 1868. Vol. XXVIII. No. 8.

Beethoven's Letters according to Nohl.

(Translated for this Journal from the Leipzig Grenzboten XXI. No. 10 March, 1868.)

Beethoven's Briefe. Herausgegeben von Dr. Ludwig Nohl. Stuttgart: Cotta, 1865. [Beethoven's Letters, edited by Dr. Ludwig Nohl.]

The sneers but well deserved reproofs which Dr. Ludwig Nohl has been obliged to accept from various quarters, on account of his earlier literary efforts,—in particular the first volume of his biography of Beethoven (See *Allg. Musik. Zeitung*, 1864, *No. 41 et seq.*)—might, one would suppose, have induced him, before entering upon the execution of new projects, to have acquired, by means of conscientious study, that knowledge, that extended scope of judgment and that scholarly caution of whose want he had given such striking proofs. Not so however; for, therefore did we learn that very soon after that luckless biographical attempt two new works (if they can be so termed) appeared,—upon the letters of Mozart published in 1864, "Letters of Beethoven" have quickly followed.

Though for reasons adduced above, it may readily be supposed that we take this last book in hand with a strong prejudice against it, still the interest of the subject, perhaps also the hope of being able to discover some improvement in Herr Nohl's method, may justify a renewed careful examination. We must, through the book it seems only—but only so that to be so much the more disappointed. We utter our opinion—that based upon a very thorough study of the volume,—all the more freely now because other notices and articles upon it which have met our eye, have not given any judgment of the real value of the collection founded upon actual knowledge of the subject. We wish one merely to be understood, to differ from them in this respect: viz. that we do not discuss the question, whether the collection offers interesting matter for perusal or not; but inquire as how far it is to be considered a scholarly production,—as a valuable addition to the materials for a knowledge of Beethoven's life.

As it is the first collection of letters by Beethoven which has appeared as an independent work (it is well known that shorter series long since appeared in the volumes of Wegeler, Seyfried Schindler), it is first to be inquired in how far such a collection is justifiable.

Now we believe there is no danger of stumbling against any well founded opposition, if we demand for an independent collection of letters the twofold object, first, of giving us a valuable memorial of a distinguished personage and additions to our knowledge of his life and character; and, secondly, of affording us matter for perusal which is itself interesting because characteristic of the writer and complete in itself. Even when the latter demand is not met, it is still possible—as in cases of great literary authors—to proceed upon the principle of not allowing anything produced by their minds to be lost; but can it be in these cases it is exceedingly easy to pass these bounds, beyond which it is culpable to lay before the world such characteristic productions of his intellect which the writer never intended for the public eye.

For those distinguished in other spheres, as in science and art, the same holds good; and the effort to save every one of his words seldom or never results in adding anything to the fame of a great painter or musician. His written words offer an important material for the knowledge of his life and character, but do not give the right of separate publication, until they are found to possess within themselves independent and particular value, and this, especially as regards to private letters, cannot be unless the writer—not to speak of the contents of his letters show—urge decided intellectual and individual type—be a careful and regular correspondent and not an occasional and unwilling one.

In Mendelssohn's case both these demands are met, and for this reason the appearance of his letters excited such great and deserved favorable attention. They give us not only a wide knowledge of the rich life of that artist, but they are the productions of an active mind of manifold culture, to which every talent and consistent pen, [illegible] had made the power of expression in words, almost as easy as in musical tones, and which knew how to write [illegible], both as to external experiences and upon questions of his art, in the most elegant and attractive manner. Now with Beethoven the case was totally different. First, he was to be himself says, not an industrious letter writer. True, Herr Nohl calls him "the much-writing master" (*schreibseligen Meister*); but his own table of contents should lead him to see how undeserved such an appellation. His collection contains, including the Appendix, 411 numbers. 20 of these numbers—as he himself hereafter—must be deducted, because they are not letters: there remain then 391—and these are spread over a space of about 32 years (1 [illegible] 1826) so that there is an average of about 12 per annum. If we add to these the 83 addressed to Archduke Rudolph, and remaining published by Köchel and some 200 existing in the [illegible] of other admirers of Beethoven, of which Herr Nohl knows nothing, still we at the most obtain 20 in over a year, i. e. less than two a month. Of the whole number an enormous proportion are notes, but short occasional notes which Beethoven wrote to his friends in Vienna; compared with which, the longer letters addressed to distant correspondents form an extremely small number. It is clear how much more correctly Beethoven judged himself than Herr Nohl has done; and upon the value of an independent collection of Beethoven's letters this circumstance alone sheds a suspicious light.

Now take the contents of the letters into account. The greatest reverence for Beethoven the musician, need not make us hesitate to acknowledge that the larger part of them are sufficient outside for their contents nor characteristic of Beethoven in their extent. With the exception of the few addressed to friends, objects of his affection and near to his heart (Wegeler, Ries, Amenda, Archduke Rudolph, &c.), one sees in them at first they were the hasty productions of the occasion, that the object and affairs of the moment often determined the style and contents. Hence they are written in a certain careless and unrestrained tone, which naturally interests us in a high degree, unquestionably and teaches us to know the man better, but which no[t] give them an independent value; and one sees very soon that Beethoven, upon questions of art,—generally those which were dearest to and discussed by him—expressed himself only unwillingly and with the greatest brevity.

When one sees, how he intercourse with his familiar friends—Baron, a Zmeskall for instance —he gives full play to his whimsical, often rude, by no means always pleasant, fancies,—how he writes to Madame Streicher upon trivial domestic matters,—how in business letters to distant publishers and other persons, such as those in the appendix to the advocate Kanka he indulges [illegible] a manner careless and ever eccentric [illegible] all this is important to the student of his history, and to [illegible] understanding of his nature and of his relations to the persons in question; but, however, who displays these momentary feelings before all [illegible] eccentric utterances of his genius, and, so to speak, cries aloud to the reader: "Come and learn also here to understand and appreciate this great man!"—such a one in our opinion has not comprehended that genius's true greatness, and sins against his memory.*

Accordant with these views is our conviction that the preparation of an independent collection of Beethoven's letters is a mistaken undertaking in itself. We see in them an indispensable and interesting biographical material, and those from which one can learn to know him, combine a strong regard for him as a man of noble nature and an unrivalled artist.

The publication of all Beethoven's letters, however, is, in our opinion not timely, and all the less called for at the present time because thus far we possess no complete and satisfactory biography of him. But since the result of an undertaking to bring out a complete collection actually lies before us, it remains to inquire as to the extent to which our knowledge is enriched by it, and in what manner, also how, Herr Nohl has executed his task.

He begins with a preface studded with the turgid, bombastic obscure phrases, which have offended most greatly in his former publications; but at the same time marching on with a self-sufficiency which is only surpassed by his superficiality. There is not a word of explanation to the reader, why he is the person who laid aside his Biography and sent out instead a volume of letters. He tells us of his trace for investigation: how far these must have extended, we shall soon see. With hardly condescension he admits the

* Herr Nohl falls into ordinary view in [illegible] of these [illegible] [illegible] and [illegible] with [illegible] and [illegible] were [illegible] from the habit of [illegible]'s correspondence.

[illegible] by Google

value of Thayer's "Chronological Catalogue of Beethoven's Works," which, however, affords him few new data;—naturally, as he had hardly glanced through it, and, for instance, had discovered nothing of the correspondence with Thomson quoted in it. But when he is immediately obliged* to correct one of his own errors by Thayer's book (p. 112), he appears all the more naive in expressing the opinion that Thayer will be able to obtain corrections and additions from him. After the far reaching and comprehensive researches of which Thayer's book gives proof, we scarcely believe that he can be added to or corrected in any single instance from Nohl.

That his collection is not complete, Nohl is conscious; but in light of [illegible], but what he has collected of unprinted, when added to already printed matter, is sufficient to form the weightiest such a compilation. Among his contributions, the papers left by Schindler occupy an important the most important place; but these were well known to former collectors, and one is astonished at the paucity of really interesting new matter now added to what Schindler himself has already made public. Moreover, one readily sees that Nohl's researches are confined to the [illegible] the Imperial Royal Library in Vienna, to the Archives of the Society of Music Friends in the same city, and to that which a happy chance has thrown into his hands through private channels; and no doubt he found a few new letters at Zurich on the journey thither of which he speaks in his preface. On the other hand he has made no "tours of investigation" to Berlin, Prague, Leipzig for instance, where [illegible] all the original letters are to be found, and [illegible] those which he [illegible] only after manifold repeated copies.

In fact, one remarks at once, that Nohl has seen the originals of but very few letters, even when he knew where they were still preserved; and that in the cases where printed authorities lay before him—as for instance the letters to Mme. Hofmeister, Gleichenstein, [illegible] and others—he, for the most part, as it seems, has not troubled himself about them. And when he proceeds in his preface to enlarge upon the difficulties attending such researches, and the concealment of many papers, as in "English Collections of Curiosities"—these lamenta[tions] sound at least very peculiar in the mouth of a man to whom, as we shall see, not even all the letters in print are known.

He further tells, in his preface, of his method of editing, that he has corrected orthographical errors, but has left untouched Beethoven's peculiar style in respect to grammar or rather syntax. But it is very perceptible how reluctant he is, where the line between orthographical errors and the grammatical peculiarities of the time and how arbitrarily he undertakes to correct Beethoven's punctuation and the like, even in letters expressly printed by others. Before adopting such a course of correction, he should have been more scrupulously aware himself and not have written, for instance on p. 11: "Beethoven treated the [illegible] very defectively."

What [illegible] his usual exaggerated bombastic phrases—and that not clearly marks the influence of Richard Wagner*—he proceeds to say of the character both of the letters and of Beethoven himself we must pass by. The only point of interest in it is the manner by which he relieves

* "To the Master Richard Wagner" the volume is dedicated.

himself from the task of preparing an explanatory biographical text to accompany the letters, the want of which is felt far more here than in the letters of Mozart, but which here also was a matter of much greater difficulty. An electric current, says he, binds these letters together: I (Nohl) felt it to a surprising degree, and convinced myself that a biographical commentary would only break it.

We leave behind the high sounding phrases in which, among other things, the parallel between Beethoven and Napoleon again pops up already known to us in the Biography, and advance to the items themselves to see what of new matter has in fact offered us in so pompous a style.

And to begin with, we must deduct a series of numbers, which in our opinion, have no proper place in a collection of letters. As in the dedication of the first Sonatas (No. 1), and the original draft of a declaration (49). Nohl himself thinks that Beethoven was not their author; but nevertheless they would aid in swelling the total of his numbers. Several other official documents and documents, though in their way characteristic enough of Beethoven, have no place in such a collection (Nos 3, 16, 111, 201, 187, 278), and still less written communications to the publishers relating to compositions (Nos. 61, 30, 102, 118, 124).* Are indeed the dedication of the Trio op. 38 (No. 83), the new title of the Quintet arranged from the C-minor Trio (198), and other minor dedications (71, 225, 361).

The testament addressed to his brothers is certainly one of the finest proofs of the master's noble nobleness of character, and was already long [illegible]; but on the principle which determined his purpose to a place among letters, the demand may be made for the same favor toward the interesting mentions and good in himself which are scattered in his memorandum books. But least of all had contributions to albums, occasional canons and the like, which make up 8 numbers (8, 90, 113, 247, 273, 318) any right to place here; thus we find 26 numbers which are improperly included in the list, and of these, more than half were already in print.

Of the remaining 385 actual letters, which the collection embraces, about half (189, if we have rightly counted) have been published before. One point we must lay stress upon, because Nohl has not deigned to note the fact in many cases, while in some he did not know it. And among those previously in print, the longest and those which are really characteristic of Beethoven are for the most part to be found; such as those addressed to Wegeler (7 in number), to the members of the Brentano family (8), to Ries (11 of which are No. 272, in one), to Giannatasio del Rio (21 copied from the Grenzboten), to Amenda (3 from the Signale), to Jahn (corrected) (7), to Bettina (3), to Hollmann and Peters, Leipzig publishers (over 12, most of them from the Neue Zeitschrift), to Varena (7), Steiner & Haslinger (mostly from Seyfried); Birchall (from Cleyssen(?)); Schott (1, from the Caecilia); Mosel, etc. (4 from Schindler), and many single ones besides. Among these not hitherto published the most by far in number is that to Zmeskall (about 50, most of which are from the Im-

* [illegible] would it not [illegible] in this direction he must include the declaration signed by the Composer [illegible] upon the Overture to C, and the Concert bill of Feb. 27, 1814, all of which he could find in Thayer.

* [illegible] of these arrived [illegible] Institut [illegible] Thomas [illegible] [illegible] we have been [illegible] informed [illegible] [illegible] which Nohl ought to have known [illegible] completed.

perial Royal Library at Vienna); next come those to Schindler (16, known in part from Schindler's book); and then, the letters to his Nephew (31, of which 12 were already made known by Schindler); then, of the more important ones, 7 to Archduke Rudolph (from the archives of the Society of Music-friends); 13 to Mad. Streicher (given-most, after copies); 3 to Pasqualati (from the I. R. Library); 13 to Advocate Kanka (after copies); 4 to Holz; and many other single ones, in part to persons now [illegible] extremely few of importance or of much length.

It is clear then when his collection already is so astonishingly meagre gain of new and interesting matter Herr Nohl could not have been deceived as to its incompleteness, and he is therefore as much the less excusable for its publication as he neglected in this research. One misses letters to known intimate friends of Beethoven the existence of which should have been known or at least suspected; instances, those to Brunswick and the Countess Erdödy. Instead of the few billets to Treitschke, one would expect to have the interesting correspondence with him relating to the projected opera "Romulus," which is found in other collections,—collections in which, as we happen to know, the series to Pasqualati, to Steiner & Haslinger, to Fries, St. [illegible] and even to Zmeskall, are far more numerous and complete than as given by Nohl. Of those to Giannatasio the one not given in the Grenzboten is also wanting in Nohl; while, as to the Rudolph series, it is well known that soon after the appearance of his book he received a very unpleasant proof of its imperfection through Herr von Köchel.* But why should we dwell on this point, since there is a still more mortifying reason for the incompleteness of his collection,—the overlooking of letters already published. In the Grenzboten 1859, 2d quarter, p. 236, communicated by Otto Jahn, are six letters to Brunswick and seven to Fräulein Amalie Sebald, with whom Beethoven had become acquainted in Teplitz, all from the year 1812. They are of special interest for the study of his character and would have been an ornament to the collection.† Herr Nohl, who has printed the letters to Giannatasio from the Grenzboten, must with anything like careful research have come upon these; but this not being the case, he gives in their stead a short contribution to the album of "the singer Auguste Sebald" (97), to which, however, he adds no critical note!

In Thayer's Chronol. Catalogue (p. 109 et seq.) are excerpts from 10 letters to G. Thomson of Edinburgh. Herr Nohl, into whose hands that work came before he had finished his book, does not notice them with a word; but he states that he has found hardly anything new in Thayer.

A short letter to Pasqualati, which Nohl does not give, may be found in the Neue Zeitschrift, vol. 3, p. 164. A letter to Schindler from Heiligenstadt, printed by Nohl in part, is given in full in a fac-simile in Breidenstein's "Festgabe" to the Inauguration of Beethoven's Monument, Bonn, 1845. One of Nohl's errors is this, in "July" instead of June, 1823. Of a billet to Editor Bernard which Schindler mentions, II. 73, Nohl knows nothing.

* Who published [illegible] letters to R. to Rudolph, [illegible] of which were [illegible] unknown to Nohl.

† The tenderness of B. to women and his dearth of feeling in [illegible] let all involved [illegible] letters, so clearly and [illegible] that the [illegible] may be looked upon as an especially attractive addition to documents for judging his character. [illegible]

[illegible] Google

A like superficiality exhibits itself throughout, both in what he imparts and in the manner of imparting it. As a compilation effort, it was a first duty never to fail in giving his authorities exactly, and in particular to carefully distinguish that which is now published for the first time, from that which had already been given to the press. Instead of this, he often leaves us completely in the dark, both on this point and whether he has ever seen the original. To those who have an intimate knowledge of the subject, he therefore appears in a false light—not, as such an editor for his own credit should by all means do. He omits to state of many of the notes to Schindler that they had been printed before; also the letter to Moscheles (145) and to Baroness Ertmann (134), the three to Moscheles (387, 391, 399). Of several addressed to Haslinger he was in duty bound to state their previous publication by Seyfried; and the letter to Matthisson (11), he does not know, or if he knows, suppresses the fact, that it may be seen in the Wiener Zeitschrift (Vol. VII. 34). Other instances are very much the same.

Some of his doubtful show how useful to Herr Nohl it would have been had he obtained sight of the originals of Beethoven's letters; they will also place clearly before our eyes his hobbies. Take the letter to the Schotts of Augsburg (1). Herr Nohl gives it in his Biography, after misunderstanding it first German, as a discovery made by him in the Revue Britannique and had, at the time, to digest the information (*Allg. Mus. Zeitung* 1856, No. 42) that the French translation had been made after an English article, by Thayer and, moreover, that he might have found the letter in its original tongue in the *Vienna Zeitung* of 1845. Now he reprints the letter in its proper form, but without once saying his duty in describing the error in the Biography, and merely states that the letter had appeared both in the Vienna *Zeitung* and in the *Berliner Musik Zeitung* of 1845 [a much-neglected fact communicated to him by Thayer himself, from whose own copy of the Vienna *Zeitung* Nohl took the letter in its present form]. The original still remains unknown to him,—after all great search? We will not [illegible] that point; but, simply in case good luck should hereafter play it into his hands, we [illegible] some of the variations as a foretaste of the pleasure it will afford him. First the address is to Schaden, not to Schade; Beethoven, apparently addresses the original "*A Monsieur de Schaden, conseiller d'Augsbourg, à Augsbourg*." Line 13, original has "*ich will*." Nohl "*will ich*" [illegible] "*schreibt*," Nohl "*schreibt*" [illegible] "*war*." Nohl "*wäre*." (Such peculiarities should be preserved just as the "Täge," in many letters, which Nohl finds himself bound to make "Tage") [illegible] original "*einige Nachricht*." Nohl "*einige* [illegible] *Nachricht*," [illegible] Nohl "*da ich*," and besides all this, many changes in the punctuation and the use of capitals, which we pass over.

(Conclusion next time.)

Mendelssohn's Letters to Baermann.*

X.

Berlin, Nov. 25, 1835.

Dear Baermann,

I received your letter yesterday here, where I have been summoned by the most grievous misfortune that can befall any man. I have lost my father; he has been taken from us without any previous illness, quite calm and free from pain, just as he had always wished. My mother and my brother and sisters are well in health, but none of us can yet realize this blow, for less think of the future, or recover composure. On the evening of the 18th, my father was still with them all, cheerful and happy, and on the 19th, at half-past ten o'clock, his life was at an end. I must try to strive to fulfil his wishes while he was still among us and occupy myself and do my duty, [illegible] without I may find any other thought, but this is the only way, so far as I can see, to live in conformity with his will, and therefore I shall attempt to do so.

I enclose you a letter for the music director in Düsseldorf which will give you the best information and assistance about a concert. I doubt, however, whether, [illegible] any there would secure you, for almost all these concerts bring only very moderate receipts. When I was in Cologne I spoke to Prof. [illegible] about you, but he dissuaded you from giving one of your own and thought your best plan would be to play once or twice at the winter concerts there, where indeed they only give a small fee, but you would at least be rid of all trouble. Liebl is a person of scarcely a year of name, so he will at once do all he can for you. If you choose to write to Verkenius (remembering me as my former correspondent as [illegible]) I feel sure he will arrange so that you need [illegible] go there to play the next day you arrive, without prolonging your stay.

The subscription concerts in Leipzig go on till Easter. Whether I shall remain there after that period, I cannot say. Concertmeister Matthäi is dead, and his place means to be filled [illegible]. I regret not seeing you there at present, but in these dark days of sorrow, I could not bear think of music nor [illegible] of [illegible]. Herr Schindler, formerly an acquaintance of Beethoven, is music director in Aix-la-Chapelle, but I have not seen him, and I doubt whether it would be worth the trouble. Certainly not in Elberfeld. I wish to answer every point in your letter but I can write no more today. Farewell! May all good fortune attend your journey.

Yours,

FELIX MENDELSSOHN BARTHOLDY

XI.

Leipzig, March 29, 1836.

My dear Friend,

I do not feel quite sure whether you know or care to know anything of me, but I am about to ask you a favor the fulfilment of which will very essentially oblige me, and therefore I hope you will grant it. The son of Heinze, our best clarionet player, who has for two years held the situation of second clarionet in the orchestra, and evidently shows such talent for that instrument, is to be sent by his father's wish for half a year, or three quarters, to some first-rate master to acquire the necessary finish, in which he is as yet deficient in spite of his facility of execution and musical steadiness. The father not grudging the greatest sacrifices to cultivate properly the full extent of talent, proposes sending him to Munich, and I have undertaken to apply to you to ascertain who has one of the distinguished instrument players there would be able to devote an hour to him for a fair remuneration, and receive him as a musical apprentice. Who the person is that we should prefer you well know, but my fear is that terms you would give him lessons, or only for a sum higher than the father could afford. If, there are no engagement or will not do this, say whether you would recommend Faubel, or some other in Munich, and let me know the terms on a [illegible] of lessons. You may imagine that the affair is of the utmost importance to both young and the father in a most upright, pure and sensible man. I venture to hope that you will oblige me by giving him the best advice in your power; of course, if you could yourself superintend his studies it would make me feel most grateful; but at all events, let me hear your candid opinion on the subject that the young man may act accordingly. He could set out in the course of three or four weeks, so I beg you will answer me by return of post and by so doing you will exceedingly oblige me as I have already said.

I had many and various things to write to you about, but I scarcely know whether I ought to do so, or whether you would care to hear about them. Let me know how this is in your answer, when I will forthwith write you a circumstantial letter about my wife and my little boy, about my life and my music, and then you must write to me in your turn about yourself, and all your belongings around you. I hope that Heinze will find you as [illegible], and with kind regards to your amiable wife and your two sons, and hoping soon to hear from you,

I am ever your old friend,

FELIX MENDELSSOHN BARTHOLDY

XII.

Leipzig, September 14, 1839.

My dear Baermann,

I heartily rejoiced, after so long space of time once more to receive some lines from your hand and to find from them that you are, as ever, my dear unchanged kind friend. I only received your letter on my return from a journey to Hamburg, or I would not have so long delayed my answer. Give Lachner* my best thanks for his friendly invitation. I would accept it with great pleasure if I had a little more time for my expedition, but as I cannot leave till four weeks after the beginning of our concerts, any prolongation of my absence would be very difficult. Besides, my journey to Vienna is by no means settled, and it is uncertain, all the time I could contrive to spare for a visit to Munich would be a few days on my return—somewhere between December 20 and 30. Do you think that so short a period would suffice? After such a lapse of time would not so shabby a visit be worse than none? Tell me your honest opinion on this point. Further (of course entre nous), are they prepared to defray the expenses of my long journey and, besides, and of my stay there, and in what way? How much I should rejoice to see at length once more all my dear Munich friends, but above all yourself, dear Baermann, and to have a chat with you again, to make music together and to walk about. But I don't need to tell you, for you know it already. So write to me as soon as possible by a few lines, and rest assured that so long as I live, I am, and ever shall be,

Your old friend,

FELIX MENDELSSOHN-BARTHOLDY

XIII.

Leipzig, September 30, 1839.

My dear Friend,

Much as I should have regretted at any other time to have received the letter I have just got, still it is a pitiful thing now for me to reply to it, because I was on the point of writing to you to say that all hope of this meeting has I think was at an end. My circumstances have assumed such a shape since my return, that even my visit to Vienna during the time of the concerts could only be purchased by great sacrifices and in any amount on my part. I am in considerable perplexity in consequence of this, as I certainly cannot deem it unreasonable that my personal presence should be expected here during the winter, when I have some months' leave of absence in the summer. At all events, it is now quite out of the question to dream of prolonging my absence by any détour. The worst part of the affair is, that we could and would have passed such very happy hours together, instead of which our meeting is now postponed for an indefinite period. Herr Pasetko and Rosenhain from Paris are here just now; they tell me a great deal and much that is flattering of you, and praise Carl and his playing, and his talent for composition in such enthusiasm that my mouth began to water again to make music with you and to play all sorts of nonsensical pranks. They cannot sufficiently extol a clarionet concerto of Carl, and likewise speak with so much affection of yourself that it quite gladdened my heart. May we soon

* From Nohl's collection of "Letters of Distinguished Musicians: Gluck, Haydn, C. M. Von Weber, Mendelssohn." Translated by Lady Wallace.

* Franz Lachner, Royal Bavarian General Music Director in Munich.

Digitized by Google

most somewhere in this world; and till then continue your regard for me, as I do for you, for I was, and am, and ever shall be,

Your old friend
FELIX MENDELSSOHN-BARTHOLDY.

The Nether-Rhine Musical Festival.

Cologne, June 5th.

The fiftieth anniversary of the musical festivals established in Rhenish Germany in 1818 was celebrated last week at the old Colonia Agrippina, with increasing solemnity and enthusiasm. The first of these festivals was given at Düsseldorf, in 1818. The [illegible], therefore, numbers just a half-century, and it is satisfactory to note that the programmes have gone on [illegible] every year during that time. The bill of fare of 1818 would look rather meagre [illegible] *The Seasons* [illegible] *The Creation*. The [illegible] lasted only two days [illegible] was added [illegible]. Now compare the [illegible] programme [illegible] of last week. Here [illegible] "The Messiah" by Handel; a [illegible] by Bach; an overture by Ferdinand Hiller; the [illegible] Psalm by Mendelssohn; the 2nd act of the "Fidelio"; [illegible] the most famous [illegible] symphony [illegible] by Beethoven [illegible] "Fidelio" which [illegible] and [illegible] overture by Max Bruch [illegible] by Schumann [illegible] by Mozart [illegible] and other [illegible] vocal and instrumental [illegible]. You must confess such a programme [illegible] satisfied all tastes, the most fastidious [illegible].

Ferdinand Hiller [illegible] than 700 [illegible] singers. The soloists were Mmes. [illegible] and Joachim, Messrs. [illegible] and [illegible]. Every corner of Germany was represented amongst the spectators—from [illegible] to [illegible] from [illegible] or Königsberg—and the types of the German race were [illegible] in strong relief in the vast assemblage. The Festival was inaugurated by a remarkable speech pronounced by Herr Schück. The orator sketched the origin and results of the musical festival. He traced their source to the national [illegible] which occurred in Germany on the morrow of Waterloo. [illegible] the [illegible] chord in Germany. Herr Schück then [illegible] some of the great composers who successively [illegible] the Nether-Rhine Festivals—Louis Spohr, Spontini, Mendelssohn, Schumann, &c. Thanks [illegible] the [illegible] with the Olympic Games of Greece and he expressed his hope that the glorious [illegible] half a century was the certain [illegible]. The audience [illegible] applauded the speech [illegible] the historical portions and on [illegible] parts.

Handel's *Messiah* followed Herr Schück's speech, and filled up the first day of the festival. The [illegible] in the number of [illegible] to be directed under the leadership of Ferdinand Hiller. They sang with much vigor and [illegible] admirably [illegible] of harmony so [illegible] observed [illegible]. Mme. Joachim, the wife of the violinist [illegible] so often applauded in London [illegible] ideas and thoughts of the composer [illegible] all *fortissimo* and *pianissimo*, and she was admirable. Indeed [illegible] such an [illegible] as [illegible].

On the second day the programme [illegible] *The Festival* [illegible] of a psalm by Mendelssohn, of an act of the "Fidelio" and of the ninth symphony of Beethoven. A rich field, you see. *The Festival* [illegible] is admirably arranged [illegible] broad form [illegible] full of [illegible] grace and [illegible] with such perfection [illegible] the [illegible] Ferdinand Hiller's overture [illegible] the conductor of the orchestra [illegible] the musical rhyme. The [illegible] during the orchestral performance [illegible] applause and [illegible] [illegible] As to the "Fidelio," the masterpiece of Beethoven [illegible] by [illegible] Clavier, and Mozart, and [illegible]

famous in the annals of the French [illegible]. There, amongst the spectators there were [illegible] of French and a large number of Belgians. However, Mme. [illegible] forgot to keep up the [illegible] her voice trembled [illegible] the interpretation of Beethoven's ninth symphony. The *Allegro maestoso*, the *Scherzo vivace*, the *Adagio cantabile*, and the *finale*, which is composed by the whole of the choristers and of the musicians, electrified the audience.

Now the third and last day of the festival. It is commonly [illegible] though the Gürzenich, which is the concert-room, ought to be [illegible] [illegible] the two choruses who [illegible] the principal [illegible] who pretend to represent Agrippa and [illegible] Never [illegible] and every one seemed [illegible] would have been [illegible] the Crystal Palace. Herr Joachim [illegible] Bach's concerto [illegible] Bach's [illegible]. On the [illegible] the slow [illegible] F flat, [illegible] Joachim [illegible] andante and allegro from Spohr's Sixth Concerto [illegible] was [illegible] received with [illegible] and flourish of trumpets [illegible] in [illegible] played Bach's "Eighth Cantata" [illegible] after [illegible] nang a [illegible] by Marcello [illegible] and simple withal. The [illegible] Tell [illegible] the violins of [illegible] ring of the [illegible] the "O" [illegible] was [illegible] as [illegible] year's festival [illegible] he has rendered. [illegible] with a shower of flowers.

Amongst some of the distinguished [illegible] the young composer [illegible] Schumann, Rosenhain [illegible] Otto Goldschmidt, Professor of the Academy at Stockholm [illegible] of the Academy at London [illegible] Capellmeister at [illegible] Karlsruhe [illegible] Levy from Carlsruhe [illegible] Hamburg [illegible] Düsseldorf [illegible] of music were attracted from Vienna, Paris, London and [illegible] Orchestra.

The Saengerfest at Chicago.

Correspondence of the N. Y. Evening Post.

Chicago, June 17, 1867.

This day will be ever memorable in the annals of Chicago. The city has been all [illegible] from [illegible] o'clock this morning and [illegible] of the "Saengerfest" [illegible] under the direction of Mr. Frederick [illegible] of New York the "Fest Hall" has been [illegible] hand-some style, considering [illegible].

FEST HALL.

The large skating rink improvised into a music hall, has been neatly decorated with [illegible] and [illegible]. The [illegible] was [illegible] in fact every beam was [illegible] covered [illegible] paper [illegible] Banners and [illegible] the support in the [illegible] roof [illegible] in the back of the [illegible] At each end of the railing of the stage [illegible] with wreaths of evergreen and flowers [illegible] two pyramids made of [illegible] American flag [illegible] On each side in the [illegible] German Confederacy [illegible] black, white and red.

The north and south sides of the room are also decorated with [illegible] wreaths and [illegible]

On the walls, and surrounded by wreaths, are placed busts of great German composers. Among these is one of Handel, [illegible] and placed between two fine mottoes. On one side is:

"Wie [illegible] Macht [illegible]
Am [illegible] Lied."

On the other was:

"The [illegible],
[illegible],
[illegible],
[illegible]."

Next is a [illegible] bust of Mr. Lincoln; and near to it busts of Beethoven and Liszt. The word "Welcome," in German, meets the eye on every side.

THE SINGERS FROM [illegible] TOO LATE.

At half-past two to-day a despatch was received from Fort Wayne announcing the detention of the European singers in consequence of a [illegible] which caused a break in the road.

THE PROCESSION.

At [illegible] the societies formed in procession at [illegible] Block, and [illegible] marched to the Fest Hall on Wabash avenue. There were over forty different singing societies and several Turner societies in the procession.

THE RECEPTION CONCERT.

The following is the programme of the Reception Concert:

Jubilee Overture.	By C. M. von Weber.
Chicago orchestra.	
Welcoming speech to the foreign singers.	By the Mayor of Chicago.
Greeting of the singers,—Chorus with orchestral accomp.	By J. Otto.
Chicago singers and orchestra.	
German speech of welcome to the foreign singers.	By the President of the Festival.
Overture to Mendelssohn's "Athalie".	
Orchestra.	
Oration of [illegible] Schlaeger, Esq.	
The [illegible] Chorus with solo and orchestra. [illegible]	
Chicago chorus.	
Presentation of the flags of [illegible] to the President of the General Committee [illegible]	
[illegible] National Hymn. [illegible]	
Singer-Speech [illegible]	Music by [illegible].
Sung by all the Vereins.	

At half-past seven the Singing and Turner Societies came into the hall with their flags crowned with [illegible] which were then hall up [illegible] at the back of the stage making a beautiful effect, which was enhanced when Ellsworth's Zouaves marched in [illegible] the hall and filed upon the stage.

The absence of the foreign singers compelled some change in the [illegible] of the programme. At eight o'clock the concert began with the "Jubilee Overture" by C. M. Von Weber, which was finely executed by the orchestra.

Mr. J. B. Rice, Mayor of Chicago, was then introduced and delivered his welcoming speech, which was loudly applauded even by those who did not understand English.

Herr [illegible] as president of the "Fest," then read in German a speech of welcome to the foreign singers (who were not there). The speech was also heartily applauded by both Americans and Germans.

The overture to Mendelssohn's "Athalie" was [illegible] and then followed an oration by Mr. Schlaeger, which was decidedly humorous and excited much laughter.

The national hymn wound up the concert, all standing and [illegible] with the singers.

It will be seen from the programme that the "Greeting to the Singers" the overture to Mendelssohn's "Athalie" and the [illegible] speech by [illegible] were omitted. The concert was therefore short and ended at 10 P.M. It was [illegible] every one seemed satisfied. Pyrotechnics and [illegible] made the night lively [illegible] with their noise. The sound of music strikes upon my ear as I now write.

[illegible] TORCH[illegible] PROCESSION.

After the reception, the torchlight procession, with two [illegible] formed, and marched from the "Fest Hall" through the principal streets to "Turner Hall" [illegible] music of Meyerbeer's "Marche aux Flambeaux." At the Hall a poem on greeting to the guests, composed by Emil [illegible] was delivered *al fresco*. The end of the evening is to be given up to social pleasures.

SECOND DAY.

Chicago, June 18, 1867.

The chief feature of interest in the second day of the "Sängerfest" was the arrival of the foreign singers

... Anticipating a crowd at the "Fest Hall," the Committee at [illegible] raised the price from $1 to $2, and $1.50 for reserved seats. At 1.30 the hall (or rink) was rapidly filled, until there were some four thousand persons crowded into it.

The following was the programme of the first concert:

Overture to Rienzi, by Wagner ... Festival Orchestra.
[illegible] chorus with baritone solo, male quartet and orchestral accompaniment, by [illegible]; the baritone solo by Mr. [illegible] of New York; male quartet by the New York Liederkranz.
Adagio from Haydn's [illegible] Symphony. Festival Orchestra.
"The German People's Prayer," chorus with solo quartet [illegible] accompaniment [illegible] by the United [illegible] of New York.
Concerto [illegible], complete [illegible] piano-forte, wind instruments [illegible] accompaniment, performed by Mr. [illegible]
[illegible] chorus with solo quartet and orchestra [illegible] solo quartet by the [illegible] New York.
"The [illegible]" People's Song, by [illegible] chorus.
[illegible] March, for [illegible].
Battle Hymn, chorus with orchestra. From Wagner's Rienzi.

Mme. Louise [illegible] was indisposed, and her solo, "To Princes of Baal," was omitted. "The German People's Prayer" was well given and the solo given by the Arion of New York was loudly applauded.

[illegible]

The concert closed with the "Battle Hymn" from "Rienzi," in the course of which the young man who sang the solo received a shower of bouquets. Thus ended the first grand concert, and it certainly went off well. The roof of the Rink however is too low for ... [illegible] did not succeed. The Rink is also too small for such an affair and I believe that many persons were crowded out. To-night the second concert is to take place, and the programme [illegible].

THIRD DAY.

Chicago, June 1[illegible], 1868.

The third and last concert took place last night. Everything was done to make the audience comfortable. The heat being great, blocks of ice were placed in the "Fest Hall" and fans were sold in bags. The attendance was not so large as at the previous concerts, but there were at least about three thousand persons present. The singing of the [illegible] performers was the chief attraction. The number of singers and musicians was about eight hundred. The following was the programme:

Symphony in B, No. 1 ... Beethoven.
By the Festival Orchestra.
Solo.
By the Arion, of New York.
The [illegible] [illegible] Solo.
[illegible] Mme. Louise Rieck.
[illegible] The German's [illegible] Chorus with solo quartet. By [illegible].
The solo quartet by the [illegible] [illegible] singers.
Adagio and [illegible] [illegible] Beethoven.
Performed by H. [illegible].
[illegible], for a Baritone.
By Mr. [illegible], of New York.
[illegible] By Lindpaintner.
Festival Orchestra.
Solo.
By the New York Liederkranz.
[illegible] By Abt.
Mme. Louise Rieck.
Solo.
By the Arion des Westens, of St. Louis.
[illegible] March. By Meyerbeer.
Festival Orchestra.

Mme. Rieck, whose absence was excused [illegible] [illegible]. The [illegible] Herr Balatka, conductor, announced that Herr [illegible], of Berlin would take his place as director.

He added that the song they were about to sing was sung in every city, town and village of Germany. Here at at least [illegible] ... called for three cheers for Germany, and three thundering hurrahs were given.

The Jubilee overture, by Lindpaintner, was well played and applauded. The eighth piece, a solo by the New York Liederkranz, was very well executed, [illegible] being plainly heard above the other voices. This piece was encored, and a second song was given by the Liederkranz.

The tenth piece was one of the best of the evening, the Arion of St. Louis proving themselves admirable singers, and disputing the palm with their namesakes of New York. The Arion des Westens sang a solo, ... [illegible] March [illegible] the concert, and was [illegible] of the renowned executed. The violinists in the orchestra were musicians of no common order and their execution was generally admirable. They played with ease and spirit.

Herr Balatka announced before the execution of the last piece that in consequence of an anticipated [illegible] for a repetition of some of the choruses, there would be a matinée to-morrow at 1.30 P.M. with [illegible] announcement was greeted with applause.

This ends at an end the last of the concerts in the "Fest Hall." To-day is to be a day of rest, and on Sunday there will be a concert at the [illegible] grounds called Wright's Grove. A [illegible] concert will be repeated all the music of the Sängerfest.

The Sängerfest has been a success. The receipts from sale of tickets have not been less than $[illegible], [illegible] the Rink been larger they would have amounted to [illegible] more. The sum leaves $[illegible] to be raised to meet the total expenses of the Fest.

The Handel Triennial Festival.

This unparalleled act of homage to the genius and memory of a great man is once more close at hand. [illegible] Handel had been dead a hundred years, and the Sacred Harmonic Society, which has the Handel would probably never have existed, ... [illegible] by a performance of his works on a scale of unprecedented magnitude. The [illegible] went further than its promoters can anticipated [illegible] Handel ... every [illegible] the Crystal Palace ... [illegible] composers. In 18[illegible] and 18[illegible] ... army of singers and players amounting to thousands ... brought to a successful [illegible] ... of performance [illegible] What these events [illegible] for the composer's reputation may be easily imagined. [illegible] ... which Handel [illegible] lived and died, and by which his immortal memory [illegible] a priceless heritage. Hence the triennial Festival is a thing to be welcomed. [illegible] which one may [illegible] of a performance such.

Profiting by experience the managers have made each Festival an improvement upon its predecessor. Just as 18[illegible] was better than 18[illegible] and 18[illegible] ... [illegible] (and Handel Festivals [illegible]) ... This is true in nearly every department of the gigantic scheme. [illegible] the progress of music in England [illegible] three years showed [illegible] ... and capacities of [illegible] for a place in the Handel Festival chorus. Well [illegible] a [illegible] the managers [illegible] ... body of singers capable [illegible] Lord [illegible] ... anything [illegible] ... we shall say more presently ... either now [illegible] former occasions, the "pro[illegible]" have been [illegible] for all [illegible] ... At the same time ... of Festival doings—Birmingham, Norwich, Worcester, Hereford and Gloucester ... will send up their best voices ... [illegible] Bradford and Leeds for instance ... The proficiency of these ... [illegible] the Sacred Harmonic Society's concerts ... Costa has been doing in Exeter Hall [illegible] London ... in which [illegible] equal [illegible].

Turning to the solo artists we have a prospect equally fair. When may the reader—[illegible] ... a list of names including Thérèse Tietjens, Christine Nilsson, Clara Louisa Kellogg, Euphrosyne Parepa, Lemmens-Sherrington, Mme. Rudersdorff, Santley, Sims Reeves, Foli, and Rudersdorff? A single glance at this list shows the managers' determination to have the best available artists in every department, and, as far as expenses are concerned, to have all the best. They might have been content with the skill and experience of such recognized oratorio singers as Mlle. Tietjens, Mme. Lemmens-Sherrington, and Madame Rudersdorff, who, [illegible], are well able to render Handel's airs every [illegible]. But they seem to have determined upon an accumulation of [illegible]. Hence their engagement of the young Swede who [illegible] at Birmingham last year [illegible], also [illegible] as well as the [illegible]. Yet, of the young American whose [illegible] ... of the young Hungarian [illegible] during the past [illegible] the Sacred Harmonic Society's [illegible] ... It may safely be assumed that every [illegible] of [illegible] will appear at each performance, and the general interest thus [illegible] on the side of success will, no doubt, justify the managers' profuse liberality. With regard to the male artists what need be said? To [illegible] ... Sims Reeves's delivery [illegible] ... upon the splendid [illegible] singing of such artists as Mr. [illegible] Reeves and Mr. Santley would be "wasteful and ridiculous excess."

The band may safely be left with Mr. Costa. That accomplished chief [illegible] ... of risk [illegible] department especially his own, [illegible] department [illegible] to a conductor [illegible] at home with all. The Sacred Harmonic Society and the Crystal Palace [illegible] ... a nucleus of thoroughly safe players around which will be grouped experienced professional and amateurs in numbers sufficient to make the instrument [illegible] ... We are told that of these there will be [illegible]. What would [illegible] Handel could have such a band performing his Occasional Overture ... [illegible] Selection day [illegible] ...

But the Festival preparations are not exclusively such as bear directly upon the [illegible] result. [illegible] ... the [illegible] ... difficulty. [illegible] ... has been carried on in the [illegible] ... the Handel celebrations began. Each [illegible] has been a step towards [illegible] ... Mr. Bowley, we are assured, [illegible] a coup de grace, [illegible] ... for all [illegible]. The [illegible] the Napoleon's favorite device of piercing the enemy's centre, it simply [illegible] ... the 4000 [illegible] ... and stopping [illegible] "dead" from harmonies [illegible] away where there are no ears [illegible]. We ... [illegible] "surplus" in consequence, and we do the bidding [illegible] possible [illegible].

Coming now to the programme ... for performance, [illegible] ... it was [illegible] easy and [illegible] difficult. A Handel Festival [illegible] but one concert [illegible] ... is probably there [illegible] chosen the Messiah ... [illegible] "Israel in Egypt." An [illegible] ... for the third would be hard to find [illegible] ... Everybody knows what hold [illegible] ... Festival managers have not been equally embarrassed [illegible] But with [illegible] Bowley has been [illegible] ... and the result will [illegible] ... Before proceeding at particular [illegible] ... the [illegible] ... of Handel are at once ... of the oratorio. Proofs of this [illegible] In the first place there is the Occasional Overture with its [illegible] ... and the stately March, by which, perhaps, it is best known.

This, the most generally known and admired of Handel's orchestral [illegible], will be followed by the [illegible] selection from Saul, which has been so marked a feature at previous Festivals. No one who [illegible] heard the splendid choruses, beginning with "How excellent Thy Name" and ending with the "Hallelujah," will feel other than glad that they are once more in the programme. The same remark applies to the selection from Solomon ... [illegible] ... some [illegible] of Handel's magnificent [illegible] ... double chorus, "[illegible], Lord of earth and sky," the [illegible] "Let no rash intruder," the glorious [illegible] "Shake the dome," and the [illegible]

Digitized by Google

dise" choruses, to prove that *Solomon* could on no account have been overlooked. From *Judas Maccabæus* the powerful "Conquering Lord" has been selected, while "The many rend the skies" will represent *Alexander's Feast* as holding the equal [illegible] that famous secular work. But the greatest interest centres in two choruses so rarely performed that they might well be termed "novelties," even though their composer died more than a century ago. These are "How, Lord, the everlasting boy," from the well-nigh forgotten *Semele*; and "He saw the lovely youth," from the scarcely better-known *Theodora*. In making this selection the managers have done well, and if the result be not a surprise it will assuredly be a disappointment. There may be good reasons why *Semele* and *Theodora* are practically shelved. That is a question we have no [illegible] to discuss now; but there are still better reasons why for Festival purposes [illegible] should be made of the particular numbers [illegible]. Handel's own estimate of "[illegible]" is very familiar, and those who [illegible] the great rehearsal of Friday [illegible]. They may, however, [illegible] extract from *Theodora* [illegible] *Semele* [illegible] a [illegible] on the [illegible] that Handel in his grandest mood. We must [illegible] a [illegible] in which [illegible] have been [illegible] by [illegible] the [illegible] section of the show. For [illegible] of [illegible] and [illegible] the present Handel Festival chorus [illegible]. For [illegible] than [illegible] to satisfy Mr. Costa, that all the [illegible] programme [illegible] is a fact the character of the programme [illegible] of large and [illegible]. With regard to the second day [illegible] in connection with [illegible] they are allotted. To say the [illegible] the beautiful air from *Judas Maccabæus* [illegible] and the [illegible] from *Rinaldo* [illegible] "[illegible]" and [illegible] Mdlle. Clara Louise Kellogg [illegible] Mdlle. Carola [illegible] Let the bright Seraphim [illegible] soprano takes "[illegible]" [illegible] of Handel [illegible]. For these reasons, then, we hold the Selection programme first in interest, though yielding to none in homage to the master of the *Messiah* and of *Israel*.

Of the grand rehearsal and of the first and third days of the Festival proper it is superfluous to speak. Not a word will be needed to commend it to public favor. The [illegible] of the "[illegible]" and of the gigantic [illegible] now enough, a [illegible] for which [illegible] is too small. The programme [illegible] the [illegible] of its best movements must speak for itself.

To close this article without some [illegible] personal reference would be unjust. Whoever else may be worthy of praise after the event, there are two men to whose praise must be given beforehand. One is Mr. Costa, [illegible] be spared [illegible]. Remembering what this gentleman has done on former occasions, we [illegible] for another triumph, and [illegible] *Ave Costa Imperator*. The [illegible] is Mr. E. Bowley of the Crystal Palace, to whose [illegible] and unsurpassable energy and experience the Handel Festivals have, from the first, been [illegible]. [illegible] time, that [illegible] the smallest [illegible] in the smallest [illegible]. [illegible] "general manager" [illegible] of an [illegible] and [illegible].

Dwight's Journal of Music.

BOSTON, JULY 4, 1868.

Concerts.

The musical season has been over for a month or more, yet there have been a few occasional performances which we have to record. First the debut of a new Oratorio Society.

The Boston Church Union [illegible] of singers residing mainly in South Boston. Mr. Frederick H. Underwood is the President and Mr. L. H. Southard musical Conductor. The chorus numbers about 2 [illegible] voices, who have devoted their first season to the practice, one evening every week, of Haydn's "Creation:" once well considered and [illegible] in a good performance of so familiar and popular a work, they will doubtless address themselves to newer and more formidable tasks: [illegible] course. The public performance took place at Phillips Church, Broadway, on the evening of Monday, June 29. The *Creation* was, judiciously, somewhat abridged, leaving off the Adam and Eve dialogue, which [illegible] be tedious except when the [illegible] is greatly done, and transferring "The heavens are telling" to the end for a sublime conclusion.

The place was not very favorable for good arrangement of the forces, nor for the best effect; but in the whole they worked together with good understanding, and the rendering was creditable to a young Society. There is very good song material in those voices: the soprano and contralto sounded particularly fresh, and clear and musical; and Mr. Southard had evidently trained the chorus well; they entered into it with spirit. They were supported by an orchestra of forty or more instruments, with [illegible] at their head, besides the organ, played by Mr. G. E. Whiting. The soprano solos were sung by Mrs. H. M. Smith, whose clear, bright tones, flexible and even execution, and highly cultivated fine style of trills and *fioriture* won much favor. Mr. M. W. Whitney's ponderous bass was grand [illegible] and the tenor part was sung by Mr. H. L. Whitney, whom we heard for the first time, with a voice of considerable power and sweetness, carefully and in good taste.

It was an encouraging beginning. We shall be glad to see such local choral organizations spring up in the several quarters and suburbs of our city [illegible] grand oratorio [illegible] themselves in working order, ready to reinforce the central (Handel and Haydn) [illegible] and let all [illegible] several streams pour into [illegible] great flood in a festival of song.

—

We go back now to concerts which we had not room to chronicle before. First

Miss S. W. Barton's Matinée and Concert, at Chickering Hall, June 17. The Hall [illegible] for the overflow (not large) of applicants for the enjoyment of the evening. The programme offered only a few vocal selections. In the afternoon Miss Barton, who has quite a rich [illegible] voice, singing always true for everything [illegible] a [illegible] dramatic expression [illegible] "[illegible] *fils*" and in a Duo from *Il Giuramento*," and the Trio of Maskers in *Don Giovanni*. Miss D. C. Hall, a beautiful and powerful soprano, [illegible] many respects a charming singer. She puts life and meaning into her song only [illegible] the [illegible] not always true. In Rossini's [illegible] and luxurious melody *Bel raggio* she made a marked impression, as well as in the Duet and Trio. Mr. McDonald, a tenor sweet and flexible enough and rather lack [illegible] manner hardly brought to life again the [illegible] "*Spirto gentil*" and "Robin Adair."

In the evening, the tenor gentleman [illegible] many whose fine poetry and [illegible] out of his reach. Solo here a "*Du bist die Ruh*" which he sang in English, [illegible] of robust [illegible] ballads: "The [illegible]" Miss Hall sang a song by Thalberg ("The sighed [illegible] the rose"), another, by Curschmann ("The village bell be heard"), and the "Last Adieu," a sweet and simple composition of her own, we are told—all with good effect. Miss Barton sang "*La Separazione*," by Rossini, and a ballad (Peace of Mind") by Spohr. A Buffo Duet, "*Il Marinaro*," closed the first part, and a Trio ("[illegible]"), by Curschmann, the second. The accompaniments were played by Mr. H. M. Dow.

The magnet of the two concerts was, of course, Miss Alide Topp, whose pianoforte selections were the same in both. First a Fantasia by Liszt, consisting of a Venetian *Gondoliera* and a Neapolitan *Tarantelle*, each thoroughly characteristic and picturesquely suggestive. But what pleased us most in the Fantasia was a third part, not one of [illegible] the others, but longer and more elaborate than both of them together, [illegible] a slow movement of exquisite charm and delicacy of feeling; though the spell is soon broken and gives place to the furious extravagance in which the Abbé and his school delight. The young artist played all this by heart, as she does everything; and though suffering from fatigue, with a perceptible abatement of her usual spirit and enthusiasm, her fine and searching touch, perfectly finished passage work, admirable *Zartheit* [illegible] of light and shade, and really poetic rendering throughout. For encore she gave again Liszt's airy fairy fancy the "*Gnomenreigen*." In the second part she gave another of Chopin's *Ballades*, the graceful one in A flat, 6-8 measure, and most delightfully she played it, though it may [illegible] a deeper finer, more intense feeling as interpreted by one or two of our maturer artists. Miss Topp is young; yet for one so young, wonderfully at home in the best works of all the great piano writers. We hope next winter to hear her play not only the Schumann Concerto again, but some of those by Beethoven and others who [illegible] them all and loves them.

—

New England Conservatory.—This great popular music school—[illegible] in its [illegible] of [illegible], nearly 1600—has surely sought to educate the [illegible] as well as teach the rudiments, by making [illegible] opportunities of hearing master works interpreted by artists. During the past season some twenty classical Chamber concerts have been provided, partly in the hall of the Conservatory, partly at Chickering Hall, to which such pupils as [illegible] can [illegible] admitted freely. The performers are mostly teachers in the institution, or other well-known artists, with occasionally an advanced pupil. Here is the programme of one which we attended on the 20th of May.

Sonata, Op. 24, Piano and Violin	Beethoven
Song	Schumann
Trio, Piano, Violin and 'Cello	Haydn
"Rondo all' Ongarese."	
Song	[illegible]
Quartet, Piano, Violin, Viola and 'Cello	Mozart

The Sonata, Trio and Quartet were all played by the Fischer Bros., who form a family quartet by themselves, all excellent musicians: the elder Fisch, the Father Haydn, taking the viola or [illegible], Mr. Henry Fisch the first violin, Mr. August Fisch the 'cello, while a younger brother, whom we had not met before in that capacity, surprised us by the firm and facile way in which he bore his part at the piano. It gave the assembled young ladies a rare opportunity of beginning acquaintance with these charming model works of three great masters. The songs were sung with good voice and expression by Miss Hall.

In the nineteenth concert (June 11) we are told

Mrs. Cary was the singer, and Mr. [illegible] the pianist. The selections were: Beethoven's Sonate-Duo, in G minor, op. 5; two songs by Robert Franz ("Evening" and "O welcome fair Wood"); and Mendelssohn's C minor Trio, op. 66.—The twentieth and last occurred last Tuesday morning, and offered the great B flat Trio of Beethoven; two songs by Mendelssohn ("Auf Flügeln des Gesanges" and "The Shepherd's Lay"); and Mendelssohn's Sonata in D, op. 58, for piano and violoncello.—A larger [illegible] concert, of pupils in all kinds, is to close the [illegible] [illegible] Dresel, Mr. Ernst Tuckerman, has arranged a musical picnic for his followers, to Walden Pond in Concord.

The Boston Conservatory of which Julius Eichberg is Director had an exhibition concert, a "Closing Matinée," in the Boston Music Hall last Saturday. The Hall was crowded and this was the programme, all by pupils:

Fugue in G minor for Organ	Bach.
The Twilight Hour. Part Song	[illegible]
Polonaise in A major, for Piano	Chopin.
[illegible]	[illegible]
[illegible], Bassi; Quartet, E flat major for Piano	[illegible]
[illegible]	[illegible]
[illegible] and Fugue F, [illegible] for the Organ	Bach
[illegible]	Mendelssohn.
[illegible]	[illegible]
[illegible]	Beethoven.
[illegible]	[illegible]
[illegible] Part Song	[illegible]
[illegible] for Organ	[illegible]

The two Bach fugues were brought out cleanly and clearly in good sound style. The part-songs, sung by about twenty young ladies, in three parts, showed a good ensemble of fresh [illegible] voices. The vocal solos, too, each in its way, were highly creditable, especially the Duet. The Mozart Quartet, owing to the absence of one of the performers, had to be withdrawn and in its place, Mr. Eichberg with his young daughter [illegible] of the Conservatory [illegible] a Sonata of Beethoven for violin and piano. The young lady made a [illegible] impression both in this and in the movement from the Sonata Pathétique. Two other young [illegible] a Chopin [illegible] [illegible] [illegible] the [illegible] showed talent and the influence of good teaching.—But after all one can learn a great deal of the [illegible] working and tendencies of these schools from such noble [illegible] of the choicest specimens.

Personal. It seems as if all our leading vocal artists were possessed with the idea of spending their summer in Europe. Zerrahn and Wolf Fries have been gone these six weeks; the former has been [illegible] with delight at the great Handel Festival in London, and has been cordially received by the musicians there as the Conductor of our Festival. Mr. [illegible] and Mr. [illegible] and Dr. Tuckerman, the organist, have sailed within the week past. It is useless to say nothing the [illegible] of these who go abroad in search of [illegible] art of song, that we see the old Italian and one which [illegible] by the testimony of [illegible] [illegible] Mme. [illegible] Mme. [illegible] does not [illegible] in [illegible] Verdi days [illegible] Italy. But that they may get better [illegible] than at home may [illegible] be hoped. Mr. [illegible], our refined and charming tenor has [illegible] himself a wife, has gone back to [illegible] a [illegible], and will spend some years in Germany & Italy and when he may [illegible] [illegible] voice and [illegible]. Mr. M. W. W[illegible] has gone to cultivate a [illegible] [illegible] [illegible] Mr. [illegible], a favorite singer in one of [illegible] church choirs.

The Handel Festival.—Doubtless by the time this number of our Journal meets the reader (we have to go to press earlier than usual) full reports of the grandest of all musical festivals will have come to hand. Meanwhile the following extract from the letter of a lady to the Philadelphia Evening Bulletin, [illegible] [illegible] of her impressions of the first day's performance and its beautiful surroundings:

Yesterday we went to the Crystal Palace, at Sydenham, to hear the oratorio of The Messiah. During its performance I was in that [illegible] of [illegible] that St. John describes, "Whether present in the body or absent in the spirit I know not." Four thousand voices sang "Behold the Lamb of God, that taketh away the sins of the world!" Nineteen thousand people sat around me breathless and hushed. Then one woman stood in the midst, and every note of her silvery voice thrilled that immense concourse of people as "I know that my Redeemer liveth" rang clear and harmonious above the organ's roll, the hundreds of stringed instruments and the [illegible] in the [illegible], in the [illegible] of [illegible] nobility and rank, foreigners, people from all parts of the earth, with one feeling of submission, bowed their heads or wept [illegible]. Mysteries passed away one [illegible] the [illegible] of their works on earth. Handel was there. As [illegible] [illegible] [illegible] [illegible] of [illegible] [illegible] victory, I fancied she was oppressed by the excitement of her audience. Whether something in [illegible] [illegible] [illegible] to [illegible] the first gust of [illegible] through [illegible] [illegible] as [illegible] [illegible] thousand to her [illegible]! At this juncture I became nervous [illegible] with a companion [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] delightful experience, and my [illegible] toward the [illegible] by the waves of harmony from the [illegible] orchestra, I observed with immense interest the effect of that great assemblage, as a world [illegible] by it [illegible] amid the [illegible] collection of works of art and copies [illegible] ever brought together. I speak [illegible] of [illegible] the Great [illegible] of Paris. [illegible] [illegible] [illegible] in effect the general [illegible] of the Crystal Palace.

Under the [illegible], hundreds [illegible] flowers [illegible], [illegible] [illegible] spray, [illegible] children, [illegible] [illegible] by the [illegible] [illegible] the air. On pedestals appearing, [illegible] [illegible] of [illegible] [illegible] [illegible] of [illegible] [illegible] by the [illegible] Palace, a [illegible] [illegible] [illegible] [illegible], [illegible] [illegible] [illegible] [illegible] [illegible] they [illegible] by the [illegible] and as if they were placed there to form a tableau for my delight. I [illegible] for myself and [illegible] [illegible] [illegible] to [illegible] the [illegible] [illegible]!" I looked from the palace windows. [illegible] the expanse of rich meadows, [illegible] [illegible] [illegible] [illegible] to which the terraced [illegible] of Sydenham seemed but a [illegible] of flowers! I thought of England's Queen. [illegible] this [illegible] her pleasure? Alas, [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]. A [illegible] to the nations of the world, [illegible] royal [illegible] [illegible] [illegible] Queen [illegible] [illegible] of life's [illegible] [illegible] [illegible] [illegible] and look from the [illegible] [illegible] [illegible] which the reign [illegible] [illegible] kingdom where there is

"One God, one law, one element
And one far-off divine event,
To which the whole creation moves."

F. L. W.

Later. Our London papers of June 20th have arrived. We have only room for what the Athenæum says:

Up to the present time, it may be asserted that no [illegible] musical performances in any country have approached in [illegible] [illegible] of this year's Handel Festival. [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] of the [illegible] performances, chorus and orchestra combined. There [illegible] [illegible] [illegible] [illegible] before the public. [illegible] [illegible] [illegible] Mass, [illegible] [illegible] [illegible] it [illegible] on the other hand [illegible] [illegible] [illegible] Europe [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] and [illegible] Europe has never had a finer [illegible] more accomplished bass and baritone singer than Mr. Santley [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] in one [illegible] with the choral and orchestral splendor of this year's Festival. In no other country [illegible] would it be practicable to perform grand works as perfectly as "The Messiah" was performed without rehearsal. In no other country than our own could there have been such a [illegible] rehearsal as that of yesterday week. Then the mass of choristers and orchestral players had to deal with a new [illegible] [illegible] [illegible] went through their work with such precision that there was only one [illegible] to stop the orchestra [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] of the [illegible] [illegible] splendor. A stronger [illegible] of [illegible] and memory [illegible] [illegible] [illegible] [illegible] [illegible] of the [illegible] which the art has taken in [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] rehearsal. [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]. Lastly, [illegible] [illegible] added that it has afforded only one more proof [illegible] of the [illegible] [illegible] power and discipline wielded by Mr. Costa. [illegible] [illegible] [illegible] would [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] possible.

It is useless to descant [illegible] on "The Messiah," on the still greater glory of "Israel." To all who know these works by heart, the two-hours' cantata by Handel, performed on the intervening day (Wednesday), had a fresh charm impossible to be overrated. We need only specify the lovely song from "Rinaldo," "Lascia ch'io pianga," and the delicious chorus from "Semele," "Now Love, that everlasting boy," as two of the number.

For the moment, we can merely register, on good authority, a contradiction forwarded to us as to the present state of the Handel MSS. in the Royal Library. What then our [illegible] [illegible]. Meanwhile, the fac-simile of what Mendelssohn called "the [illegible]" manuscript of the inimitable "Messiah" has been issued [illegible] of the small [illegible] and remarkable Sacred Harmonic Society. The immortal work [illegible] hurried on the paper, scored [illegible] [illegible] [illegible], [illegible] words, [illegible] [illegible] and [illegible], possibly [illegible] by plagiarism. But the might of the master has never been so well asserted in all the time being and in the memory which he glorified by his royal genius.

Vassar College, Poughkeepsie, N. Y.—Mr. E. L. Ritter the musical director of this institution arranged a couple of "Historical Recitals of Vocal and Piano-forte Music," which took place here on Friday evening June 10 and Saturday morning June 11. The performers were Mme. Raymond Ritter, vocalist, Mr. S. B. Mills, as pianist; and Mr. Ritter himself as accompanist. The programmes, it will be seen, are very interesting and various, containing much that is seldom heard; indeed the pieces mark [illegible] of which we believe were performed in public for the first time in this country.

(First Recital.)

THE OLD ENGLISH SCHOOL.

Prelude	William [illegible] * 1563.
The [illegible]—Song	[illegible] * 1600.
[illegible] [illegible]	[illegible]
[illegible]—Ballad	[illegible]
The Harmonious Blacksmith; air [illegible] for the Pianoforte	[illegible] Handel * 1685.

THE OLD FRENCH SCHOOL.

[illegible]—Air from the Ballet [illegible] [illegible]	Lully * 1633.
[illegible]	[illegible] * 1683.
[illegible]	[illegible] * 1722.
[illegible]	[illegible]
[illegible]	[illegible] * 1728.

THE OLD ITALIAN SCHOOL.

[illegible]	[illegible] 1703.
[illegible]	[illegible]
[illegible]	Marcello 1686.
[illegible]	[illegible] 1710.

VOCAL MUSIC, AND PIANO-FORTE COMPOSITIONS PUBLISHED OF LATE

[illegible]	[illegible]
[illegible]	[illegible]
[illegible]	[illegible]
[illegible] Op. 6, No. 2, and Valse, Op. 34 No. 2	Chopin.
[illegible]	[illegible]
[illegible]	[illegible]
Polonaise in E flat, Op. 22.	Chopin.

(Second Recital.)

THE CLASSIC GERMAN SCHOOL.

Prelude and Fugue in C [illegible], from the [illegible] part [illegible] "[illegible]"	Bach.
[illegible]	[illegible]
[illegible]	Handel.
[illegible]	Gluck.
[illegible]	Handel.
[illegible]	Mozart.
[illegible] Song	Mozart.
[illegible]	Beethoven.
[illegible]	Beethoven.

THE MODERN GERMAN SCHOOL.

[illegible]	Schubert.
[illegible]	Schumann.
[illegible]	Mendelssohn.
[illegible]	[illegible]
[illegible] Song	Liszt.
[illegible] Song	Franz.
[illegible] Rhapsodie Hongroise, No. 10.	Liszt.

Rubinstein the Pianist will, it is said, soon visit this country. Some of the London critics [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] it find such high and [illegible] [illegible] [illegible] [illegible] capabilities, so frequently disfigured by the [illegible] of ungoverned enthusiasm." One of [illegible] [illegible] [illegible] correspondent, "A. W. T." now of Trieste, writes us:

"I see by the papers you are to have Rubinstein. I assure you you will have heard the greatest when he has played to you the last Sonatas of Beethoven. His power and expression are incomparable and indescribable."

CARLOTTA PATTI has recently been honored, by admirers of her professional skill, who are residents at Paris, with a present which gracefully acknowledges her very high reputation with that city's *dilettanti*.

This present consisted of a pair of earrings or pendants, which cost $1,100 in gold. They have sixty-eight diamonds of the finest water, and their workmanship is creditable even to Parisian art.

THE HANDEL SOCIETY.—The London *Athenæum* has the following letter:

Hamburg, June 4, 1868.

In reference to the [illegible] published in your Journal of the 16th of May, page 681, in regard to the purchase of 120 volumes of Handel's operas and oratorios, I have the pleasure to state that a small number of admirers of Handel's music in Hamburg have bought from Mr. T. Schmidt in London the well-known manuscript scores of Handel's works, written by his friend and amanuensis Schmidt at the dictation of Handel's own handwriting. This being the identical copy which Handel used in all the performances of his works, we have great satisfaction at having obtained the possession of one of the most valuable legacies of our illustrious countryman; and we hope that it will form the keystone of a musical library in our city.

FRIEDRICH CHRYSANDER,
President of the Committee.

MRS. LAUSSOT writes from Florence to the *Athenæum* concerning the [illegible] and [illegible] and hopes of the Cherubini Society in that city. "During the seven years the society has existed," she says, "I have frequently endeavored to transfer the direction to hands more efficient than my own. Herren Louis Ehlert, Hugo Bussmeyer, Kapellmeister B. Scholz, from Hanover, and Tagliafico, from [illegible], have each in turn undertaken it; but, all being obliged to return to Germany, it has reverted to my hands after a while, and for the present is likely to continue so. This winter it has met with great encouragement on all sides, both from distinguished artists who have attended and from the higher and more cultivated classes of Italian society; so that I have now great hopes that I may have succeeded in founding a durable institution in the first [illegible] singing society which has yet been in any of its Italy. We have at present fifty to sixty singing members,—having performed in some years, besides Beethoven's C major Mass, Mozart's and Cherubini's Requiems, Hymns by Cherubini and [illegible] scenes from 'Euryanthe,' &c. It has been my principal object to endeavor to excite a taste for music of a serious sort, and to bring some life and interest into the [illegible] of this sort, which to the present moment in Italy is either unusual or is tolerated in the lowest possible standard. The Music Lesson is my [illegible]—and we can desire but [illegible] [illegible]—every [illegible] and [illegible] in its most [illegible]."

HOW THEY DO IT IN GERMANY. The subjoined paragraph from the London *Orchestra* is worthy of the attention of managers of musical festivals:

A friendly correspondent who attended the recent Nether Rhine Festival in Cologne sends us some very shrewd remarks on the difference between a German musical festival and an English one. In the first place, he points out, he is in earnest and experienced [illegible] in rehearsal; and so there are other occasions the performances are more finished than in one festival, of which [illegible] rehearsals take place for seven concerts. In Germany there are six rehearsals for three concerts. Second, by their sole object in England is to make money. In Germany the first and only object is to benefit art. One of the results of our system is that the managers of festivals shrink from risking the performance of any but well-known popular works which are certain to draw and to pay." One of the results of the German system is that only works of high artistic merit are given. No such selections as those at the big concerts in our [illegible] ... which we have so often protested as unworthy of those occasions and experiences year after year of [illegible] ... [illegible] ... great would be tolerated in Germany. Another [illegible] ... [illegible] ... [illegible] ... [illegible] [illegible] and [illegible] [illegible] ... as be permitted to give their gratuitous services. Hence the refinement of programme and the [illegible] [illegible] planning which even to a foreigner is so manifest.

HANDEL'S FIREWORK MUSIC. A London paper [illegible] the close of the Bristol Festival says:

There will be an interesting Handel revival at the Crystal Palace tonight, it having been decided to perform the *Firework Music* in connection with a pyrotechnic display. As the work is rarely heard, and but very little is known concerning it, a few particulars may not be unacceptable. On the 27th of April, 1749, the Peace of Aix la Chapelle was celebrated by a firework exhibition in the Green Park. The machine, we read, "represented a magnificent Doric temple, from which extended two wings, terminated by pavilions 114 feet in height to the top of his Majesty's arms, 410 feet long." Preceded by a salute from "101 brass ordnance" the affair ended by the Gothic temple taking fire, and very nearly burning down the King's library, which stood close at hand. The overture "Mr. Handel" had written for the occasion was duly played out, and seems to have pleased the crowd immensely. The greatest curiosity had been felt about it. A contemporary [illegible] records that, when the music was rehearsed in the Spring Gardens, Vauxhall, 12,000 persons attended and "occasioned such a stoppage on London Bridge that no carriage could pass for three hours." This excitement probably arose as much from the peculiar character of the music as from the popularity of its composer. The overture for example, only demanded "a grand overture of warlike instruments," was written for twenty-four hautboys, twelve bassoons, nine trumpets, nine horns, three pairs of kettledrums, a serpent and a double bass. No remarkable an orchestra would account of itself for any degree of curiosity. The other pieces, intended to illustrate various [illegible] ... [illegible], were two [illegible]—the second called "La Réjouissance"—one *Bourrée*, one *Siciliana*, entitled *La Paix*, and two minuets, in all of which the "martial instruments" were joined by others more peaceful. Handel must have been gratified by the success of his grand effort. *Firework Music* had a place in concert programmes for a long time; and when the composer directed its performance on behalf of the Foundling Hospital it brought £1,000 half as more to the funds. In return Handel was enrolled a governor and guardian of the hospital.

MUNICH. The rehearsals of Herr Richard Wagner's *Meistersinger von Nürnberg* have commenced, and the first performance of the work is fixed for the 21st [illegible].

LEIPZIG. Herr C. Reinecke's opera, *King Manfred*, has been produced with great success. The composer, who himself conducted, was called for all on each act, and the scenery as well as the costumes in the fifth act was encored. The two novelties will be *Mignon* and *Hamlet*, by M. Ambroise Thomas, the former in the autumn, and the latter towards the end of the year.

BADEN. Mme. Viardot-Garcia's two-act operetta, *L'Ogre*, *Conte de Fées* was performed on the 23d ult., in the Villa Turgeneff and proved a decided success. The performers were the fair composer's children and pupils. The audience consisted of some thirty persons all belonging to the highest circles. Among them was the Queen of Prussia.—M. Gounod's *Roméo et Juliette* has not come up to the expectations formed of it.

Rossini has for the last thirty years scarcely more carefully been besieged as to speak. Will he be found [illegible] all this time? He [illegible] well, [illegible] [illegible] young singer [illegible] upon the forehead and [illegible] [illegible] in his leisure hours. How many such are sent [illegible] to the [illegible] old gentleman! Ex[illegible] [illegible] and the best flowers in the [illegible] of human [illegible] to [illegible] to Rossini, who very [illegible] [illegible] this mark of [illegible]. Why should not he? It is not long since the papers [illegible] an account of the way in which he got rid of a young composer who had written a [illegible] which he [illegible] [illegible] on Meyerbeer's death. "Very good," the maestro is reported to have said, "but I should have been better pleased had you died and Meyerbeer written the music." The first is of every one, including the writer of the present lines, who says the same even now, though he is about to [illegible] the paternity of the joke. About August, 1839, appeared the *Musical Almanac* for 1840, and amongst the anecdotes it contained we find the following: A wretched musician of the name of Löffler called upon a celebrated pianist who once had requested the favor who was leaning back comfortably in an arm-chair and smoking a pipe, to allow him to play his newest sonata, *The Death of Mozart set to a sonata by Löffler*. My dear sir, replied the pianist, "if it were the death of Löffler set to music by Mozart, I should like very much to hear it; as it is, I prefer my pipe."

Special Notices.

DESCRIPTIVE LIST OF THE

LATEST MUSIC,

Published by Oliver Ditson & Co.

Vocal, with Piano Accompaniment.

Here five fair ladies. (La [illegible] dame.) 3. Ab to g. *Barbe-Bleue.*	30
"Legend" of Blue Beard. (Ecoutez mon, [illegible].) 3. A to [illegible]. *"Barbe-Bleue."*	[illegible]
Coming in the [illegible] [illegible]. (The [illegible] [illegible].) 3. Ab to g. *"Barbe-Bleue."*	30
Those [illegible] girls. (V'là [illegible]) [illegible]	[illegible]
Gorgeous [illegible] [illegible] [illegible]. [illegible] 3. Eb to a flat. *"Barbe-Bleue."*	30
To the altar. (Hymne [illegible] [illegible] or Quartet. 3. A to [illegible]. *"Barbe-Bleue."*	30
The village maid. (V'là [illegible] bergère.) 3. C to g. *"Barbe-Bleue."*	30
The gypsy maid. (Nous [illegible] [illegible].) 3. G minor and major to f. *"Barbe-Bleue."*	30
My Shepherd here. (C'est mon berger.) 3. G to f [illegible]. *"Barbe-Bleue."*	30
Inscribe my name. The Lottery. (Ah! [illegible] [illegible].) 3. E to [illegible]. *"Barbe-Bleue."*	30

A [illegible] in [illegible] from [illegible] [illegible], which [illegible] [illegible] [illegible] ... [illegible] "Legend" ... The Village Maid ... "My Shepherd here" ... [illegible] for the whole set.

Keep the Bell a-rolling. [illegible] Chair Song and Chorus. 3. C to [illegible].	30
Daily [illegible] [illegible]. [illegible]. *Eastwood.*	30
[illegible] [illegible] [illegible]. From the "[illegible] of [illegible]," by *Benedict.* 3. G to d.	30
My own sweet [illegible] [illegible]. [illegible] & Cho. 3. E to [illegible].	35

Instrumental.

Barbe-Bleue Quad. 3. Various keys.	*Knight.*	40
Kiss Waltz from "Barbe-bleue." [illegible] E and A.	"	50
Grand Potpourri. " Various keys.	"	75
Lancers Quadrille. "	"	40

These are well selected, and skilfully prepared. [illegible] the player, and afford [illegible] [illegible] to keep company with the rest of the merry [illegible].

[illegible] to the [illegible] of the Sea. [illegible]	*Kuppenbach.*	40
Enchanted [illegible]. [illegible] [illegible]	*James M. Nelson.*	40
La Chasse Infernal. Galop [illegible]. 4. [illegible]	*Kölling.*	30
Wayside Flowers. [illegible]	*Knight.*	20
Medinical [illegible]. 3. F.	*Von Gerbing.*	30
Mellow Head Waltz. [illegible]	*C. Harrison.*	40
La [illegible] [illegible]. [illegible]	*C. H. Wilson.*	30

MUSIC BY MAIL.—Music is sent by mail, the expense being two cents for every four ounces, or one cent for [illegible] ... [illegible].

ABBREVIATIONS.—Degrees of difficulty are marked from 1 to 7. The key is marked with a capital letter, as C, A flat, &c. A small roman letter marks the highest note, if on the staff, an italic letter the highest note, if above the staff.

Dwight's Journal of Music.

Whole No. 712. BOSTON, SATURDAY, JULY 18, 1868. Vol. XXVIII. No. 9.

Beethoven's Letters (according to Nohl).

(Translated for this Journal from the Leipzig Grenzboten, XXV. No. 10 March 1866.)

(Concluded.)

So in the case of No. 220, to which letter Nohl suggests the address of Artaria, his ignorance of the original has been very unlucky, for the initial letter used at the beginning is an H not an A. Both from the contents and from the words at the signature, "Amicus et Aminus," —which Nohl has not given—Schindler may well be supposed to have been the addressee, for judging from No. 266, Schindler does not appear to have carefully preserved in full all the letters addressed to him.*

Numberless instances too might be brought together here, which would imply prove how greatly Herr Nohl is wanting in every sort of philological tact and the exactness which is indispensable to one who assumes the duties of an editor. Thus (to that [illegible] point) he omits in some cases the needed comments as to the form of the letters, and in others makes arbitrary changes in the text. To No. 190 (Ries) there is a postscript "by his (Ries) own hand" as Ries expressly says. No. 216 Ries himself calls "Extract of a letter the beginning of which is not at hand," both these facts Herr Nohl deems it unnecessary to report. The particular instances of caprice and lawlessness are too numerous, that we should point them all out.† It is particularly annoying to see how he frequently alters the orthography and punctuation. In place where there are peculiar to Beethoven's mode of expressing himself. He even makes these unjustifiable changes, when editing already printed letters.

But though Herr Nohl decides not to prepare a running biographical commentary to the letters ("so as not to disturb the "electric current") he nevertheless adds to most of these notes, longer or shorter, containing explanations of fact or expressions of opinion. But in extremely few cases are they such as to convey any new information,—though certain notices from the papers of Schindler and one to No. 65 founded upon an oral communication of Mälzel are exceptions; for the most part they are copied from well-known biographies and other sources easily accessible, though he rarely names his authority; thus repeating the fault which has been censured above. In this part of his work too, no fixed principle seems to guide him: while that which was already well known and unnecessary abounds, we frequently miss needful explanations to passages really containing new matter. Why, for instance, has he nothing to tell us of Mademoiselle Gerardi, of Augusta Sebald, of Frances Fl[illegible] (Nos. 163), &c.? On the other hand, it is not easy

important to learn that Dr. Schebek in Prague has a very fine collection of autographs.

Besides, the same untrustworthiness appears here in comment, as seen in these comments; and when a doubtful or contested point comes up, his want of judgment appears to an incredible degree. Let us take the letters to Bettina von Arnim as an instance; the authenticity of which, so the form in which we have them, it is well-known, is one severely doubted. Now Herr Nohl comes and informs us that he has never doubted their genuineness, and no one, who reads the collection as now published, can longer retain a doubt; while for those who are not convinced by the "internal evidence" let the testimony of the "competent expert," M. Carrere, who has seen the letters, suffice.

What Nohl means here by his "internal evidence" we are unable to perceive; for the affected sentimental, and more self-conceited tone, which runs through these three letters is not to be discovered in any other one whatever. Just compare the third, dated August, 1812, at Toeplitz, with the letter above mentioned, written at the same time and place to Amalie Sebald, and the difference is manifest. What Bettina says in the letter of the meeting with Goethe, of his demeanor in the presence of persons of the very highest rank and of his contempt for honors and distinctions—judged by what we know of his character from other sources—is an absolute impossibility. When one thinks of the additions made by Bettina to the letters of Goethe, we feel many loss in value and Professor Carrere. In a mere question of memory can he of no more weight as an expert than any other person. Both internal and external reasons, therefore, combine to force us to the opinion, that these letters, as we have them, never have come from Beethoven. And we shall retain of this opinion until somebody comes and assures us that he has seen the original letters in that form.*

Of other mistakes in Nohl's comments, we note a few.

To the 14th letter (to Varena) and as a correction of Schindler he notes the composition of "King Stephan" and the opening of the Pesth theatre as having been in the winter of 1811. From Thayer and also from the Allg. Mus. Zeitung 1863 No. 2, he might have known that the latter event took place February 12, 1812. The letters to Giulietta Guicciardi he dates 1800, because she, according to Thayer, was married 1801;† this obliges him to change the date of a letter to Wegeler from 1801 to 1800, in order to avoid a contradiction. Where Thayer makes that statement he does not inform us, while, if he refers to an oral communication, his memory must certainly play him false; The letter of Wegeler must however rest on a fact in 1801; for in that year that first portrait of Beethoven, mentioned in it, was made. We glean this fact from a source, which, nevertheless, would convince even Herr Nohl. The marriage took place in 1803 and, therefore, the well established date of these letters is not to be altered.

The letter No. 10, intends to refer to a concert described by Reichardt, as 1809; but a comparison of the facts for and against this conclusion makes it appear, to say the least, in the highest degree an arbitrary one. Such instances of carelessness naturally make the reader suspicious of all Nohl's statements in which he has not added his authorities and so given means of control.

To mention other errors would be but a roll of trivial and superfluous. Still there is another lead not to be passed by without mentioning that Nohl, when he comments can, he made it not one few words, is accustomed to place them in [ ] in the text, and thus before it. It is inconceivable how he could bring himself to thus continually interrupt the "electric current," and cause us, in the midst of the best expressions made by Beethoven's words, to stumble over his own.

Herr Nohl has attempted to arrange the letters in chronological order. These having dates arrange themselves of course. As to those which are without them, he sometimes hit the mark pretty well; in other cases, all is caprice and uncertainty; not to be avoided especially as regards the numerous notelets, whose contents afford not the slightest clue to a date. Thus the letters to Collin (46), Gleichenstein (48), Hammer-Purgstall (59) and others, have received their present positions, either quite without reason or at best by the vaguest guess. Moreover how is it possible that two letters to Ries should fall upon the same date, (Sept. 5 1813), he has omitted to explain.

Such confusion having been unavoidable, no chronological order should have been attempted; the letters were much better arranged in groups according to persons, in which case Beethoven's relations to individuals would have been more readily understood.

The three divisions of the book into "Life's Joy and Sorrow" (1783-1815), "Life's Task" (1815-1823), "Life's Toil and End" (1823-1827) are equally preposterous and ridiculous. Whoever knows Beethoven's life knows that its task did not begin in 1815, and that 1815 forms no distinct era in it.

Another external annoyance is that the letters are not uniformly superscribed, for which no reason appears but the haste of the editor.

Not a word is needed to show how far the faults, here criticised are from being a recommendation to a man employed upon a biography of Beethoven.

A table of names and contents is added to the collection, apparently to aid in reference,—but this table is not quite so essential as it seems at first sight. The names take almost imperceptibly the forms of short biographies, not imparting anything new but giving the old as the charac-

* In this letter, moreover, instead of "in den Jahr," which makes no sense, it must be, according to the original, "in den Wende."

† Wenn [illegible] in the letter [illegible] to Tobias Haslinger, [illegible] Nohl has changed "einige Tage" [illegible] has omitted the words "von 26 Jahren."

* The meaning of the foregoing is [illegible] Nohl [illegible] in the right in the opinion of the [illegible]. Translator.

† This was in 1801 [illegible], addressed by Thayer in a [illegible] Journal of the [illegible].

teristic Nohl-coloring. For instance, Carl Holz is called "a rather [illegible] Vienna character (Zeisel), who with his light views of life sometimes even [illegible] and controlled the severe Beethoven." (?!) And Marx receives from him this eulogy, "that he up to the present day remains the most pregnant representative in our art."

Perhaps this last Nohl-production has engaged us too long; but it was necessary to show that [illegible] the fact is, that all the carelessness which characterized him in the biography of Beethoven, comes before us again in this collection of letters. If Herr [illegible] Nohl goes on making books [illegible] the [illegible] he may perhaps [illegible] upon children and the ignorant, but the higher [illegible] will not be able to take further [illegible] of him.

The Handel Triennial Festival.

(From the London Times.)

[illegible]

The Handel Festival commenced worthily on Monday at two o'clock, with a truly magnificent performance of the magnificent Messiah. If the first day of so great [illegible], now triennial, [illegible] "the glorious Handel," is to be looked upon as the day of [illegible], no other work than the Messiah could [illegible] justly demand.

After an [illegible] and well-marked [illegible] Mr Costa [illegible] the National Anthem was performed [illegible] the vast [illegible] as were described [illegible] of the great [illegible]. The vast audience, considerably [illegible] of 10,000 [illegible] ing the [illegible] An [illegible] the [illegible] [illegible] and at [illegible] the [illegible] giving utterance to any of the [illegible] that need no frequently to disturb the satisfaction of all listeners to the performance.

Then began the masterpiece of masterpieces in sacred music—the grandest epic, although Handel's [illegible] language [illegible] develops [illegible] of [illegible]. This great oratorio the Messiah [illegible] has been familiar [illegible] of [illegible] on Monday may be taken [illegible]. By the Messiah can only be heard once in [illegible] years as it was heard on the present occasion; and indeed [illegible] never before heard. Nothing [illegible] of 1862, was the execution of the overture, with its grave and [illegible] introduction [illegible] vigorous fugal movement, [illegible] "He shall feed [illegible] Egypt [illegible] it was [illegible] on Monday. The "[illegible]" in the [illegible] orchestral [illegible] Comfort ye, my people, was delivered [illegible] Sims Reeves [illegible] of words and [illegible] interpreted by the [illegible] the recitative "The voice of him that crieth in the wilderness." [illegible] gentleman's [illegible] with [illegible] of the first passages of "Every valley," the quiet movement [illegible] quoi [illegible] could be desired. The sudden appearance of the chorus [illegible] one of the striking points of the Messiah. [illegible] would hardly be possible to obtain a more effective [illegible] of "And the glory of the Lord" [illegible] three [illegible] from each other and yet so homogeneous when employed in combination. When the phrase, "All flesh shall see it," [illegible] the Lord hath spoken [illegible] [illegible] the [illegible] any other [illegible] The whole [illegible] of [illegible] part. Mr Santley [illegible] with the recitative, "Thus saith the Lord of Hosts," followed by "But who may abide the day of His coming?" which—according to Handel's own [illegible] a [illegible] which [illegible] bass voice. [illegible] by Mme Sainton. "[illegible]

[illegible] of the Lord," the admirably-worked fugal chorus that succeeds, [illegible] the [illegible] counterpoint to the [illegible] by the multitude of voices, and the next piece—the prophecy of the Messiah's advent—[illegible] with the recitative, "Behold a virgin shall conceive," followed by the exultant and melodious air, "O thou that tellest good tidings to Zion" [illegible] sung [illegible] Mme. Sainton's [illegible] by the same words, in full chorus, was as effective as usual. Here, as in the recitative and air that follow, "For behold, darkness," and "The people that walked in darkness," [illegible] which could not [illegible] of the [illegible] in the [illegible] of the [illegible] worked. This prophecy of darkness and the sequel [illegible] rise [illegible] Egypt [illegible] Messiah. The picturesque [illegible] chorus. For unto us a Child is born [illegible] of the prophecy of [illegible] a word [illegible] Wonderful" [illegible] his own [illegible] demanded. Mr Costa however (and we think [illegible] was [illegible] and thus a good part of the "Pastoral Symphony" was heard [illegible] What was heard nevertheless, of [illegible] orchestral [illegible] was thoroughly enjoyed. The [illegible] from the [illegible] and the old story of King George declaring that [illegible] the performance of this movement he could imagine "he saw the [illegible] did not seem so [illegible] But [illegible] "Pastoral Symphony," with an ordinary orchestra [illegible] of [illegible] the [illegible] in England.

The pastoral scene that ensues, which commences the [illegible] of the oratorio and [illegible] could hardly have been given better. All the recitatives of the angel who announces the [illegible] "There were shepherds," [illegible] were [illegible] by Mlle. Tietjens. [illegible] "Rejoice greatly, O daughter of Zion," [illegible] adapt it the [illegible] style of Handel—who, had he [illegible] beyond [illegible] than he actually was. The [illegible] chorus of angels, "Glory to God" [illegible] device with [illegible] movement [illegible] The passage. And peace on earth [illegible] example of [illegible] by an energetic and [illegible] Mr Costa, he brought [illegible] We have heard [illegible] Equally good was the [illegible] orchestral [illegible] a Handel [illegible] the beams of angelic [illegible] the "Alleluia" [illegible] accompanying air "He shall feed His flock," of which, according to the [illegible] "Come unto Him" [illegible] the whole being [illegible] [illegible] "He shall [illegible]" [illegible] (Mme. Sainton and Mlle. Tietjens), and the [illegible] and [illegible] of the superiority of Handel's original design [illegible] movement with [illegible] The [illegible] chorus "His yoke is easy, and His burden is light," [illegible] brought the first part [illegible] to a close with admirable effect.

At the [illegible] there was an [illegible] between [illegible] the [illegible] of the [illegible] which appeared to [illegible] the [illegible] and [illegible] the [illegible] to look back upon what had passed, and look forward to what was to come. We cannot but

think that the plan adopted this year is preferable to the other. Upwards of three hours of serious music, [illegible] the [illegible] The result was that the second part of the Messiah, including the grand and [illegible] of the Passion, was more [illegible] enjoyed and thoroughly appreciated than could otherwise possibly have been the case. If this section of the oratorio [illegible] the sublimest of all music, it is certainly the sublimest in the Messiah. The slow and measured phrases of "Behold the Lamb of God," the deep feeling of "He was despised and rejected of men," [illegible] [illegible] here [illegible] And with [illegible] "All we like sheep have gone astray," and [illegible] And the Lord hath laid on Him the iniquity of [illegible] produced an impression not to be forgotten. [illegible] could hardly [illegible] [illegible] of the most [illegible] of the [illegible] Handel's choral [illegible] [illegible] of performers. Instead of [illegible] the [illegible] which [illegible] the [illegible] Mr Costa [illegible] [illegible] This is [illegible] [illegible] chorus and orchestra of some 4,000 to keep in check.

The rest of Part II. was for the most part beyond criticism. Has Mr Sims Reeves declaimed the affecting recitative and air [illegible] upon him in the [illegible] of the Messiah our readers need not be told. From "Thy rebuke hath broken his heart" to "But thou didst not leave His soul in Hell" [illegible] which [illegible] The [illegible] chorus "Lift up your heads." [illegible] the King of Glory [illegible] and [illegible] Handel [illegible] of the most elaborate devices of counterpoint [illegible] How beautifully [illegible] Mme. Rudersdorff and [illegible] accompanied on the [illegible] by Mr. [illegible] the [illegible] "Why do the nations so furiously rage together?"—to execute the [illegible] passages in which with more fluency and [illegible] than Mr Santley would be impossible. [illegible] Mr Costa's [illegible] "Let us break their bonds asunder" [illegible] [illegible] than before [illegible] the other [illegible] [illegible] "Hallelujah." The effect of [illegible] with such an orchestra to accompany [illegible] and such a conductor to keep them all together, is beyond description. Loud, unanimous and prolonged were the applause that followed this really wonderful display.

There remains little to add. The third part of the Messiah [illegible] of consolation "I know that my Redeemer liveth," [illegible] sung by Mlle. Tietjens, [illegible] "Worthy is the Lamb," which [illegible] "Amen" [illegible] [illegible] from the second part of the Messiah at the Handel Festival performances, but more are omitted from its third part. And those selections, however [illegible] "The Lord gave the word, and great was the company of the preachers" [illegible] the [illegible] with chorus [illegible] Mme. [illegible] Sainton, [illegible] "The trumpet shall sound" given [illegible] by Mr T. Harper on the trumpet [illegible]

Digitized by Google

[illegible] and the glorious final chorus we have [illegible]. "Hallelujah," as we have never heard [illegible] the third part of the *Messiah* sufficiently interesting and [illegible] a performance of a great work unparalleled in our experience.

The following were the numbers present:—Admission on payment, 11,930; [illegible] tickets, 7,392; total [illegible], 19,317.

SECOND DAY, WEDNESDAY, JUNE 17

At two o'clock precisely, that most sight of [illegible] and pageant of [illegible], Mr. Costa, made his appearance in the orchestra [illegible]. Then the performance began with the [illegible] commencing with the chorus, [illegible] a condensed epitome of [illegible] with the [illegible]. Mr. Lemmens Sherrington was [illegible] the trio [illegible] "Wretched Lovers" [illegible] (*Acis and Galatea*) [illegible] Handel. [illegible]

[illegible] "Hallelujah" [illegible] Handel [illegible] chorus [illegible]

[illegible] The appearance of Mlle. Nilsson was the signal for a general [illegible] the *Messiah* [illegible] *Judas Maccabæus* [illegible] Mlle. Nilsson [illegible] Mr. Sims Reeves [illegible] *Judas Maccabæus* [illegible] Her Majesty's [illegible] "Waft her, angels" (from *Jephthah*) [illegible] Mr. Sims Reeves [illegible] the lovely [illegible] from *Theodora* [illegible] Madame [illegible] the *Lieder ohne Worte* of Mendelssohn, as arranged in

the interesting "Recitals" of Mme. *Arabella Goddard*; and the [illegible] English orchestra.

The second part was "inaugurated" with a [illegible] performance of the overture to the "Occasional Oratorio." To this succeeded the so-called "Nightingale Chorus," from *Solomon*, the delicate execution of which was beyond praise. Nothing could be more delightful than the melodious phrase —

[illegible]

[illegible] Mr. Costa [illegible] Mme. Rudersdorff [illegible] Mlle. Tietjens [illegible] Mr. Santley [illegible] *Samson* [illegible] Mlle. Nilsson [illegible] Mme. Sainton-Dolby [illegible] Mr. Sims Reeves [illegible] Mlle. Tietjens [illegible] *Judas Maccabæus* [illegible] "Sound an alarm" [illegible] Handel [illegible] Mlle. Tietjens, Mlle. Carola, and Mme. Sainton and the whole [illegible] fairly performed.

THIRD DAY, JUNE 19

The third and last performance was decidedly the

best of all. The *Israel in Egypt* has, from [illegible] commencement, been the day of the Handel Festival, and so it proved on the occasion under review. The weather was splendid, the crowd was enormous, and the performance was unparalleled in our remembrance. [illegible]

The oratorio was preceded by the [illegible] to the Occasional Oratorio [illegible]

[illegible] Grand as was the performance of the *Messiah* on Monday that of *Israel in Egypt* yesterday was grander [illegible] Mr. Costa [illegible] the Festival [illegible] "Now there arose a new King over Egypt" [illegible] Mr. Cummings [illegible] Israel [illegible] Handel [illegible] *Exodus* [illegible]

[illegible] "He spake the word" [illegible] the darkness [illegible] Handel [illegible] "He led them through the deep" [illegible]

the passage, in the fugued style, "He brought them out with silver and gold"—in which it has, not altogether unnaturally, been remarked that "one might almost see the precious metals glitter and hear them clink;" and, last and perhaps finest, the sublime [illegible] "not one feeble person" so [illegible] and [illegible] [illegible]. All this was admirable; but most especially to be praised was the [illegible] [illegible] piece, whatever the [illegible] [illegible] phrase, "He led them forth like sheep," comes. Bringing the [illegible] and [illegible] rigid fugal chorus, "Egypt was glad when they departed," a somewhat [illegible] [illegible] [illegible], even grander and more impressive than what has gone before. We need scarcely name the [illegible] [illegible] "He rebuked the Red Sea" [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] of thunder [illegible] [illegible] [illegible] ("pianissimo"). And it was freed [illegible] "He led them through the deep" and "But the waters overwhelmed their enemies." The [illegible] and steady theme of "He led them through the deep," given out [illegible] [illegible] one of the most striking in Exodus, is graphically suggestive of the [illegible] from passage of the [illegible] people through the [illegible] [illegible] [illegible] the wonderful power [illegible] [illegible] repeatedly and repeatedly [illegible] one of the enemy is left; and [illegible] the story of their annihilation [illegible] [illegible]. The [illegible] of [illegible] of the [illegible] [illegible] [illegible] And the people feared the Lord and believed the Lord [illegible] [illegible] [illegible], which [illegible] [illegible] the first part of Israel in Egypt, was worthy of the [illegible]. [illegible]

The second part, the Song of Moses (written [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] Handel's [illegible] [illegible] [illegible] [illegible] than Exodus itself. Here the [illegible] in Exodus [illegible] [illegible] described, are referred to [illegible] [illegible] [illegible] [illegible] song and praise. The choruses belonging to the Song of Moses are far more complex and elaborate than the choruses in the opening section of the oratorio. [illegible] from first to last—from "Moses and the children of Israel sang this song unto the Lord," [illegible] [illegible] [illegible] [illegible], to "Sing ye to the Lord, for He hath triumphed gloriously," [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] splendid episode "The horse and his rider hath He thrown into the sea,"—they were as admirably given as any of those already commented [illegible]. Two of the most difficult among them, the [illegible] [illegible] as short as the [illegible] [illegible] "And with the blast of Thy nostrils the waters were gathered together," and "The people shall hear and be afraid"—were sung with as much precision and unusual delicate observance of "light and shade" as if they had been the [illegible] [illegible] of the most intricate of them [illegible]. There are [illegible] many years [illegible] [illegible] [illegible] the [illegible] to the performances of the Sacred Harmonic Society in Exeter Hall, but now we heard them [illegible] [illegible] [illegible] of perfection from a chorus [illegible] by the [illegible] instead of [illegible]. [illegible] [illegible] [illegible] [illegible] of Handel's choruses [illegible] [illegible] [illegible] [illegible] in London, but in [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] the improvement [illegible] [illegible] singing [illegible] [illegible] [illegible] England—[illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] the influence of the Sacred Harmonic Society, and [illegible] [illegible] the Sacred Harmonic Society [illegible] [illegible] the Handel Festivals. The only [illegible] [illegible] [illegible] second part where the slightest [illegible] was detected, and where Mr. Costa's [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] the very [illegible] of [illegible]. And with the blast of Thy nostrils" [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible], "And the floods stood upright as an heap," [illegible] [illegible] [illegible] [illegible] [illegible], "And the depths were congealed in the heart of the sea," [illegible] [illegible] [illegible]. Here an [illegible] tendency [illegible] [illegible] was immediately corrected [illegible] [illegible] [illegible] [illegible]. This [illegible] possessed by Mr. Costa would be [illegible] valuable [illegible] [illegible] [illegible] to the world of [illegible] [illegible] at large. Among other remarkable [illegible] [illegible] of choral power and precision in the Song of Moses must be named the [illegible] double chorus, "Thy right hand, O Lord, is become glorious in power," and that most characteristic piece of "word painting," among all the legend choruses, "Thou [illegible] [illegible] Thy wrath, which consumed them as stubble"—the last of which [illegible] [illegible] [illegible] [illegible] as [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]. But to [illegible] the choruses, which in Israel [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] to forget other parts of the oratorio [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] the [illegible] chorus, "The horse and his rider"—the [illegible] of [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]. [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] to the [illegible].

The [illegible] [illegible] duets of Israel in Egypt, though [illegible] [illegible] one of them is excellent, are overshadowed by the colossal proportions of the choruses. About the [illegible] there is of "solo" in the first part we have spoken. In the second a great deal more occurs. The three duets were all well sung—"The Lord is my strength," by Mdlle. Tietjens and Madame Rudersdorff; "The Lord is a man of war," by Mdme. Sainton and Signor Foli [illegible] [illegible], in accordance with a long-prevailing [illegible], and "Thou in Thy mercy," by Madame Sainton-Dolby and Mr. Cummings—whose [illegible], by the way, during the Festival [illegible] [illegible] [illegible] [illegible] recognition. The first of these [illegible] is [illegible], the second animated, warlike, and declamatory, the third graceful and [illegible] devotional. Each in the [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] the [illegible] of emotional expression [illegible] [illegible] [illegible] had a [illegible]. The two airs, "Thou didst blow with Thy wind" for soprano and "Thou shalt bring them in," for contralto, were [illegible] assigned to Mdlle. Tietjens and Madame Sainton-Dolby. The first, which in addition to its [illegible] beauty, is remarkable for one of the most [illegible] [illegible] of Handel's [illegible] [illegible] [illegible] [illegible] [illegible] of a "ground bass," was [illegible] [illegible] by Mdlle. Tietjens, the second with true Handelian expression by Madame Sainton, one of the most experienced of Handel's singers. [illegible] [illegible] [illegible] [illegible] Festival [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] the [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]. "The enemy said, I will pursue, I will overtake," [illegible] [illegible] [illegible] Mr. Sims Reeves has made his own, and which to say after him would be an [illegible] [illegible] [illegible] [illegible] [illegible]. This [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] by Mr. Reeves more magnificently than on any previous occasion [illegible]. Every phrase had as well as [illegible] from every part of the building to which the [illegible] [illegible] [illegible] in the orchestra [illegible] [illegible] [illegible] [illegible]. To resist the [illegible] [illegible] [illegible] [illegible] was impossible, and Mr. Reeves [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] with the same power and [illegible] [illegible] [illegible] [illegible]. A more marked [illegible] [illegible] [illegible] by a [illegible] [illegible] [illegible]. The [illegible] [illegible] [illegible] Mr. Reeves [illegible] [illegible], according to Edmund Kean [illegible] [illegible] [illegible] [illegible] [illegible] Edmund Kean.

At the end of the oratorio, as at previous commemorations, the National Anthem was given, [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]. Then there was a loud and universal cry of "Costa," to which the indefatigable conductor of the Handel Festival responded by repeated bows, during [illegible] [illegible] [illegible] that seemed as though it would never cease. Mr. Bowley, too, the [illegible] general manager of the Crystal Palace, to whom the organization of these [illegible] [illegible] is principally due, was loudly called for, [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] to be made no appearance.

The numbers were—Admission by season tickets, 12,[illegible]; on payment, 6,[illegible]; total visitors, [illegible].

Saturday, June 29.

It is [illegible] [illegible] [illegible] at present to [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] account of the [illegible] of last week's series of performances. A comparison, however, between the numbers of persons who visited the Crystal Palace at the last Handel Festival, in 1865, and those who have attended the present meeting, may help to more or less [illegible] which was the more successful of the two. [illegible] [illegible] the official statement:—

1865.		1868.	
Rehearsal	[illegible]	Rehearsal	[illegible]
First Day	[illegible]	First Day	[illegible]
Second Day	[illegible]	Second Day	[illegible]
Third Day	[illegible]	Third Day	[illegible]
Total	[illegible]	Total	[illegible]

The Footsteps of Song.

BY JULIA WARD HOWE.

(Poem permitted to print the following Poem, written by request for the closing Summer Concert of the New England Conservatory of Music, and read by the author in the Boston Music Hall, on Monday evening, July 1, 1868.)

If you will walk with me, I'll lead you far away

From the limits of our Music Hall, the aspects of to-day;

We'll close this glittering door of life, and in dark memory seek

The childhood of the art we praise, the infancy of man.

Nor rails should be [illegible] [illegible]; the faith [illegible] [illegible] [illegible] here

Follows beloved footsteps from the cradle to the grave;

And he who was with manhood's grief the blessings we enjoy,

[illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]

[illegible] hailed Him a [illegible] in many a palace fair,

His mother in the [illegible] proud [illegible] [illegible] her [illegible] care;

And they whose wonder gifts [illegible] Prince nor Prelate thinks to scorn,

Left [illegible] the altar and the throne the babe in manger born.

I have no pencil heaven-imbued, to paint a theme so great,

Nor ask our Goddess [illegible] be throned in such transcendent state

So I with humble instrument may praise her varied power

Who lifts the marble palace, who thrills the leafy bower.

"When Music, heavenly maid, was young." Sure that was long ago.

But was she ever young or old, like humankind, I trow?

The world, that out of chaos came from childhood grown to age—

Scarcely with the stars she [illegible], and turns the [illegible] [illegible] page.

She was not seen, she was not heard till man, with purpose shod,

Of need and beneficiency received her golden gift.

The state was wrought with bars of song, the temple and the throne;

The virtues first of concern came, then nature was her own.

She [illegible] [illegible] [illegible] [illegible] [illegible] in [illegible] and [illegible] [illegible] toys,

The lyre [illegible] simple twanging made, the pipe their feeble noise,

The Harps of the mountain cave, the Dryads of the grove

She help did make intelligent. She taught the speech of love.

Grief rang his [illegible] [illegible] [illegible], and soothed himself to rest,

The dignity of utterance made [illegible] [illegible] blest;

Man withers not to speechless pain, [illegible] like the beasts,

But [illegible] [illegible] own indignant cause, 'gainst Nature dread and [illegible].

Old legends keep the name of one so [illegible] and so deep,

That rocks and trees obeyed his call, and felt his master sweep.

Fair fable of surpassing power we [illegible] [illegible] and fate,

Thus, waking Music's magic spell we met [illegible].

[illegible] the stately theatres unfold their marble round!

Upon the rocks of Cheeronea the Titan struggles bound

Unmastered [illegible] or sky he falters not for pain,

But keeps the purpose that [illegible] the [illegible] [illegible] chain.

The bird that by the seat of Jove doth plume his haughty wing,

[illegible] [illegible] of the life he [illegible] [illegible], the [illegible] suffering

The God, whom[illegible] this a pang his magic could not cure,
Is conquered by the mortal a power the a [illegible] that can subdue.

The graceful classic histories present their lessons fair
False Phaedra forms love heart that spurns her guilty power
Orestes with his dark motor see, and Jason's crafty [illegible]
Contrives the poisoned wedding gifts that steal her rival's life.

Beneath the cloudless heavens of Greece, how fair that noble stage,
The poet's shining characters a poem a sapphire page!
Like stars, that on God's highway move by mystical course,
These glowing forms of passion mark the orbit of the soul

Close winding in the orchestra, the danced chorus [illegible]
With the unfolding argument the act accompany
The chorus sings its rhythmic rest, a [illegible] a [illegible] profane blunde
And when the need grows imminent, the God himself descends.

Another hand doth beckon me; beside his father's sheep
A stripling tunes his minor harp, his tuneful watch doth keep.
No skill of sword or shield has he, but they unknowing
Lends him the spirit wings that win the heights of victory

The psalm that glorifies the ages divinely deep and true,
He descend from that heritage vast, whose story [illegible]
A champion blest, a monarch crowned, the later [illegible]
The conquest of the king that could find a [illegible] [illegible]

Oh! many a weary pilgrimage that falls on [illegible]
Comes [illegible] by that master faith, that [illegible] [illegible] mind.
By Jordan's river low we sit, and [illegible]
And darkness grows a line of light, and God delivers all

From those low cradles of our race, whose infant need and cry
Found answer in the mother's voice, the loving lullaby
To answer mankind we move [illegible], a [illegible] [illegible] [illegible]
Where on the sweet [illegible] [illegible] Rome [illegible] her [illegible] [illegible].

Illustrious twins the she-wolf nursed, great [illegible] power and law
On Tiber's shore she stood at bay and held the world at sway;
While from those piers a born Jordan [illegible] and Rameses held her rule,
A band of civic glories [illegible] [illegible] [illegible] school

For them [illegible] the [illegible] tale, the trumpet of command
The tribute upon the fearless breast, the spear in [illegible] hand
Nor [illegible] they the softer tones that soothe the [illegible] strife,
What Virgil sung the end of Troy, and Horace, love and life

"I build of me a monument, more permanent than brass,
A pyramid above the height of [illegible] that pass
The [illegible] rain shall mar it not, the wind with powerless spite"

Shall turn his fury otherwise, and curb his vanquished in [illegible].

"The wrecks of the years, the flight of time I shall not fear
Of whom not every thing shall pass the funeral [illegible] [illegible]
My [illegible] shall grow in regions far the days as long [illegible]
As priest and a [illegible] virgin climb the [illegible] shrine of Rome."

Again I bid you pause and look where, in a chamber dim
The Muse breaks the bread of [illegible], and sings the parting hymn.
"Remember me." We hear him still, and [illegible] as I [illegible] breath
The record of his tenderness, in living and in death

Far as the Roman catacombs deep winding in the earth
The echo of that music [illegible], low voiced as its birth;
"[illegible]," they [illegible], where hidden [illegible] waits
To weave the web of circumstance, and mould the form of [illegible]

The throne of Jove is overthrown. His eagle [illegible] the sky
Where burns a brighter messenger, a light that will not die.
[illegible] rude the monarch at the [illegible], her chief and [illegible] fell down
Before the pledge of victory, the cross above the crown.

The conquests has its [illegible] and [illegible] for peace and [illegible] [illegible]
As [illegible] and [illegible] [illegible], as billows [illegible] and surge.
The glowing empire of the East [illegible] be broken line
And scattered as the trampling hoofs the pearls of Palestine

For Nature, in rude [illegible] [illegible], maintains her lordly way
Against pale arts of luxury and law's despotic sway;
And Jove's affairs [illegible] [illegible] more the Christian's earnest dream
Profound and pleasured, like the groves of Plato's Academe.

And after that [illegible] light, that Pentecostal flame
The darkness of the Gods [illegible] on all the nations came.
For Pan was dead, and Jove [illegible], whose truth in [illegible]
Rough [illegible] and [illegible] [illegible] had [illegible] to [illegible] and [illegible].

Then slowly man to [illegible] at star to star on high,
And [illegible] and [illegible] turned a [illegible] [illegible] [illegible]
While fiery Gaul and fanciful Spain yet bore the Roman yoke
Lo! from his dim [illegible] into the distant Briton spoke.

From South to North, from East to West, the waves [illegible] [illegible]
That bore the circling sympathy of human good and [illegible]
The harmonies that gathered there no further silence [illegible]
As [illegible] a [illegible] with [illegible] that thrills [illegible] [illegible] through.

Song came, and carried sorrow back. With [illegible] upon the heavens,
The grim Crusaders took their way [illegible] and dreaded [illegible].

"Restore the sacred tomb of Christ," demands their battle cry
"We gladly yield our blood for him, who for our weal did die."

The [illegible] commerce swelled and sank far out with mortal power
The kingdom [illegible] a [illegible] silent growth o'ertakes the sleeping hour;
The sceptre [illegible] they retained, the crown doth still belong
To those whose deeds of bravery survive in Tasso's song.

But music two-fold measure has, the platform and the square,
And all [illegible] mysteries her moulding [illegible] [illegible]
Now [illegible] the mighty [illegible] up, as [illegible] [illegible] a [illegible],
In [illegible] [illegible] [illegible] the soul a prophetic fire.

Of those grand days the voice and [illegible] [illegible] [illegible] wholly lost,
We read the purpose in the stone, the [illegible] and embossed,
In [illegible] book and in [illegible] in pageant old and [illegible],
In [illegible] lighting [illegible] [illegible], with [illegible] and [illegible].

But Faith grew feeble in her cage and shivered, near to die,
While [illegible] [illegible] to ope the door and for the captive fly
Till one clear voice from [illegible] [illegible], from [illegible] and vesper [illegible]
"A Saviour is not [illegible]," it sang, "In freedom [illegible] [illegible]."

"This form is but the picture of the truth a [illegible] the heart,
The [illegible] of canons give us not the miracles of art
Trust we the inner thought, revealed in [illegible] and in rhyme,
And build no prison to [illegible] the prophecies of time."

I follow now a sailor's song, a [illegible] rudely trolled
Of courage for the new world's sake, [illegible] of the old;
The [illegible] walks the narrow deck, and [illegible] the boundless sea,
Seeking the [illegible] of the age, through [illegible] and [illegible]

And Music in his exile went forth, who travels every where
To consecrate the [illegible] land with order and with prayer;
Well pleased that new found realm she trod, but [illegible] [illegible] [illegible] for [illegible],
And quenched her [illegible] [illegible] a [illegible] [illegible] [illegible]

The [illegible] sends his minister, too, a band of [illegible] [illegible],
With all [illegible] broad [illegible] the work and worship [illegible]
Then from the Mayflower's deck [illegible] rise, to dawn and closing day
The [illegible] of the [illegible] that the Stuarts chased away

Not [illegible] did it [illegible] [illegible] the shrill and [illegible] [illegible]
Which [illegible] [illegible] fortitude they gave and patience [illegible]
That music held those [illegible] resolved and hung its silvery shield
Between the savage wilderness and the hearts that would not yield

Then Faith, the [illegible] of our day walked [illegible] the [illegible] wild
Under [illegible] from old [illegible] feet, and [illegible] and forms [illegible] [illegible].

Rocks into gracious shapes were wrought, and lofty trees laid low
Till in green ways the thrifty Age did journey to and fro.

Yet back to Europe like my song in certain tie-wigs good,
Crowned its immortal sons beyond the monarch of the land.
There Handel's ark of weighty sound the wondrous legend dreamed,
That fills our hearts at Christmas tide, from wrath and toil redeemed.

And Haydn wrought "on mighty pens" and earth, "with verdure clad,"
In him her blest interpreter her tuneful teacher had.
And he who stands in metal here,* with heavenly care and haste,
Filled high the costly cup of joy he gave and could not taste.

Oh friends! I meet you here to-day in precinct loved of all!
This is the home of our delight, our pleasant Music Hall.
Here rank on rank the singers rise, the well-tuned strings below
With reeds and fiery brasses blend to give the goods we know.

And churches bristle thro' the land and chambers of debate,
And halls where sleepy judges sit, and ministers of state;
And banks where golden treasures hide while paper flies about,
No matter how it severally, it never can get out.

But this shall be our temple, where'er a heathen tribe
Of willing hands and loving hearts in melody shall vote;
The paper that is gathered here, in golden song we come
And all our strivings end in peace, for which all Nations yearn.

For we have had our discords when the dominant abroad
Controlled our modulations kept so mounded and cowed
Until a certain saucy tune one drum and fife did play
And "Yankee Doodle" went to town, and Bull, he went away.

Then grew this untaught symphony, mov'd from shore to shore
It grasped the steam engine, and the mediums' tours
The mountain passes thrill'd it out, the wide unwatered plains,
The fiery sod grew merciful and yielded golden grain.

It grew until its very growth new shapes and colors strike,
Till, armored with Batteries and with dreams, the band of friendship broke;
And battle cry in peace changed, and peace changed in battle,
Before the shriek of agony that marked unhappy Lincoln's fall.

The bow that bore the tempest springs, but serves those rays,
Whose numbers make the notes that range in His hymn of praise.
No storm that must be borne high, in wild Titanic sound
But yields to that fair messenger that harbinger of good.

The seven voices are lent to us for wide and weighty themes,
To follow hidden meanings out in maps with mystic dreams.
Though all Creation stand aghast at dissonance abhorred,
It knows the ever-failing hand that strikes the master chord.

That hand doth loose terrible powers that agonize and writhe,
That hand upon the bow of peace its prophecy doth write
That hand maintains in argument its heaving cord in sighs,
It bears the crown of harmony, the ... of light.

* Crawford's statue of Beethoven.

Dwight's Journal of Music.

BOSTON, JULY 15, 1865.

The Catholicity of Music.

Music is religious and prophetic. She is the real Sibyl chanting a romance of unity. Over wild, a sad ocean of discord, floats her silvery voice, the harbinger of love and hope. Every genuine strain of music is a secret prayer on faith, rapport demand to be allied a th all of the Heart of all things. Her appeal to the world is something that the world can yet appreciate. Kings and statesmen and men of affairs, and men of theories, would stand aside from their vain over-rated occupations to listen to her voice, if they knew how nearly it concerned them, how much more it goes to the bottom of the matter, and how clearly she foretells to man the great destiny. The soul that merely escapes us of music learns angelic wisdom and grows more child-like with experience. The sort of experience which music gives does not plough cunning furrows in the brow of the flesh and not darken its expressive face by knitting there the tangled Tree of Satan. Here, the most deeply so tried are in spirit the most youthful, and Hope delights to wait on them.

The sentiment of unity strongest and deepest sentiment in man, the great affection into which all his affections flow—is God, not less themselves what looks to the Source whence little wants conflict and struggles, they are reconciled as creation under the glory of the whole which lifts man above the thought of self by making him in every sense fully himself, by refining his primeval party-colored passions into one which is as clear and universal as the light; the sentiment which seeks only universal harmony and order so that all things, whether of the inner or of the outer world, may be perfectly transparent to the love in which they have their being; and that the sole condition of all peace and happiness, the consciousness of one in all and all in one, may never more be wanting,—that is what the common sense of mankind means by the religious sentiment,—that is the pure essence of religion. Music is its natural language, the chief vehicle of its message, the one which cannot lose its sacredness; for music cannot cease to be harmony, cannot cease to symbolize the sacred relationship of each to all, cannot consecrate to any more than the sunbeam which shines on all creatures. Music cannot narrow or cloak the message which it bears; it cannot limit it to sectarian questions in the creed, or muddle any other than a pure enthusiasm. It is God's alphabet, and not man's, unalterable and unperverted; suited for the harmony of the human passions and affections; and sent us, in this their long winter of disharmony and strife, to be a perpetual type and reminder, rather say an actual foretaste, of that harmony which must yet come. How could there be religion without music? That sentiment would create it again, would evoke its elements out of the completest jargle of discords, if the scale and the accords, and all the use of instruments, were forgotten. Let that feeling deepen at any nation, and church its individual ambitions, and we shall have our music greater than the world has known.

There was an age of faith, though the doctrinal statements and the forms thereof were narrow. But however fixed the spirit which the forms expressed. Music above all, woke to celestial power and beauty in the bosom of a believing though an ignorant age. The Catholic church did not neglect this great secret of expression and of influence; and the beautiful handservant served it at a larger spirit than itself had dreamed of. When it could not teach the Bible, whose narrow formal interpretations thereof were perhaps little better than stones for bread, it could bring the spirit of the Bible and of all love and sanctity into the most ignorant and thoughtless words types through Sublime Masses, at once so joyous and so solemn, so ennobling and so exalting, so full of tenderness, so full of rapture uncontrollable, so confident and so devout. In these, the hearer did for the time being, actually live in a celestial state. The mystery of the cross and the atonement, the glorious doctrines of the kingdom of heaven, were not reasoned out to his understanding, but passed through his very soul like an experience in these all-pervading floods of sound; and as the religion became so less an emotion, a faith could not so easily become a thought, which had better not become such thought as the conventional teachers of the outside church would give him. The words of the Credo never yet went home with all minds; but their general tenor is universal, and music is altogether so. Music extracts and embodies only the spirit of the doctrine, that sweet life of pure love all feel and sometimes surrender, and transfigures the cold statements of the understanding with the warm faith of feeling. It unites there is no controversy. In music, there are no opaque, its springs are deeper than the foundations of any of these partition walls, and its breath floats undivided over all the enclosures. Less danger to the Catholic whose head is clouded by dull superstitions, so long as his heart is nourished and united with the life of all lives by this refreshing dew!

The growing disposition, here and there, among select musical circles, to cultivate acquaintance with the forms of music, is a good sign. What has been called sacred music in this country has been the least sacred in everything but the name, and the forced reverence paid to it. With the superstitions of the past, the soul of rapture also was suppressed; and the free spirit of music found small sphere and no local peculiarage. A joyless religion of the ... almost merely which could know God faith with the age's thinking, closed every pore of the self-controlled and famous soul age out the subtle, unceasing around

of this most eloquent apostle of God. The sublime sincerity of that wintry energy of self-denial having for the most part passed away, and the hearts of the descendants of the Pilgrims having become opened to all worldly influences, why should they not be also visited by the heavenly converting of holy and enchanting music, which is sure to call forth and to nourish germs of loftier affection. Can the better spirit of sectarianism, can the formal preachings of a worldly church which strives to keep religion as distinct from life, ever the influence so draw this great city of trade, give the soul such nourishment and such connection of the higher life as the great religious music of Bach and Handel Mozart and Haydn and Beethoven? The pomp and pageantry of the Mass we have not. But the spiritual essence here in the music itself! and a mere quartet of voices, a social friendly group, bound alike by moral and by musical sympathies, may drink it in inspiration, may pour it out on others. The songs and operas of the day which take the multitude, become insipid in comparison with such music.

In music of this kind, there is somewhat that is peculiar in the individuality of the composer; but there is more that is universal, true to the inmost meaning of all hearts. Every sentiment, if it be deep enough, becomes religious; for every sentiment seeks a and tends to unity, to harmony, to recognize of the one in all. And a very sentiment in music is expressed in its purity, and carried up as it were to the blending point of all the emotions in one, which is the radical Sweet and feeling of the soul, its passion to be one with God.

The church afforded to genius that sphere for its highest and holiest ambition, which it found not elsewhere. The Masses of Haydn are more numerous, and some of them elaborate great efforts, than those of Mozart, many of whose Masses were composed at so early an age; and his genius steadily leans from towards that sphere of music, in which he was destined to reign supreme,—the opera. But, though in Haydn we must grant the very perfection of artistic skill and grace, a warm and childlike piety and a spirit of the purest joy; and though at times he has surpassing tenderness; still there is an indescribable atmosphere as of inspiration, a gushing forth as of the very sacrament, heart-like blood in Mozart's religious music, which affects us, even when it is simpler than Haydn's, with more power. Religion takes in Haydn more the form of gratitude and joy. The common failure of a Miserere or a Crucifixus of his is a passive mood, where the subject calls for it rather than a permanent and inherent quality in the whole music of his own being. Himself seemed at once to be a certain domestic grateful sense of life, a whole the clearest order and the sweetest kindliness and thankfulness for ever reign. In Mozart the ground tone is love, the very ecstasy and sadness and bliss of the re-union of souls long separated, at once romantic and platonic, serene, and yet exalting the senses to a most spiritual intensity. In him we have what is nearest to the naked soul of music,—its most ethereal, transparent, thrilling body. One would scarce suppose, that the soul of Mozart ever inhabited any other body than those melodies and harmonies in which it dwells for us. Something of a personal love, however, which is humanly religious of course. It is the worship of the Holy Virgin; the music of that phase of the religious sentiment, which Swedenborg might call conjugal love.

To Beethoven's two Masses, especially the great one in D, it seems most natural to add the term *solemn*; for, with him, all is a great effort. It is the very sentiment of the man,—aspiration, boundless yearning to embrace the Infinite. With him the very discontent of the soul becomes sublime, and opens sublime visions, which are like a flying horizon of ever near, yet unattainable order and beauty. In the unfathomableness of the heart's cravings he finds revelations; and out of those depths, with gloomy grandeur with fire now smothered and now breaking out, and always with a rapt impetuosity, the melody of his nature springs, carrying like a dance to heaven.

Then, too, besides this captivating music of the Catholic church, we should think of the plain Choral, the music of the musical reformers, in simple solemn solid sea strains, presenting themselves as one before the Lord. From one modern psalm, so commonplace and artificial as it often is, satisfying scarcely more than the great natural conditions of a musical proportion has wholeness an unsurpassable grandeur. Where thousands sing the same slow melody, the mighty waves of sound seem to make in the air their own accompaniment; and the effect is that of harmony. On this broad popular basis, Bach and Handel built. Both expressed the deep, intense soul and spirituality of Protestantism, the religion of personal experience is more his theme. Handel, too, is Protestant, the people's music, in essence. In him the great sentiment of a common humanity found expression. The individual vanishes: it is the mighty music of humanity; his theme, the one deep theme, and properly the burden of all music, humanity's looking-for and welcome of its Messiah. What a prediction and foreshadowing of the future harmony and unity of the whole race is that great Oratorio! What are those choruses, those hallelujahs and amens, but the solemn ecstasy, the calm because universal and all-sympathizing everywhere sustained excitement which all souls shall feel, when all shall feel their unity with all individually and with all in God.

THE HANDEL FESTIVAL.—We have wished in our paper to contain the fullest and most appreciative record we could find of this colossal affair, and we believe the report we copy from the London *Times* will be perused with interest in spite of its great length. At the same time we take the liberty of printing the following extract from a purely private letter (dated London, June 11, a day after the Festival), which we have received from a well known member of our musical world.

"The great Handel Festival is over, and I ought to say to you a little about it. *A little*, for it was one of those grand things however undertaken, which are attempts of such a work as not to be most truly felt as describe. By this I do not mean that the performances were perfect, nor indeed. I would merely refer to the colossal, impressive mass of sound. The choruses often moved with a great deal of uncertainty and unsteadiness for more than eleven or twenty-four bars; a way of them was very rare. It might have gone a great deal better; and I think it could have done better, for the material was there.

The different parts of the immense choir were splendidly represented, and might seemed to call which seems a great deal. If you remember the case, that that took part, only it's a of 800 voices on each part, making 4000 in all, and a band which had 161 first Violins, 96 second Violins, 70 Tenors, 66 Cellos and 63 Double Basses, but I'm sure all could hardly not have been done, &c., &c. The effect of sound was at times overpowering, with one great defect, however, viz.: whenever the four parts of the Chorus sang together in a *pp*, or even *p*, there was not a single sound to be heard either from the violins, tenors or violoncellos. Brass, trombones, trumpets and drums were blown, and overwhelmed all but the Chorus, which sounded, as I said before, overpoweringly grand at times. The three concerts (and the preceding rehearsal) have been attended by 80,000 people altogether.

"Amongst a great many operas and concerts that I have heard during the short time here, there are two representations that I shall always think of with great delight. The first is the opera of 'Médée' by Cherubini, a most beautiful work, and splendidly given by all the cast, particularly by Titiens and Santley. The second was a 'Piano-Recital' by Hallé, of which I enclose the programme.

Impromptu, in B flat, Op. 142, No. 3	Schubert.
Variations in F, No. 32	Beethoven.
Song	
Fantasie Sonata, in G, Op. 78	Schubert.
Impromptu, in E, Op. 90, No. 2	Schubert.
Sonata, in C minor, Op. 111	Beethoven.
Song	
Impromptu, in E flat, Op. 142, No. 2	Schubert.
Moment Musical, in F minor, Op. 94, No. 3	Schubert.
Rondo a Capriccio, in G, Op. 129	Beethoven.

"I will mention another concert, which was given to invited guests by the Queen, at Buckingham Palace, at which Adelina Patti, Christine Nilsson, Mongini, Santley, Reeves, Miss Edith Wynne, Mrs. Cummings took part, besides orchestra and chorus; and where I had the pleasure to be invited. The concert was finely, most beautifully performed, and best of all the parts assigned to Nilsson and Patti. And now you may laugh at my astonishment, when, in walking in at Drury Lane the other night to hear *Médée*, I met our friend Ch. C. Perkins in the corridor; he had just that evening arrived from Paris.

"The reception I have here is, from all sides the most hearty and cordial, which has made my stay very pleasant."

GERMANY. Richard Wagner's comic opera "*Die Meistersinger von Nürnberg*" was performed for the first time on the 21st of June, in Munich. Herr Richard Pohl in the Leipzig *Signale*, pronounces it a complete success. As to its fabulously great length, he says "The first act, including the overture, lasted 1 hour and 17 minutes; the 2nd 58 minutes; the 3rd (which is divided by a lowering of the curtain) 2 hours and 23 minutes. So that the music of this lasts only (!!) 4 hours and 38 minutes, and the whole performance, counting pauses, 5 hours and 40 minutes. We have many grand operas," he says, "which last as long and many shorter ones which seem longer! — There is enough music in these *Meistersinger* to serve a richer composer, supposing him to have any such power of invention, for half a dozen operas. There is a richness of invention in this score, a wealth of outline, ornament, coloring, in short all sorts of detail work such as we find in no other opera of Wagner's, if we except *Tristan*, which is of course wholly different in style."

The performance was pronounced a masterpiece: an admirable orchestra conducted by Hans von Bülow; singers and actors of the first rank; an exquisite chorus, a model *mise en scène*, &c. The prominent parts were those of Herr Betz (as *Hans Sachs*), Nachbaur (*Walther von Stolzing*), Hölzel(?) (*Beckmesser*), Schlosser (*David*, apprentice to *Sachs*), Frl. Mallinger (*Eva*), and Fr. Diez (*Magdalena*). A long list is given of noted artists, theatre Intendants, capellmeisters, composers, journalists, from all parts of Europe, who were present at the performance. From Paris had its half dozen representatives, including Pasdeloup.—But we have yet to hear the soberer judgments.

A concert in aid of a Mendelssohn monument was given in the new Leipzig theatre on the 11th ult. The Overtures to *Athalia* and *Meeresstille*, and the Reformation Symphony (first time in Leipzig) were given under the direction of Julius Rietz from Dresden. Mme. Joachim sang Mendelssohn songs and Herr Joachim played the Mendelssohn Concerto and an Adagio by Spohr. The Octet, too, was played by such artists as Joachim, David, Röntgen, Grützmacher, &c.

Professor E. F. Richter of the Leipzig Conservatorium and organist in the Nicolai Church (author of the excellent "Manual of Harmony" translated by J. P. Morgan and published in New York) succeeds Hauptmann in Sebastian Bach's old place of Cantor at the Thomas-Schule.

Schumann's *Faust* music was recently performed in Basle, with the aid of *Julius Stockhausen*.

The Congress of Musical Artists (of "the Future") is held this year in Altenburg, beginning to-day and lasting through next Thursday. The following works by members are to be performed: R. Wagner, "Love Feast of the Apostles";—F. Liszt, 13th Psalm, Fest-Song to the Artists, [illegible] Fugue on the name B A C H, and Songs;—Theodor [illegible] [illegible];—D. H. Engel, Music to the Reformation Festival;—W. [illegible], two Old-German Songs, Hymn, Adagio for Orchestra, [illegible];—F. [illegible], "Lady [illegible]," a Symphonic Tone-poem;—[illegible], Andante from a Suite for Orchestra;—W. [illegible], Trio for piano [illegible], &c.;—[illegible], Octet for string instruments;—C. [illegible], Aria from the Opera "The Hero of the North";—F. [illegible] Concerto for violoncello;—Hermann Zopff, Fugue for two pianos;—C. [illegible] Nocturne and Scherzo for two pianos;—[illegible] pieces for violoncello; Songs by A. [illegible], E. [illegible], O. [illegible] and [illegible]. Besides which the Requiem by Berlioz will be given entire for the first time in Germany and his Symphonie Fantastique [illegible] the following by older masters: a Mass by Palestrina; a Motet ("Jesu meine Freude") as well as organ, violin and song pieces, by J. S. Bach; Händel's "Acis and Galatea;" Aria from Gluck's [illegible]; Psalm by Marcello; two of Beethoven's sacred songs to words by Gellert; Schumann's *Etudes Symphoniques*.

New York. The *Albion* says: "We take great pleasure in informing our readers that the Academy of Music is positively let to Mr. Mapleson, the London impresario, for an early winter season of Italian Opera. He will bring over Titiens, Nilsson, Miss Kellogg, and the élite of his company.

The following programme [illegible] the *Weekly Review* of a concert by the Choir of the Church of St. Paul the Apostle, given last Sunday, very [illegible] by members of the [illegible] and [illegible] of the choir itself and its able leader Mr. E. Eberhard.

[illegible]	[illegible]
Arranged for Orchestra, by E. Eberhard.	
The Virgin's Prayer.	[illegible]
[illegible], Violin and Organ.	
By Messrs. [illegible], [illegible] and Eberhard.	
Mass in C.	L. V. Beethoven.
A. Kyrie. B. Gloria. C. Credo.	
[illegible]	M. Haydn
Arranged for Orchestra, by E. Eberhard.	
D. Sanctus. E. Benedictus. F. Agnus Dei.	
[illegible]	[illegible]
Arranged for Orchestra, by E. Eberhard.	
Jupiter Symphony. (Finale.)	Mozart.

The same paper [illegible] the very curious programme offered by Mr. [illegible] for the benefit [illegible], last Saturday. First comes [illegible] opera "[illegible]" with the following characters: *Blanche de Montaigne*, Miss Fanny Fairfield; *Hortense de Coylus*, Miss Lizzie [illegible]; *Count Merceillac*, Mr. Amber Matthews; *Baron Pompaduf*, Mr. Gustavus F. Hall. Then we are to have Beethoven's Pastoral Symphony with dances and pantomimic [illegible] by Costa, performed by [illegible] in Palmer's [illegible] Ballet Troupe. Scene in the [illegible] [illegible] and [illegible]—Mlle. Sohlke and M. Van Hamme. As a [illegible] concert is offered. Beethoven's Pastoral Symphony illustrated by the White Fawn Ballet Troupe [illegible] and gives fresh life to the theory of Wagner, that in the works of art of the future [illegible] ought to combine. Poor Wagner probably never dreamt that his idea would be first applied to one of the symphonies of Beethoven, just as the master surely never imagined that his lovely musical tone-pictures of rural life would [illegible] from the theme of modern legs-opera."

The *Athenæum* thus remarks on Mlle. Schneider's personation of the Grand Duchess:

One daily paper has not hesitated to affirm that Mlle. Schneider's *Grand Duchess* is quite as [illegible] in its way as the *Othello* of Kean. We may assure that this opinion was entertained by a majority of the members of a crowd and distinguished house who thronged the theatre on the 10th of June. Not even when [illegible] by names the most powerful [illegible] of our generation, [illegible] the stage with half right [illegible], was St. James's Theatre honored by so many of the "*[illegible]* of [illegible]." And what was the attraction? A lady, whose vocal qualities consist of a very small voice which she has apparently never learnt to use; who, as an actress, depends chiefly for effect upon looks and gestures, and who, as to her appearance, might be described [illegible] as being "fat, fair and forty." Mlle. Schneider has the inestimable merit of being always thoroughly in earnest [illegible] attaining success on the stage, and she has the still more potent advantage of being unencumbered by any considerations of conscience. Thus, when she first comes on the stage, her admirers roar with laughter by the lady['s] [illegible] of [illegible], General Boum [illegible] with her whip. When she [illegible] her confidence with a wink [illegible] presses her sollow passion for Fritz, a [illegible] Mlle. Schneider shows great tact in her management of her slender vocal means in [illegible] passages, such as the romance [illegible] "*Dites-lui qu'on l'a remarqué [illegible]*," which passes [illegible] through the opera as though it were the [illegible] of a vulgar burlesque; but in the one [illegible] role in the work "*Dites-lui*" her [illegible] clearly in musical education [illegible] as compensation for the inability of the composer to express sentiment.

The Relation between Poetry and Music is well shown in the following extract from Hauptmann's "*Die Natur der Harmonik und der Metrik*," translated by John P. Morgan of New York.

It is certainly only half the [illegible] that an æsthetician has said that poetry in connection with music, seems to hold no other right except the right to be half each [illegible] [illegible] in contents and expression in most [illegible] this is to allow of musical representation. [illegible] offered as composed words in a music [illegible]. The contents of a discourse would however offer little for musical expression. The joy over familiar scenes in the former, and articles of food in the latter could no be sure, be expressed musically; but to emphasize the sense according to its verbal expression [illegible] is the [illegible] of music than it is the office of [illegible] to do the opposite. [illegible] in [illegible] to connection in the language of feeling what the comprehensible language of words can present only in a separate and successive manner. Where the latter speaks of joy and suffering and must mention especially first the one and then the other, music can and should express suffering in joy and joy in suffering, however necessarily emphasizing the one word joyful and the other sorrowful.

Musical expression leaves the importance of poetical language far behind it in this respect; and music where it is at [illegible], [illegible] [illegible] which would be [illegible], will always make poetry subordinate. [illegible] [illegible] has no other claim on musical [illegible] that it should not be violated by incomprehensible [illegible]; and that the music should never lose all [illegible] and make an expression the [illegible], for music expresses the [illegible] feeling contained in the words, not the words themselves.

Music may be compared to algebra, language to arithmetic. What words consider generally, expressed, language can express only as something special. The algebraic formula exhibits the interweaving and working of the factors—the factors and the product in one [illegible], either the factors alone or the product alone. The former however is applicable to an infinite number of [illegible] single values. Thus it is with words. We have often seen the attempt made to express the contents of a piece of instrumental music in words, in a poem. The result can never be satisfactory. If we take the algebraic expression, $a+b=c$, and seek to substitute for $a+b=c$ the application of the former is certainly a perfectly correct one; for an indefinite number of other [illegible] be substituted for such [illegible], which [illegible] [illegible] although the contents of the formula is satisfied as completely by the combination of factors. Thus also, music can [illegible] be most surely [illegible] in words; and of no one can it be said that it is the only one—that it contains the one only and the whole signification of the music, for that is contained in the most definite manner only in the music itself. Not that music has no definite sense; it says the same in every way. It speaks to the mind and says only what is musically felt. As ambiguity, first appears if such as [illegible] we, [illegible] attempts it [illegible] in a particular thought the impression upon the feelings which the music [illegible] [illegible] to give form to the [illegible] of music is to express what, in words, is inexpressible.

Special Notices.

DESCRIPTIVE LIST OF THE

LATEST MUSIC,

Published by Oliver Ditson & Co.

Vocal, with Piano Accompaniment.

Young Peter once came sadly [illegible]. (Pierre [illegible] [illegible].) [illegible] F to f. "Barbe-Bleue." 30

Know you not that [illegible] Castle. (J'ai [illegible] [illegible]) [illegible] A♭ to g. "Barbe-Bleue." 30

Let me [illegible] the [illegible] (Hermas, [illegible]) [illegible] D to [illegible]. "Barbe-Bleue." 30

Three more songs from "Blue-Beard." In the first the light-hearted [illegible] [illegible] [illegible] [illegible] [illegible]. In the second "Blue Beard" [illegible] [illegible] his [illegible] [illegible] with the [illegible] of a [illegible]. In the third the [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] simple and pleasing.

The Blooming Flowers. 4. D minor and major to f sharp. *Keller.* 30

A good song, with varied melody.

Gen. [illegible] [illegible] [illegible] 2. F to f. *Murphy.* 30

Very lively and comical.

Why fade so soon, sweet blossoms? 3. D to f. *Conrad.* 30

[illegible], in [illegible] and [illegible] pleasing style.

God bless the friends we love. 2. A to e. *Meredith.* 30

A good, hearty song of easy compass, and [illegible] melody.

Beneath yon beauteous Skies. 3. D to e. *Godfrey.* 30

[illegible] words [illegible] to the melody of the [illegible] [illegible] Waltz by Godfrey.

Little Footsteps. 3. D to f sharp. *H. Farmer.* 30

Rightly named, a happy sounding melody which is good to have in home.

Down where the Violets [illegible]. 3. E♭ to f. *King.* 30

Charming little love song, with pretty chorus.

The fine [illegible] by Paris. [illegible] to e. *Stott.* 35

A song of [illegible] beauty.

Allons, Song and Cho. [illegible] *Williams.* 35

The rule may be changed into a [illegible], by singing small notes. Pretty ballad in popular style.

Happy thoughts of thee. Song and Cho. [illegible] to d. *French.* 30

Quite pleasing.

The Forget-me-not. [illegible] to e. *Holt.* 30

[illegible] [illegible] and the songs about it are liked as [illegible] as ever.

My Mother's Name. [illegible] E♭ to f. *Wrighton.* 30

[illegible] the best "mother" songs.

From the Deep. (Del Profundis). 5. A♭ to a♭. *Campana.* 40

An impressive [illegible] as [illegible] for [illegible] [illegible] for church or [illegible] [illegible].

Wake, lady wake. For [illegible] [illegible] C. "[illegible] of Alcantara." [illegible]

Instrumental.

La Vénitienne. Valse de Salon. 4. Ab. *Goodrich.* 50

Quite effective, and [illegible] [illegible] [illegible] played [illegible] "[illegible]" [illegible].

Dreams of [illegible] [illegible] [illegible] [illegible] *Browne.* [illegible] 25

Good Night Waltz [illegible] Fairy Land [illegible] [illegible]. [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]. Easy [illegible] [illegible] [illegible], as [illegible] [illegible] and are quite [illegible].

Long Branch Galop. 3. F. *Knight.* 35

[illegible] [illegible] the melody introduced, "On the [illegible] [illegible]."

[illegible] Galop. [illegible] A. "Faust." 35

Brilliant.

Deux Rondeaux sur Bolisario. No. 1. [illegible] G. *Beyer.* 40

" " " " 2. [illegible] F. " 40

Melodies well selected and arranged. [illegible] pieces for learners.

Blue Beard Galop. [illegible] G. *Knight.* 30

" March. [illegible] " [illegible]

Contains some spirit [illegible], the March having the Philadelphia song [illegible], also the favorite "[illegible]."

Music by Mail.—Music is sent by mail, the expense being two cents for every four ounces, or fraction thereof (about one cent for an ordinary piece of music). Persons at a distance will find the conveyance a saving of time and expense in obtaining supplies. Books can also be sent at double these rates.

Abbreviations.—Degrees of difficulty are marked from 1 to 7. The key is marked with a capital letter, as C, B flat, &c. A small Roman letter marks the highest note, if on the staff; an italic letter the highest note, if above the staff.

Digitized by Google

Dwight's Journal of Music.

Whole No. 713. BOSTON, SATURDAY, AUG. 1, 1868. Vol. XXVIII. No. 10.

Wagner's "Meistersinger."

[illegible]

pass it off as his own. But confused and timid, he forgets the text, and wanders away meanders into nonsense, so that he is obliged to suffer amidst mocking and laughter. *Hans Sachs* declares that the poem was originally admired, and only fell through so disgracefully on account of his shocking rendition. Upon his invitation, *Walther* himself now sings the song, which is received with acclamation. We do not rightly understand how it is that the same mastersingers, who only the day before scoffed at an absolutely similar song of *Walther's* as "mere [illegible]," [illegible] [illegible] by his poetry [illegible] Richard Wagner [illegible] [illegible] that we are delighted to see the loving pair united, and that the opera has come to an end with a picturesque group.

So far the libretto and the way in which it is illustrated.

We now proceed to dig into the critical treatise [illegible] method by [illegible] composer of the [illegible] has proceeded [illegible] which he holds. Wagner, Dr. Hanslick asserts, has returned in his "*Meistersinger*" manifestly true to his musical [illegible] "*Lohengrin*," and [illegible] "*Tristan und Isolde*." It always leaves a respectable impression when an artist holds earnestly and [illegible] [illegible] to the [illegible] [illegible] [illegible]. The [illegible] [illegible] by reason of any temptation whatever—imparts to the "*Meistersinger*" the mystery [illegible] of [illegible] and dramatic. Wagner knows thoroughly what he means to do, [illegible] [illegible] speaks from every note: [illegible] [illegible], but as [illegible] one of those beautiful emotions which [illegible] [illegible] upon [illegible] [illegible] they do upon those of Nature herself. We must [illegible] principle [illegible] Wagner [illegible] [illegible] "*Meistersinger*" has not induced us to adhere. It is the recognised [illegible] of every [illegible] a shapeless, [illegible] [illegible]—the substitution of vague [illegible] melodising for independent, shapely [illegible]. [illegible] Wagner [illegible] [illegible] melody [illegible] technical expression for that kind of thing we now-a-days everybody knows what he has to expect under that name. "Melody-weaving" [illegible] power [illegible] wallowing about the "*Meistersinger*" as well as "*Tristan und Isolde*." A small motive is struck up; before it has had time to grow [illegible] a proper melody [illegible] [illegible] [illegible] by means of continual modulation and [illegible] rises showing [illegible] [illegible] [illegible] then chopped up [illegible] pieces and [illegible] repeated or inverted now by this, now by that instrument. [illegible] every [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] itself. To [illegible] entire lengthy acts [illegible] [illegible] always the same uniformity [illegible] [illegible] [illegible] [illegible] of the *Ballads*. Only in a very few places where the text [illegible] something in the shape of a song does *Walther's* air and the cobbler's ditty [illegible] to concentrate itself for the time being [illegible] substantial [illegible] melody; [illegible] the other hand, throughout the [illegible] parts of the opera—in the monologues, dialogues, and concerted pieces—the melody is not entrusted to the voices, but transferred to the orchestra, where, being "infinite," it is wound out as though it were passing through [illegible]. This melody-weaving orchestral accompaniment [illegible] [illegible] the coherent and [illegible] [illegible] of the "*Meistersinger*," the voice being compelled to accommodate itself to the accompaniment by [illegible] [illegible] phrases into it [illegible] [illegible] half-song.

It now [illegible] [illegible] that the method of composition is diametrically opposed to that hitherto employed by every master. Heretofore, the melody for the voice was the first thing conceived by the sound-poet—the positive thing, in which the accompaniment (however free or complex in movement) was made subordinate. As a rule, one could devise the accompaniment, or an accompaniment, to the given melody for the voice; and the accompaniment thus, in some sort, became one's own unalienable property. In the "*Meistersinger*" the voice-part in itself is not only something merely incomplete, but is, in fact, *nothing at all*—the accompaniment is everything. It is an independent [illegible] [illegible] [illegible] with [illegible] [illegible] [illegible]. If you were to place in the hands of an accomplished musician—not [illegible] the [illegible] [illegible] of Wagner's music—nothing but the libretto and the orchestral accompaniment, he would construct [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] statue. But nobody could succeed in adapting (even [illegible]) the orchestral [illegible] [illegible] of the part of *Hans Sachs* [illegible] [illegible] more than the sculptor could restore the whole statue from the severed hand. The natural relations are turned upside down for the orchestra [illegible] the [illegible] [illegible] of the leading thoughts, while the singers on the stage are only [illegible] [illegible]. In order to obtain for this method (which [illegible] [illegible] sharply characterising and specifying, but, as [illegible] [illegible] [illegible] [illegible] and [illegible]) a means of establishing the characteristics of the *dramatis personæ* and to preserve for the [illegible] [illegible] [illegible] the means of "melodic [illegible]," Wagner [illegible] the so-called "memory-contrivance"; [illegible] [illegible] [illegible] [illegible] in the orchestra [illegible] [illegible] comes on the stage, or a certain [illegible] is referred to. The Master-Singers' Guild has its own march [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]. [illegible] [illegible] [illegible] [illegible] own theme as well as musical [illegible] by a [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] general rights, but [illegible] [illegible] [illegible] Wagner [illegible] founds here for these "memory-contrivances." As soon as any mention is made in any part of the opera of St. John's Day or of the prize-singing, so soon is struck up *Pogner's* address from the first act. *Walther's* motive not only accompanies the person, but every [illegible] to him to [illegible] [illegible] poetry in contradistinction to [illegible] poetry [illegible] [illegible]. [illegible] [illegible] [illegible] [illegible] the "*Meistersinger*" and besides, [illegible] [illegible] [illegible] the happiest musical phrases in the whole opera—you are doomed to hear them throughout the whole evening alone or together [illegible] [illegible] [illegible] orchestral part, followed lengthily or doubly as the case may be. At first the listener rejoices over these tiny melodic [illegible] [illegible] [illegible] in recognising and [illegible] hearing them again but the more [illegible] they [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] become just as [illegible] [illegible]. The whole course of the opera is made up of four or five of [illegible] motives. [illegible] and sparingly employed [illegible] [illegible] [illegible] [illegible] [illegible] a [illegible] effect, of which Weber has given [illegible] [illegible] [illegible] in the *Zampa*; but [illegible] cannot build up an orchestral principle [illegible]. It would [illegible] seem that these faithful scraps of melody [illegible] [illegible] [illegible] Wagner [illegible] [illegible] [illegible]. [illegible] the "*Meistersinger*" [illegible] [illegible] [illegible] [illegible] [illegible]. From being [illegible] it has become a bane.

The production in Munich was a great success. The slim young King, with the dreamy look, listened apparently alone in his state-box from beginning to end of the opera. When, however, at the end of the second act, Richard Wagner was loudly called for, as well as the singers, he (Wagner) stepped forward from the back of the Royal box, and [illegible] [illegible] [illegible] [illegible]. This highly [illegible] [illegible] [illegible] [illegible] [illegible] after the third act somewhat astounded the strangers present, since [illegible] expected that the next thing would be that the King would be called for! As a theatrical representation, the "*Meistersinger*" is a spectacle *perfectly excellent*, scenically incomparable. Pictures of dazzling colour-glory and novelty, groups full of life and character, discover themselves to the eyes of the spectator, who has scarce time to reflect how much or how little of the effect produced upon him is to be ascribed purely to the musical creation.

The Voice in Singing.

(From the [illegible] [illegible].)

The Voice in Singing. Translated from the German of Emma Seiler, by a Member of the American Philosophical Society. Philadelphia: J. B. Lippincott & Co.

This is a book which all persons interested in vocal culture, [illegible] for themselves or others, should welcome. The [illegible] [illegible] to Madame Seiler by two such eminent men of science as Helmholtz and Du Bois Reymond is in itself a guarantee of the scientific value of her work, and [illegible] [illegible] [illegible] [illegible] [illegible] and [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] taken simply on their own merits, [illegible] [illegible] cannot be doubted or [illegible]. That the art of singing is now in a state of decline, if not altogether devoid of [illegible] [illegible] [illegible]. To believe [illegible] it is only necessary to [illegible] [illegible] Madame Seiler [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]. [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] proof of the fact that modern singing-teachers do not know how to teach singing appear in the "lost voices" that we hear lamented on every side, both by professionals and amateurs. Madame Seiler herself was a melancholy one of the many victims of bad vocal practice, and, [illegible] [illegible] [illegible] been entirely [illegible] [illegible] [illegible] under [illegible] instruction, she resolved to try and rediscover the secrets of the old masters of the art, and, if possible, to establish scientifically what they [illegible] only [illegible] [illegible] empirically. An inquiry [illegible] [illegible] [illegible] of singing had already been begun by Garcia, [illegible] the most celebrated master now [illegible], who studied the larynx of his [illegible] by the aid of the laryngoscope. He was able [illegible] [illegible] [illegible] [illegible] a desired and [illegible] a different quality [illegible] [illegible] [illegible] [illegible] [illegible]. [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] "register" as it is called in singing, [illegible]. The [illegible] so formed are of hard and impure quality, [illegible] [illegible] [illegible] sweetness, compass and expression are lost, and not [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]. All this [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] of Garcia, [illegible] [illegible] singing-teacher [illegible] [illegible] great [illegible] in Carlo Bassini of New York [illegible] [illegible], whose Methods for the Soprano [illegible] [illegible] [illegible] Voice respectively are among the best we have and may be well taken [illegible] with the methods of Panseron, Concone and [illegible]. But as the [illegible] Garcia and Nissen [illegible] [illegible].

The subject of [illegible] [illegible] [illegible] [illegible] of the [illegible] chapters of the book. The third treats of the "Formation of Sound by the Vocal Organ," showing [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]. Madame Seiler [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] good singing [illegible] and what should be the [illegible] of the

The Development of the Concert System. Concert Rooms and "Salons." Aristocracy, Plutocracy Lovers of Art, and Maecenates.

brother of the composer and celebrated oboe-player, founded the "Concerts Spirituels," which, during Lent, and on grand festivals, when there was no opera, were given in a large room at the Tuileries, and at which sacred choruses and airs of the period alternated with instrumental solos, and with concertos for the violin and the oboe. The enterprise was exceedingly flourishing between 1770 and 1780, so much so, indeed, that Mozart considered it an honor to write a Symphony for it. During the [illegible] the Concerts Spirituels were discontinued. Somewhere about 1830 a Société d'Amateurs had been formed, but it ceased to exist even before the Revolution. In fact, people in Paris did not care a great deal for concerts.

In Italy, even from the seventeenth century, opera had made such progress that there was no room for the development of instrumental music. The Italians, as the vocal instrument, could boast of great artists; the male sopranos exercised their skill even so [illegible] only the most celebrated artists could [illegible] with success [illegible] points of correctness, and [illegible], moreover, took every possible pains to produce [illegible] upon their instruments. Their composers [illegible] models. With regard to [illegible], the only one of any repute is Domenico Scarlatti, a remarkable personage, [illegible] instrument [illegible] have been any [illegible] works. There is one fact which we may look upon as certain [illegible] this [illegible] development of the art [illegible]—those [illegible] Mozart's letters from Italy contain some account [illegible] and [illegible] Courts, [illegible] present [illegible] concert, possessing [illegible] power of attraction for the [illegible]. With regard now to concert-giving in Germany during the past century—so far as it is possible to obtain trustworthy information—in most parts [illegible] one fact which at first sight appears strange, namely that there were few or no concerts [illegible] where music was most general. In Vienna even, [illegible] there were only Subscription Concerts [illegible] Academies [illegible] to their [illegible] any concerts [illegible] lessons and [illegible] patrons, to whom [illegible] they endeavored to [illegible]. This [illegible] however, such concerts were [illegible] by a letter of the year 1784 from Mozart [illegible] his father [illegible] great [illegible] that he had [illegible] concerts, that [illegible] than [illegible] together who were the most popular teachers of the period. The [illegible] of these concerts [illegible] however [illegible] only [illegible] that [illegible] nobleman [illegible] musical [illegible] in their own houses, and generally paid [illegible] magnificently. Hence people who [illegible] belonged to good society [illegible] heard every celebrated artist at an after [illegible] private concerts that [illegible] had but little attraction for them. Only [illegible] particularly [illegible] could [illegible] upon [illegible] success. This was especially true [illegible] among whom Mlle Hong [illegible] and [illegible] were [illegible] in those days as Miles. Nesseth and Ferrel's [illegible] [illegible].

Very different was the state of things in the North. The higher classes there hardly troubled themselves at all about music; but among the classes of burghers and Government officials, on the other hand, music was very generally cultivated, even so far back as a little after 1770; and concerts were everywhere well attended. [illegible] the sole [illegible] so far from [illegible] the [illegible] of the period that concerts were regarded as the most agreeable and most becoming class of entertainment by many worthy families, only because the latter entertained scruples against going to the theatre that

was probably the case more especially in the Protestant parts of the country. Between 1770 and 1780, there was not in the whole of north, or middle Germany, a single town of any importance, where there were not regular concerts of amateurs or professional musicians. Thus in Strelitz there was a concert every fortnight, and there were concerts also in Magdeburg, Erfurt, Ludwigslust, Coburg, Schleusingen, Detmold, and Nordhausen. At Göttingen, Forkel [illegible] 1780 and [illegible] ing to hear him talking at [illegible] of opera, and [illegible] concerts as the only place of refuge for good music. According to [illegible], Hamburg seems to have been the Promised Land for travelling virtuosi. Breslau was highly celebrated for its [illegible], and, when, after the battle of Kunersdorf Frederick the Great [illegible] the Saxon capital, one of his first commands was to [illegible] the fact that he wished to hear a concert. In Berlin Reichmann's Subscription Concerts [illegible] 1783. Sometimes [illegible] they were supported by [illegible] Orchestral Concerts, in which the Royal Chapel took part, and which were attended by the Royal family. At that time, also, there was a concert taken for the [illegible] at the "Ellerscher Haus," the monthly subscription for three persons being one thaler and eight groschen. A Mme Lewy, a Mme Wolff and [illegible] appeared there as pianists. The [illegible] what was favorable about the music, but no doubt that there was too much [illegible] and [illegible] for any one to be able to hear it well. Between 1780 and 1790, Reichardt founded Concerts Spirituels, or the Parisian model; symphonies by Dittersdorf, Haydn, and Kalessis were the order of the day. Solo-players also gave performances. The favorite concert instruments were the flute, the Tausel [illegible] fiddle, the oboe, the [illegible] and [illegible] were considered [illegible]. The last named instrument, moreover, was, at the commencement of the present century, frequently employed for solos at concerts in Berlin. I myself heard a Berlin [illegible] later than 1795 play in Vienna variations on "At Alcove wert [illegible]." The worthy man looked [illegible] deeply moved while playing the not [illegible] part. The piano, now so fearfully maltreated, was then but rarely used as a solo concert instrument. The music catalogues of that time, down to the year 1820 contain only trios, and other concerted pieces, but very few brilliant fantasias, and works of this description. The facts I have adduced were not to be found in one book, but have been collected from the most various journals and periodical publications.

(To be continued.)

Italy

American Artists in Florence — Thomas Ball.—The Salon of Liszt.—Kaulbach.

We take the following extracts from the Correspondence of the *Chicago Tribune*. The letter is dated May 29, 1868.

Above the hill of Bellosguardo, where there are several handsome villas, the view is magnificent. It was here that Hawthorne had his home when in Florence. The observatory from whence he no doubt often contemplated the wonderful loveliness of the Val d'Arno and its grand framework of moss and distant mountains I pointed out as *Monte's Tower*—so called from the hero of that masterpiece of his "The Marble Faun."

Here, too, is the villa Albani, where Galileo spent a long time. Over the entrance is his bust and an inscription.

On another hill, and for Jessie Freeman, the sculptor, is building a home [illegible]. It stands just off the fine, broad, approaching road which leads to the Poggio Imperiale—a palace built by the Duchess Magdalena of Austria in 1622. It belongs to the Pruna Eugenio, and [illegible] the better for that. [illegible] much [illegible] than [illegible] the city's walls. Near by [illegible] is about erecting a fine house [illegible]. It will not be commenced however [illegible] from *America*, until he has now [illegible] to set up at Boston the grand equestrian statue of Washington. It is to be hoped that this will glow

the Bostonians most amelioration than Story's statue of Everett. Is doubtless will, for the competent judges pronounce it the best sculpture of its kind in America. Being distinguished as it is, in spite of a pose that is otherwise conventional, and unavoidably so, by wonderful individuality and character. Indeed, I suppose there are few sculptors so successful as he in catching any peculiarity, whether it be that of attitude or feature, and making it serve his purpose in a [illegible]. His likenesses are always [illegible] vivid and yet they are something more, for he succeeds in [illegible] of the [illegible] who he spoke of. The idea as well as the face of a hero.

His busts of Webster, Everett, and Starr King are particularly renowned. They are all equally good, but that of the former is marked one [illegible] than the others. I am glad to see that a New York [illegible] has been so much admired [illegible] that only the [illegible] of our sculptor. Mr. Aspinwall—as a [illegible] friend said [illegible] in [illegible] for the New England [illegible].

A bust of Liszt was among the first we saw on entering the studio. It is considered by all who have seen the great pianist, [illegible] faithful portrait. [illegible]. As I saw [illegible] again [illegible] of the resemblance to Washington [illegible] as I had observed when I saw the [illegible]. That was a memorable [illegible] I shall not soon forget, not merely because I heard such music as I never expect to hear again [illegible] I found myself [illegible] a [illegible] of Hungarian and American [illegible]. My [illegible] English Lord, who insisted, [illegible] the instruments of [illegible] durability [illegible] and [illegible] changes of climate. In [illegible] there were by which piano-fortes in the world [illegible] recommends. Of course, I [illegible] of [illegible] country, and you can fancy how delighted I was when Liszt himself came to my assistance, confirming all I had said by going up to the Chickering grand, standing [illegible] upon it the [illegible]. Lord [illegible] was [illegible] much astonished and had nothing more to say [illegible]. He soon took his departure, and shortly after, in our general flutter, Liszt offered to play. I was [illegible] accomplished musician—though [illegible] an amateur—who knew [illegible] the Abbé's genius. Whether we [illegible] by the grandeur that we seem to the crowd about to be ready in no manner can be. Meanwhile [illegible] where he showed us some sketches his friend Gustave Doré had given him and some photographs. This room [illegible] and larger apartment [illegible] and the perfume of flowers—all having been sent him by his [illegible] admirers. [illegible] was covered with busts, [illegible] and [illegible] bouquets [illegible] I remember how [illegible] complete [illegible] language [illegible] to convey through [illegible].

It is hardly to be wondered at that Liszt is spoiled, when upon his friends confess he [illegible]. His whole life has been [illegible] of triumphs and [illegible]. Even now, as an Abbé, partially retired from the world, he finds such a [illegible] he would [illegible] could produce that effect. The day that we were there [illegible] kept coming and going like waves of the sea, [illegible] them all by their [illegible] to their [illegible].

There were Polish Counts and Countesses, Russian nobles, German Barons and Baronesses with [illegible] number, Italians of all ranks, from an obscure [illegible] to a Prince, Spanish artists, and *Madame* [illegible] as [illegible] English Lords, Americans, and [illegible] who was Pinto & Marquis, who being [illegible] with [illegible] language [illegible] of [illegible]. But who [illegible] a *bleed* [illegible] would not have been [illegible] "Breathes there the man with soul so dead"? I doubt I ever approached the old words. [illegible] in English the effect produced [illegible] had the advantage of [illegible]. So it was the first time I had ever heard the great pianist [illegible] so [illegible] to begin with. The [illegible] It was getting [illegible] that [illegible] much [illegible]. All was quiet [illegible] were only [illegible] of us [illegible]—and we could see [illegible] through the great window beyond the piano—over the lovely Campo Vaccino—toward the Tiber, where the ruins of an ancient imperial palace outlined themselves against a sky of fading gold and purple—a picture

Digitized by Google

[illegible]

M. Rubinstein at the Philharmonic.

As was to be expected, the great attraction was M. Anton Rubinstein. [illegible]

[illegible]

(From the "Daily News.")

No public performance of any kind, whether vocal [illegible]

[illegible]

The Rubinstein Recitals.

Herr Anton Rubinstein [illegible]

[illegible]

Mozart's "Marriage of Figaro," at Drury Lane. Kellogg, Nilsson, Tietjens, &c.

A Philadelphian in London writes home to the *Bulletin* June 30, as follows:

Entering the auditorium, I found it well filled and my old acquaintance Arditi [illegible]

[illegible]

Digitized by Google

of the New York Philharmonic Society, as to the one employed by Ullman, when he produced *Il Pompiere* with the great cast of Narrow, Formes, Labarde & Co., some years ago. But the cuttle [illegible] Garcia as "Figaro," more [illegible] of body and [illegible] of complexion than we saw him in Philadelphia; and with him our own Clara Louise Kellogg, the "[illegible]" of the cast, whose popularity here is very great. [illegible] his part, but acts cleverly enough. His light baritone has not gained strength with increasing corporeal development, and the sprightliness, [illegible] and [illegible] [illegible] in the opera [illegible] Clara Louise [illegible] the board of [illegible] [illegible] Christine Nilsson, a [illegible] beautiful blonde from the land of the Norsemen, the Christine of the evening. How her [illegible] blue eyes [illegible] [illegible] [illegible] the other [illegible] [illegible] [illegible] thunders of applause. How gracefully she swings [illegible] [illegible] [illegible] over her well-moulded shoulders as she stoops to gather a beam of [illegible] bouquets. There is a school-girl artlessness in all her actions that [illegible] [illegible] Piccolomini when we first saw her in America. [illegible] Duffisa [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] is not in that species of [illegible] [illegible] [illegible] [illegible] [illegible] You may [illegible] [illegible] "All [illegible] *Perugna*, [illegible] [illegible] [illegible] all very fine [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]. However, I do aver that Mlle. Nilsson possesses the purest and loveliest soprano voice it has ever been my good fortune to hear [illegible] in tone quality. She has not the power [illegible] [illegible] [illegible] [illegible] Titiens, nor yet the [illegible] [illegible] of [illegible] grace [illegible] [illegible]. Titiens, who sustained the role of "La Contessa," [illegible] in such roles as "Elvira" in *Ernani*, or "Leonora" in *Il Trovatore*. Altogether the cast of *Le Nozze di Figaro*, [illegible] [illegible] [illegible] [illegible] of different nationalities [illegible] [illegible] [illegible] [illegible] Titiens (German), [illegible] American; Nilsson, [illegible] [illegible] [illegible] [illegible] [illegible] Gassier (French), Santley (English), [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]

[illegible] *Lucia* and *Faust* [illegible] [illegible] Covent Garden. I should [illegible] *Fra Diavolo*, another from *Faust*, [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]

Music in Spain.

The distinguishing character of music purely Spanish, is great vivacity of rhythm, which even borders upon vehemence in [illegible] of [illegible] [illegible] [illegible] of their national [illegible] [illegible] [illegible] in the minor mode. The species of music in which the Spaniards most delight is the *Romance*. They have many beautiful compositions of this kind [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] "Ramon [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] greater part of [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] The guitar is the instrument most generally employed. [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] ry house, from that of the peer to that of the barber. All play the guitar; all have a [illegible] for playing it, from the amateur who performs "por musica" as they expressly, to the artist who employs it professionally. The last allows the nail of the forefinger and thumb of the right hand to grow to a considerable length for the purpose of producing more clear decided tones. As the aficionado also constantly hold between these nails, they acquire a yellow tinge, which seems to be considered as ornamental. The rasgado (from rasgar, to scrape) is the favorite mode of playing among the peasants; almost every leading [illegible] [illegible] [illegible] [illegible] [illegible] with the thumb or back of the hand. This rasgado [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] judgment and [illegible] [illegible] [illegible]. Serenades are [illegible] frequent in Spain, [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] The [illegible] [illegible] [illegible] window of the [illegible] of the [illegible] and [illegible] by the silence of night, breathes all the fervor [illegible] [illegible] in the romances which he sings. Sometimes he comes [illegible] by his companions, and then a number of voices and guitars are heard in concert. The favored [illegible] [illegible] from behind her curtain [illegible] [illegible] of the power of her charms, and readily distinguishes the voice which goes most nearly to her heart.

The Spaniards [illegible] an instrument peculiar to themselves. The castanets, used by these dancers to mark the measure of the fandango and bolero and all [illegible] they employ with such grace and agility, have been known for ages in Provence. The pipe and tabor of the Biscayans are the same with those employed in the South of France. The bagpipe of Galicia and Catalonia reveal the instrument of the same kind common in [illegible] and [illegible]. The Spaniards differ in this respect [illegible] [illegible] to other. The [illegible] [illegible] [illegible] [illegible] of a musical [illegible] [illegible] and the same thing may be said of the *dulzaynas* of the peasants of Valencia. The sounds of these [illegible] [illegible] [illegible] and dissonant [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]. The Valencians, however, are passionately fond of this [illegible] [illegible] [illegible] [illegible] [illegible] in their festivals and processions. [illegible] [illegible] [illegible] [illegible] [illegible] without being accompanied by [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible].*

It appears from what I have said, that music [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] Madrid and the larger cities of Spain; the rest of the country being in almost total ignorance of this enchanting art.—*Revue Musicale.*

Dwight's Journal of Music.

BOSTON, AUGUST 1, 1868.

"The Heavens are as Brass"!

Such answer brings the youth sent out by Elijah (in the Oratorio) to the hot drouth to look the signs of rain. But fancy that extreme heat aggravated by the sound of brass, brass bands on every hand, relentless, irresistible as brassy days,—common experience here during the late [illegible] days (100° to 100° Fahrenheit)—would not the torture of that drouth have been more exquisite than Dante ever dreamed of? "The Heavens are as brass above me," calls the soprano of the messenger, and the earth about us," dryly chant or gasp the congregation in response. "All, all is brass! becomes the body all [illegible] motive of a chorus fugue. The chosen people of the Prophet's time were not so badly off as we are: we seem to be living in the real [illegible] Age, and not the one of fable; perhaps the brass band music directly impressive in the display it makes, is only the outward sign and too faithful symbol of the self-advertising, notoriety seeking, loud, "fast," brassy spirit of this advanced day of Christendom!

Brass music certainly is heating, so that the terms loud and hot become convertible to some minds prevented by it in warm weather. "The heavens are as brass." The image has often occurred to us; never more forcibly than lately at an academic festival, where at the dinner table, beneath cool classic shades, while wit and poetry sparkled on all sides refreshingly, suddenly all were startled, stunned, distracted by such stentorian bursts of brass band music, as thus querulous with [illegible] the [illegible] spacious hall, [illegible] [illegible] completely this [illegible] (so-called Tent?), that all at once it became conscious of a profuse perspiration oozing out from every pore; and the dose was frequently repeated. Did any doctor ever know enough to prescribe brass band in a case of fever? Its sudorific virtues, too well known by sad experience, though not perhaps yet scientifically recorded, might be utilized.

Bands of brass instruments, martial bands as such, are good in their own way, and useful for their purpose. Mere, who could cannot spare them: but they belong not to the culture of Apollo. In the noisy street, the camp, the battle field, they are serviceable, because their sound goes farther, reaches the ear in spite of the surrounding Babel; and the arrangement was economical, the quantity being great for the small number of "pieces." On all other than martial occasions, much of course depends upon the kind of music which they undertake to discourse. Being for the most part of a loud, coarse, blatant quality of tone, or timbre, and being all homophonous, or of the same family, without due variety or contrast of shades of tone and the same color variously diluted, mere brass instruments must be much limited in their range of subjects and expression. Except in martial, brisk and stirring strains of rather simple harmony, their collective sound soon grows monotonous and unrefined and unsympathetic. For whatever they attempt outside of their own narrow circle is but coarse and vulgar imitation. The instrumentation of brass music is of a positively vicious quality; the [illegible] [illegible] [illegible] [illegible]. When it affects to "transcribe" and arrange for you love-sick "gems" from operas, dramatic scenes, or florid [illegible] melodies, it [illegible] caricatures and makes them vulgar: [illegible] the sentimental cornet solo [illegible] Nick Bottom roaring you [illegible] [illegible]! But it is the fashion, and Fashion with her sweeping claims covers a greater multitude of [illegible] and sins than even Charity with modest mantle did.

[illegible] music merely serves to add a little brightness and grace, by way of accompaniment and [illegible] incident to some occasion mainly social, ceremonial, literary, or what not, we do not expect of [illegible] that we should of a purely musical occasion, where Music figures as principal and in her high and serious character. But really in the first case it would seem a simple, reasonable requirement that the music should in style and subject show some adaptation to that which precedes and follows it. Now and then at commencement [illegible] a polka, nor play a dirge or a tragical Verdi *Miserere* after a humorous impromptu. Yet that is what, for lack of some presiding thought some prearrangement of a programme, happens every year with the musical part of our academic anniversaries at Harvard. Our complaint of last year has to be repeated, and the details of the record must be about the same. On Phi Beta happy day for instance after the poem,

* [illegible] pipe [illegible] [illegible] [illegible] France and other [illegible] [illegible] [illegible] [illegible] given [illegible] [illegible] [illegible] stop of the organ.

which formed the principal literary novelty, the company were obliged to listen ten or fifteen minutes to a potpourri from *Der Freyschütz*, in which the overture and all the horrors and diablerie of the Wolf's Glen scene made day hideous through the loud brazen medium of a brass band! Granting the music to be ever so good and the arrangement also, and that it might have succeeded by [illegible] in the open air at a good distance, as in the evening concerts upon Boston Common, here it was wholly out of place, apropos to nothing, and both by incongruity of the time and concentrated loudness of [illegible] only disturbed with the best will to refresh. Afterwards at the dinner in Harvard Hall, where cheery spirits meet and little speeches, verses, witty impromptus, tender college reminiscences make the sweet hours fly fast, the same monstrous enginery of brass is pent up in that hall with us, and while the mood would fain prolong the influence of some thoughtful, sincere, perhaps playful words, out burst the big and overwhelming sounds from those brazen lungs of the Sax family, and the spell is rudely hopelessly broken; no conversation and no thinking possible until that ended. Again one poet, who is always young, [illegible] some verses, half humorous, yet of the dead that makes the tears start, about how we must still be boys on the ground of these old college memories, however different now in fortune, sphere of life and ending and emptiness. *Hic jacet Joe, hic jacet Bill.* What follows, as if a spirit waking like the winds of Aeolus to be let loose, but blast upon blast of a right roll[illegible] loud polka! As if we did all set to it madly dancing over the graves of Bill and Joe!

These instances suffice to show the haphazard incongruity that reigns on these occasions. The musical selections seem so wholly unconnected. Just to fill pauses anyhow,—we can hardly say pauses *for relief* though doubtless that is the excellent intention. Now music which neither aims to silence nor aids to conversation, can as well be spared. No music is often better than any but just the right music. Too often we employ it merely because it is the custom and we should miss it, only to find that we have invited a troublesome guest and on the whole a bore. If the guest be congenial, be in harmony with the occasion, be not overloud and prominent, say his fit [illegible] at the fit time, respond to the right key or not at all,—then very well, he is a real gain; otherwise we need him not. Such a guest, such a true-born companion might in [illegible] "flow of soul and feast of reason." The conditions are: 1. That the musical selections shall meet the mood of the moment, shall take up and continue, and soar beyond the power of speech such the sentiment awakened by the speaker's voice; or else afford a gentle, natural and graceful transition into the right mood for what comes next. 2. that it come in some gentle and civilian garb, not as full brazen panoply of war; that is, instead of a brass band, unsuitably and unmanageably noisy inside of a room, however pleasant outside, and of too coarse a fibre for the fine [illegible] of delicate subjects, let it come in the form of a small orchestra with strings, as once the classical string Quartet (some of our country colleges do muster than Harvard in employing the Mendelssohn Quintette Club) or a part-song club of graduates and students,—either one or both of these combined. In short, what is wanted is simply music thoughtfully selected and rendered by a gentle, refined combination of instruments or voices. There should possible at one [illegible] festivals it [illegible] manage, that where all else is so refined, so gentle, high-toned and graceful, the music alone should be barbaric, and seem to have been dictated by the rowdy element of college life!

Now let us not be understood as making any strictures on the bands themselves. Some of them are excellent in their own and in their own proper sphere, and we are quite willing to extend that sphere beyond military music, to popular concerts in the open air &c. although larger bands with reeds would be preferable. Our concern is now with music at the University. We plead that Alma Mater instead of still [illegible] lending her countenance to the old way of looking upon Music as a secondary matter, a mere part of the procession, an occasional [illegible], playing about the [illegible] of love and ribbons, should now begin to avail herself of her due opportunity for [illegible] of a true ministry of music as an equal Art among Arts, help up to make up a truly [illegible], consistent and inspiring feast, the other [illegible] of high generously culture meeting her on equal terms. Why should not this whole business be organized and put upon the right ground once for all? Why should not the College place the responsibility for instance, in the hands of the "Harvard Musical Association"? Here has musical society which had its origin in Harvard College life, whose members are mostly Harvard graduates, and one of whose professed aims from the first has been to insist upon Music as an important element in collegiate education,—it would seem to be high time that this Society were called upon to make good its profession and practically prove its loyalty to Alma Mater in this way.—But we must leave the academic question and come to a milder application of the theme with which we started,—consider the bands a little as they are heard all around us and down on places in the daily life University of the People.

CONCERTS ON THE COMMON.—All the bands *are of brass*.* This is partly fashion—of a [illegible] age,—partly economy, the bands depending for their support mainly on their military engagements. Some of them are very good brass bands; but brass bands are not good for every kind of music, and they are ambitious to attempt all kinds. They are the people's music and have much to do with forming the taste for better or for worse. Now it is natural that in this competition for the public ear and admiration they should have the [illegible] and [illegible], strive to outvie each other in offering "the last thing out" to fall up with the fashion, like the milliners and fancy goods dealers. So those they watch the Opera as they [illegible] watch Paris. Their chief study is the musical fashions as do the [illegible] the [illegible] of the selection of their repertoires is to see [illegible] "has a run," and strive to appear [illegible] as possible, but by all means lose no time in getting it. Of course the fashion always changes: you miss the good old pieces that made you feel so well some years ago; you cannot more get them at the present moment; then you can find another hat as comfortable, as sensible, so natural as the one you wore and liked so well last year. Much of the good old stirring music goes out, and much namby pamby, frivolous and vulgar trash comes in; no matter: it is the fashion, as long as the Fashion has her general head quarters at the Opera house. So it is given and the form is some dear old [illegible] of [illegible] or [illegible] become so [illegible], they are still known in them of one fashion.

Now this is well enough for fashion and for the idle curiosity and light amusement of the moment; but it is not so well for the culture of the world might get from music. In that point of view it makes a vast difference what kind of music the popular band selects. Just now the feathery Italian Offenbach reigns like the [illegible]. Those, with [illegible] potpourris of medleys of the most insipid [illegible] light and brilliant numbers of the greatest operas,—the [illegible] of national airs (very much worn on the) [illegible] upon lively [illegible], or rapid [illegible] upon the serious, [illegible] and then a Mendelssohn part-song, or some other classical "arrangement," just to save character with "the appreciative few," commonly make up the programmes. Still there is a great field for choice, and much depends upon the taste and temper of the master of the band. If he be a high-toned musician, respecting music as an Art, respecting himself, and not merely caring for the fashions and low habits of the day, he will make selections of [illegible] worth and beauty in the old faith that the public will enjoy and [illegible] music quite as well and better than bad, if they are only allowed to hear it as often. And he will so [illegible] render such music as these are with the possible [illegible] of his band.

He will not be too ready to translate Wagner's [illegible] or the [illegible] strains of single [illegible] [illegible] into [illegible] brass. He will find very [illegible] with the same [illegible] opera. He will not [illegible] all of [illegible] music, and [illegible] [illegible] [illegible]. We are [illegible] [illegible] in [illegible], in [illegible], [illegible] every thing selected. It is the very end and aim of Art to [illegible] [illegible] this variety is not [illegible] at [illegible], [illegible] our thought [illegible] something [illegible], permanent, [illegible], as "things of the day" which [illegible] [illegible].

Now the City Fathers will have to provide music on the Common. On the cool evenings [illegible] have great crowds together, and as far as we have [illegible] to [illegible] [illegible] nothing but cheerfulness, good order and [illegible] [illegible] [illegible]. The music as it is done was a bold good, as a [illegible] demand for the [illegible] better. That too is a good thing. Much is heard which applauds the present one; and now and then a thing which good taste can take pleasure in. There might be more more of the sort, which while [illegible] the cold-[illegible], would be more fine and delightful to the many. We certainly [illegible] [illegible] what our bands, in [illegible] brilliant, [illegible] to [illegible] [illegible] to [illegible] [illegible] on the whole. It would of course be better to have one large band [illegible] [illegible] of a [illegible] character, not all of brass, but with plenty of reeds and finer instruments; but with our brass bands as they are there may be [illegible] improvement made by taste and care in the selection. And in this connection we may pay a passing compliment to the *Germania Band*, which in [illegible] [illegible] selections [illegible] [illegible] [illegible] of [illegible] [illegible] of the [illegible], really giving a generous proportion of good music, with [illegible] like arrangement, [illegible], [illegible], and [illegible] in respect to [illegible], and [illegible] it was one of the best things by a 'brass band' playing [illegible] at times. The whole evening they were greatly enjoyed on the Common. The programme, among other things, included a [illegible] effective version of the Wilhelm Tell overture, some of a song by Schubert, a good potpourri from the *Huguenots*, a [illegible] and [illegible] Serenade, &c. *Brown Brigade Band*, [illegible] [illegible] and one of the best, [illegible] a series of promenade concerts in the Music Hall, from which we may hope good things,—provided it be done all brass.—We have only space to open our subject now.

ERRATA. In Mrs. Howe's poem "The Passenger of Song," [illegible] [illegible] some [illegible] [illegible] through [illegible] in [illegible] of the proof.

On page 277 of the Journal, 1st column, 19th line, for "[illegible]" read "[illegible]"; 24th line, for "[illegible]" read "[illegible]"; [illegible] [illegible] [illegible] [illegible] from bottom, for "[illegible]," read "[illegible]"; [illegible] [illegible] 16th line, for "[illegible]," read [illegible] of the new world [illegible].

Page 278, 1st col., 4th line, [illegible] [illegible] for "[illegible]";—[illegible] line, "[illegible]" for "[illegible]";—[illegible] line from bottom, "[illegible]" for "[illegible]."

TOO MUCH SUCCESS.—The London *Athenaeum* seems to think Miss Kellogg not beyond the need, even if she be beyond the reach, of criticism. It says:

"Miss Kellogg's triumphs are much at sea. Scarcely a week passes by without an assumption by her of some new part. The result is, that she comes before the public unprepared. She learns the notes, has the Italian catch [illegible] by which the music was arranged. The concerts she wears in and opera may it has done that which she wears in another has [illegible] in the same in both. La Figlia del Reggimento, [illegible] by her last Saturday, was only *Annie* in the *dress but in crowdness.* The [illegible] daughter of the regiment has never been sketched so slightly as by Miss Kellogg, nor has the brightness of the part ever been more weak or [illegible] pale and earnest. The part is *Amazonian*, only that I go no where again and [illegible] hand [illegible] the [illegible] there. The best thing about La Figlia at Drury

* Such we sing with Handel
but no brass, over [illegible] [illegible] "!

Digitized by Google

Last is the chorus singing. The five voices of the men came out like the deb red in a y [illegible] by Es bene."

Joseph von Wasielewski, the biographer of Schumann, is writing a "History of the Violin." The book, which will soon be published, is one of unusual interest, from the fact that the author is not only a good violinist but also a man of cultured education.

Comic-Opera, &c.—This, with the mass of Mr. Offenbach's music, the burst rock aristocracy brass band preparation and organ in Barbaric [illegible] the only route a vogue while the singers sing. The Offenbach [illegible] a not a creditable symptom of an age which boasts that it has grown too enlightened; but perhaps it is a fair way to work out its own cure, on the principle that murder will out, and humors have to come out on the surface or strike in and kill. Perhaps the sooner all is the better, and the fashion shall have run itself completely into the ground, and there are good hopes that this will not cost more than another season. &c., according to the *New York Albion*:

It would seem that the public is to be surfeited next season with opera bouffe. If report speaks true, we are to have "three B. Bateman's" in the field. Of Mr. Bateman's arrangements the public are already apprised. In addition to these it is now said that Mr. [illegible] will abandon the French dramatic performances which have appealed so by his hose and admirable representations of Offenbach's works. In which company, it will be so engaged. The first the new [illegible] is undergoing a very thorough renovation, by which, according, again, will be enlarged and various other improvements secured. Nobody knows by [illegible] the area of last season. M. Pike, it is said, will engage [illegible] the more familiar artists, and give us once in a while [illegible] representations by the reproduction of the organ. *Grande Duchesse—the fat, the and fairy Schneider—if she is to be seen* by either one of money. She will be supported by as many of the original set on as can be induced to leave [illegible] *belle France* for a trans-Atlantic season. The reader is probably aware that Mr. Bateman [illegible] is at present presuming that person secures the Duchess, with its [illegible], [illegible] and that Mrs. Ross and [illegible] representing [illegible] the character in England [illegible] another establishment. Mr. Bateman's season at Niblo's—for which the most complete preparations have been made—will open on Monday. "Barbe Bleue" will be first presented, in which Mlle. Irma—the new prima donna—has created a vast amount of reputation in Bordeaux. Of the opera itself we understand that [illegible] the same well-chosen and [illegible] has made the Grand Duchesse so [illegible] favorite. The *personnel* of the cast is as follows: Princess Hermia, Mlle. Lambelle; Queen Clementine, Mlle. Duclos; Barbe Bleue, M. Aujac; Prince Saphir, M. Hardinger; Count Oscar, M. Lagriffoul; Popolani, M. Duchesne; King Bobeche, M. Francis; Alvarez, M. Edgard. This, as will be seen, is a matured and strong distribution, even the secondary parts being in the company on the French stage, a course possible—being given to first-class artists. The opera is divided into five acts as follows: Act First, Parent and Castle of Barbe Bleue; Act Second, Palace of King Bobeche; Act Third, the Alchemist; Act Fourth, is the ... Act Fifth. In the first and third acts, Messrs. Jargon and Pulsanty, Fantoccio and Vittangeo, Ballet Troupe, with Mlle. Rossi as *premiere danseuse*, will be introduced.

The "*Barbe Bleue*" has since appeared, and its success is blazed abroad, of course, through all the trumpets of the New York press. Meanwhile we find a paragraph much to the purpose in the *Saturday Gazette* of this city:

On the 30th of December Mr. Bateman inaugurated Offenbach's French opera in this city, which is fairly to be considered as one of the largest of its kind, for the sensation of programme and the discharge of most grotesque which is plainly made for the stage. There is a weak scene in the "Grande Duchesse," which, under the same tendency to defiance and virtue, in the "Barbe Bleue" is one little as expressed, and [illegible] it may be a target for the shafts of censure and ridicule, because it is filthy. The music is in a kind of variety, and of that piquant sparkling quality which lingers upon the ear; but the mass of music-hall people are forced to exercise the virtue of patience, in order to reach the points which reduce them upon a much more fruitful occasion for smokers of cigarettes and smokers of hand organs.

Mr. Henry F. Chorley has retired from the *London Athenæum*, after thirty-four years of connection with the musical department of that journal.

Death of Samuel Lover.—Died on Monday, at a pleasant retreat in Jersey, to which he had retired about 18 months since, Samuel Lover, the poet, novelist, musician and artist. Mr. Lover's partial and indiscriminating friends were wont to compare him with Thomas Moore, but no one protested more energetically against the comparison than the deceased gentleman himself. He knew perfectly well that he filled a much lower position on the list of Fame, and was quite content to be regarded as the most successful among the [illegible] of the great Irish muse. Great Irish [illegible] between Moore and Lover was that while the former was a member of the best circles, the drawing-room, the muse of the latter appealed more generally to the people. Fun of Moore, the ideas were a ... popular ... "The Young ... ed Shamrock," "The Angel's Whisper," "Molly Bawn," ... the Low-backed Car. The similarity between Moore and Lover extended even to the personal appearance. Both were small men, with bright eyes and intensely fresh expression of countenance; both were in the habit of singing their own songs; and the main points which will be found more than once in Moore's biography, the poet's singing was rather a recitation accompanied by the piano than the actual singing of a song, applied equally to Lover. This rare facility was liable in a drawing-room, where the limited company can group round the piano, as a great measure prevented the success of a [illegible] which Lover essayed. Mr. Lover, who had for some time enjoyed a Government pension of £100 a year, was [illegible] years of age.—*Orchestra*, July 11.

Pianoforte (?)—The French papers are filled with delight at the aristocratic patronage which the English are bestowing upon Mlle. Schneider as La Grande Duchesse, at St. James's Theatre, and after describing the [illegible], one [illegible] and other attributes of a princess, grimaces and bends and lashes, etc., "which are considered to be Offenbach's music," the writer [illegible] characteristic impudence, that they will never again be able to accuse the English of being "shocked" [illegible] age."

With the following remarks on "La Grande Duchesse" from the *Saturday Review* we cordially agree: —"In the fact that 'La Grande Duchesse' ability created, is successful there is nothing extraordinary. The sort of success [illegible] in not a sign of the times."—*London Club.*

Nursery v. Offenbach. "*Punch*" makes the following parallel:

"Their Royal Highnesses the Prince and Princess Louis of Hesse was present during the second part of the performance of *Israel in Egypt*. It is to be regretted that with the exception the Handel Festival was not honored by the presence of any of the members of the Royal Family."—*Morning Paper.*	"The first performance of *La Grande Duchesse de Gérolstein* was honored with the presence of their Royal Highnesses the Prince and Princess of Wales, their Royal Highnesses the Prince and Princess Louis of Hesse, H.R.H. the Crown Prince of Denmark, H.R.H. the Duke of Cambridge, H.R.H. the Prince of Teck, &c. &c. &c. The house was sparkling with the presence of royalty and nobility."—*Morning Paper.*

Chantez à mes yeux, oh M. Offenbach!

Queen Elizabeth's Music Book. A writer in the *Gentleman's Magazine* says: "In the Fitzwilliam Museum at Cambridge is Queen Elizabeth's Music-book, containing compositions for the pianoforte or virginal of her time. The Queen is said to have been a skilful executant. Some pages of the book have been obviously often turned over, others hardly looked at. I believe the favorite ones are those on which the easiest pieces are written; the others contain the rarest and more difficult passages. Although her Majesty has the reputation of having been an accomplished performer upon the virginal, this music-book proves that she was wont to play the more simple compositions, and indulge in the less laborious practice of playing the tunes only. It is not easy to acquire the reputation of a pianist, to get together a set of her (?) little pieces of Thalberg, Liszt and others and play only the melodies; they arrange a ... the Hand ... which are so difficult to ... often ... at Queen Elizabeth did this with the music of the Lassie and Thalberg of her day, judging from her music-book."

Special Notices.

DESCRIPTIVE LIST OF THE

LATEST MUSIC,

Published by Oliver Ditson & Co.

Vocal, with Piano Accompaniment.

The Happy Freedom-loving Girl. E g & Cho. [illegible] *Adams.* 30
Fine melody, in very flowing style.

Flying Trapeze. For Guitar. [illegible] A to f. *Hayden.* 30
Popular comic song. Pretty air.

[illegible] Schooner. E g & Ch. 3. Eb to f. *Vance.* 30
Song in "I [illegible] what is the "[illegible]" [illegible]. Easy and [illegible].

The Little Brown Jug. [illegible] Ab to [illegible]. *W. F. Wellman.* 30
Comic jolly song on a homely subject. Good chorus.

Sylvan Lee. [illegible] A to f sharp. *H. F. King.* 30
Pleasing ballad in Scottish style.

Fairy Bells. 2. Bb. *W. C. Levey.* 30
Has the mysterious Bells echo with [illegible] effect through the [illegible].

Wishing at [illegible]. How can I sing [illegible] *Alice [illegible].* 30
Effective [illegible] song.

Fetch the Harvest. 4. A and D to e. *Gounod.* 30
A splendid [illegible] of [illegible], worthy [illegible] who [illegible].

Walking in the Rain. Comic. 2. Eb to [illegible] *Bobby Newcomb.* 40

Belle of Central Park. Comic. 2. Eb to e flat. *Bobby Newcomb.* 40
[illegible] everybody [illegible].

Soft falls the Dews of the Summer Night. Duet. 4. D to g sharp. *Glover.* 35
[illegible]

Instrumental.

Immortellen Waltz. Gung'l. 2. F. Simplified by *Knight.* 30

Dream of the Ball Waltz. Godfrey. 2. C. Simplified by *Knight.* 30
[illegible]

Dance Galop. [illegible] *W. A. Field.* 30
[illegible] sparkling and pretty little thing. Try it.

Schubert's Funeral March. [illegible] Trans. by *Pauer.* 40
Gloomy and grand throughout, and at time worth [illegible].

Schubert's Triumphal March. 4. D. Trans. by *Pauer.* [illegible]
[illegible]

Schubert's March of the Knights. 3. [illegible] Trans. by *Pauer.* 40
Original and startling in its arrangement. [illegible]

Brilliant [illegible]. A Piano-forte Medley. 3. *A. F. Wyman.* 75
A very pleasing result [illegible] number of popular melodies in various keys.

St. James Waltz. 3. Ab. *J. A. Norris.* 30
[illegible] and play it.

Champagne Charlie Quickstep. 1. C. *Knight.* 30
[illegible]

[illegible] are marked from 1 to [illegible]. [illegible]

Music by Mail.—Music sent by mail, the expense being [illegible] ordinary [illegible]. Books can also be sent at double these rates.

Digitized by Google

Dwight's Journal of Music.

WHOLE No. 714. BOSTON, SATURDAY, AUG. 15, 1868. VOL. XXVIII. No. 11.

The Development of the Concert System. Concert Rooms and "Salons." Aristocracy, Lovers of Art, [illegible]

(Continued from page [illegible].)

With regard to Leipzig, I discover [illegible]

[illegible]

ance, was Paganini. His extraordinary success was undoubtedly founded upon what he did, which was then something unheard of—but on the great mass of concert-goers a far deeper impression was produced by the mysterious stories of his eventful life; of the strangulation of his mistress; of the dungeon where he languished for years; and of the fiddle which had been left him, and all the strings of which snapped except one, the G string, on which he then composed those variations that made such a noise in the world. Paganini's fame was frequently protested against these fabrications; he was not a virtuoso of the present fashion, for in [illegible] would be delighted if people would only relate similar [illegible] things about him; but Paganini's transformations and eccentric appeals to the [illegible] [illegible]. Romantic verse, poets, authors, and elegant ladies and gentlemen had made up their minds that no man could play like him, unless he had murdered his mistress. Heine wrote of him as a "Mann aus dem Mittelalter entsprungen" ("A man escaped from gloomy Middle Ages"); and, so late as 1835, Heine, in his *Florentinische Nächte*, described him in a series of such wonderful pictures, that poor [illegible] was dead, were said to have — "If you will undertake to describe me with the same I shall murder some one." The last renown that in Paganini's life is also the one which is retained by the most interesting. After he had heard Berlioz's Symphony *Épisode de la vie d'un Artiste*, and learnt that the composer asked it as young man in poor circumstances, he sent him 20,000 francs, a truly royal gift. The history of art does not probably contain another such fact, and yet that fact is but little, or not at all, known.

All the triumphs of Paganini were eclipsed by those achieved ten years later by Liszt in Germany. Paganini was worshipped only as fiddler; but Liszt appeared as the ideal [illegible] of every possible kind of real adoration. When he was twenty [illegible] he was a friend of Lamartine and Victor Hugo, and glorified by George Sand in her *Lettres d'un Voyageur*. Alexandre Dumas, a man of his most unbounded [illegible], described how he had played a [illegible] from [illegible] Weber's "Aufforderung zum Tanze," and drove all his hearers, male and female, wild with excitement. His name was coupled with those of the most zealous and above —no second only above, [illegible] belonging to the best society [illegible] to whom [illegible] He was, indisputably, the most perfect representative of the French romance school. From the prefaces of Victor Hugo and of Lamartine, from the stormy episodes of Alfred de Musset, he had learned the art of expressing the indescribable and of spurring them up to behold the divine. It is perhaps not necessary for me to make a point of assuring them [illegible] ever since the successes the Liszt could not be achieved with the [illegible] talent [illegible]. I [illegible] that as a virtuoso Liszt stood much higher, but as a concert-giver as a [illegible] where he was known to the public that he read the most difficult music at sight, as a practised pianist reads an easy waltz; but I want to prove that one concert-giver Liszt would ever have [illegible] half his success had it not been for his influence of his personality. The best proof of this is furnished by his first appearance in Vienna. He came out just at the time that Clara Wieck, Schumann's betrothed, and afterwards his wife, was the attraction of the [illegible]; her success was far greater than the most brilliant success Thalberg had ever achieved in Vienna. Her classical moderation was [illegible] and though at her concerts he generally produced the greatest enthusiasm by his "Etudes" of Henselt's, or Nocturnes of Chopin's, her programmes were always made of good music. Liszt appeared and played Weber's "Concertstück." The audience were appreciative it is true, but not much more so, after all than at many of Clara Wieck's slow pieces. During the concert, however, Liszt walked among the audience, and began conversing in French with those ladies and men present whom he knew. The Viennese gazed and [illegible] all he passed, who indulged in light, easy conversation with the

people at concerts. A few days afterwards a report went through the whole capital that he had replied to one of the haughtiest ladies in it, who had asked him, at table, a somewhat indiscreet question as to his business success in Vienna: "Madam, I cultivate music; I am not in trade."

We cannot, at the present day, form a conception probably, of the effect of this anecdote, because many of the great virtuoso's people have already considered him in [illegible] of this kind, [illegible] [illegible] [illegible] [illegible] of [illegible]. Then however Liszt was valued as a man who had victoriously pulled down the barriers between the artist and the higher classes. Many more interesting traits might be related concerning Liszt's subsequent career in Germany —how he frequently exceeded the concert-room lengthened, uncanny and in such a state that as it [illegible] the necessities of [illegible] performance [illegible] out of the question; and how despite all that, he was none the less with the same applause as in his most brilliant moments. But this would take me too far.

I remarked, at the outset, that, a former [illegible] every executant was expected to do something good as a composer as well, but that since Liszt appeared, such had ceased to be the case. Indeed, in the present state of musical execution, we can scarcely expect that any one who devotes himself to the career of a virtuoso should study composition profoundly. In order to attain the giddy height of execution reached by Liszt and his followers, from eight to ten hours' practice is required every day, and in the amount of time an addition from real dominion of [illegible] movements, is incalculably more dazzling, is so often the practice of the other art. It is, therefore, perfectly impossible for a musical performer who [illegible] to compose [illegible] others to preserve that purity of artistic sentiment on which so much is said and written in Germany. It is true that one never now sees a new programme sounded by a [illegible] virtuoso which does not contain classical works, side by side with all sorts of break-neck pieces of home and foreign manufacture, but the motive for [illegible] [illegible] to [illegible] a sham programme [illegible] one of an anecdote related to me by the [illegible] [illegible] of the *Figaro*, M. de Villemessant. In April 1848, when it was still standing, the Republic he met some literary friends in the street. These gentlemen were all delighted at the new turn of affairs, and, in the moods, perceived each of [illegible] as a fresh era. Villemessant, however, was of opinion that the French were too [illegible] a people to bear a republic long. In him a republican [illegible]. "Let me" he [illegible] I will lay a bet that there are not five hundred republicans to be found in all Paris, and I am even prepared to have one of a [illegible] the question. I will go on the corner post of a corner of the street, and I will ask every passer every one who passes whether he is a sincere republican. Because each one, I will pay you five francs, a [illegible] for every man of a different opinion I ask you for only one franc." This strange wager was accepted, and the gentlemen with [illegible] two treasures placed themselves at the Café Riche, Boulevard des Italiens. Villemessant went up to the first passer-by, made him a polite bow, and mentioned his own name and the names of his companions, to show they were not mere stupid jokers, enquired: "Tell me on all accounts, sir, are you, in your heart, a republican?" "Comment?" followed the individual thus addressed, "*Liberté, égalité, fraternité, ou la mort!* Vive la république!" Villemessant took off his hat, made a low bow, and taking five francs from his pocket, gave them to his opponent. A second [illegible] came up, and the same question brought the reply, "*My dear sir,* replied M. Villemessant" was the reply "I am a republican, but my affairs have been in a very bad state since the introduction of the *Republic*, and under the circumstances, no man can be very sincerely enthusiastic." The [illegible] came [illegible]. "Citoyen ouvrier" said Villemessant, [illegible] "of course you are a republican?" "Scoundrels" answered the man, "with your Republic and your fine speeches, you

smeared our lips with honey, and now we are starving." Then came a Bonapartist, who was a republican because he would not have any of the rotten Bourbon or Orleans lot; then a Legitimist, who was for the Republic till Henri V. could not reign; at last Villemessant's opponents paid him one hundred francs forfeit money not to ask any more questions. I think now that if any one were to place himself upon the Vienna Boulevards, and ask every concert-giver, on his conscience, whether he was really so classically disposed as he pretends to appear in his programmes, we might lay [illegible] every concert-giver of the Classical [illegible], and exhibiting one franc for every one who entertained in his heart different sentiments, he would be [illegible] profitable stroke of business. When we hear [illegible] a [illegible] of the present day first play sonatas by Beethoven, or fugues by Bach, and then their own compositions, in which they almost [illegible] he one [illegible] who shall worry [illegible] [illegible] we are reminded of those fashionable people who go to the [illegible] [illegible] [illegible] [illegible] it is not the correct thing to be seen at home, but who are terribly bored, and [illegible] when they exchange from [illegible] grave sound and real Romanz, for [illegible] [illegible] [illegible] and the products of [illegible] [illegible] [illegible]. It is unfortunately only too well established a fact that even the greatest artists, urged by the desire of showing the [illegible] [illegible] of their art (that is of satisfying [illegible]) have pulled up the very worst things they could. From Jenny Lind herself once, amidst tremendous applause, at a musical festival, one of the most vapid Italian [illegible] ever written (and not to be understood one of those many sweet Italian [illegible], which, when well executed, are [illegible] [illegible] [illegible]). A very celebrated actor also, in a [illegible] [illegible] of those lines ventured to remark that he [illegible] not to give any [illegible] as a certain [illegible] [illegible] tried only for making gentlemen as [illegible] his companions, replied very significantly, "That no other signal than to [illegible] every day a different [illegible] [illegible]" (which was equivalent to saying that the value of the piece is a secondary consideration; the first thing [illegible] is that it affords me an opportunity for display). We ask ourselves: Whither will this lead? It cannot be denied that the highest degree of executive skill is at present an indispensable necessary condition for successful playing; and if [illegible] [illegible] [illegible] [illegible] days not in these attained it. But even the possession of such skill affords no longer any guarantee for its significance. In order to achieve certain and lasting success, the highest virtuosity must follow the most noble path. Joachim has succeeded in doing so. He has [illegible] rejected all outward glitter and yet his fame is [illegible] greater than that of any one else. But the stock of violin pieces for such art purposes is a much more limited one than that of pianoforte compositions, of which there is a large collection whereform to choose. Yet at present we hear at the public performances of pianoforte virtuosi nothing save the most difficult of Beethoven's Sonatas, and a light concerto by Mozart, but that only when the executant has completed an exceedingly difficult and brilliant concerto [illegible] [illegible] [illegible] at present steps everywhere into the foreground, careless of the higher claims of art and forgetful of Goethe's words:

> [illegible]
> [illegible]
> [illegible]
> [illegible]
> [illegible]

The virtuoso is not a free man but a slave of the public; as a slave he must keep continually carrying fresh influence by new attractions, for whom he must [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] for whom he can't only think of following for a time, as a more [illegible] or [illegible] [illegible]. The world will not rank [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]. And what recompense has he this [illegible] [illegible] for the executant impaired by his everlasting speculations on [illegible] [illegible] to satisfy the daily increasing requirements of material life, and of his social rank [illegible] [illegible] This agreeable social position. Let us see

"La Grande Duchesse."

(From the Saturday Review.)

"Die Meistersinger Von Nürnberg."

[illegible] tone, the very long tone, the tone of all colors [illegible] that of the nightingale, that of the grasshopper, that of the [illegible], that of English [illegible], that of the stork of [illegible], &c., &c.; after this, he will be called upon to write a number of [illegible], well rhymed verses, and then sing a suitable melody to them. Such is the ordeal to which he will be subjected in order to be received a master.

Walther, whose first [illegible] has filled with unbounded confidence, presents himself, rather as [illegible] for examination. Before the [illegible], [illegible] and in the middle of St. Catherine's church, he [illegible] the [illegible] of [illegible]. He sings [illegible] without [illegible] that [illegible] in the [illegible] but with an [illegible] of the [illegible] the judges [illegible]. The [illegible] of his [illegible], the [illegible] or marker, Hans Beckmesser, [illegible] the [illegible] of the [illegible] to [illegible] the support of Hans Sachs, who understands what he is about, and of Pogner himself. Walther is [illegible] rejected. He [illegible] the place, however, without first [illegible] with [illegible] the Meistersinger. This produces a [illegible] of disorder, of which the apprentices of the [illegible] take advantage to dance, as [illegible] will dance around the platform. The result is a [illegible] full of movement, as the reader [illegible].

The [illegible] figure of old Hans Sachs occupies the foreground in the last [illegible]. The [illegible] Beckmesser [illegible] at night to serenade Eva Pogner, the goldsmith's daughter. [illegible] Hans Sachs [illegible] and [illegible] him [illegible]. The next day, Walther, who, [illegible] his [illegible], has spent a very quiet night, [illegible] to tell [illegible] a charming dream he has had. "We are saved!" exclaims Hans Sachs; "this is a [illegible] subject for a [illegible] song [illegible] which [illegible], and which, as the same time, is [illegible] adapted for [illegible] to the rules." He then [illegible] to set about his work. Walther [illegible] and the [illegible] which [illegible] the [illegible] judges would find fault. While he goes to dress for the grand festival, which is to be public, Beckmesser [illegible] the song. At the [illegible] to [illegible], and [illegible], if he likes, to [illegible] a [illegible] render himself [illegible]. Beckmesser [illegible] and [illegible] off [illegible] the song is by Sachs, [illegible] value. The solemn moment [illegible] arrived. The Town-clerk, [illegible] up to [illegible], but [illegible] ought to [illegible] to [illegible] melody [illegible] and [illegible] the words [illegible] the [illegible]. He is greeted with shouts of derision from the [illegible] and [illegible] profane. "It is by Sachs," he exclaims, [illegible]. "No [illegible]" says the shoemaker; "I am incapable of writing anything so beautiful. He only who has [illegible] it [illegible] sing it." Walther now advances. His perfect [illegible] and [illegible] execution meet and find the applause of the [illegible], and the [illegible] in [illegible] him. [illegible] the crown of [illegible] and [illegible] the [illegible] festival. Pogner [illegible] his [illegible] hand [illegible] the badge of his [illegible], and Hans Sachs [illegible] the ceremony by [illegible] a few very sensible words upon the [illegible] and the [illegible] of [illegible] the [illegible] of German art, [illegible] by the Gallic taste and by [illegible].

Wagner was bound to finish with this [illegible], he did so at the direction of Herr [illegible], who wrote Art and Politics.

The libretto of Die Meistersinger is rich in situations; the [illegible] was doubtless satisfied with the [illegible] but the [illegible] has [illegible] very [illegible] to make [illegible] of age and [illegible]. A [illegible] period [illegible] that wonderful [illegible] of Nuremberg [illegible] burgher, who [illegible] up to [illegible] by [illegible] to [illegible] and whose he [illegible] for a [illegible]. But, on the other hand, had [illegible] that [illegible] would [illegible] Meistersinger and we should [illegible] a long time before [illegible] how Wagner [illegible] him. The second act with [illegible] Pogner and Hans Sachs [illegible] of a [illegible] scenes of which [illegible] may be [illegible] until [illegible] three [illegible] and [illegible] in a few [illegible] of the [illegible], which is far from being deficient in interest. [illegible] and the public would

have been spared an amount of physical fatigue which cannot fail to exert some influence upon their impressions.

Wagner's credulity is neither the sovereignty of music [illegible] nor the absurd [illegible] which has occupied the minds of [illegible]. It is the high [illegible] of Shakespeare and Molière, without the [illegible]. The scene in which Beckmesser [illegible] the [illegible] been [illegible] to [illegible], is, as the performance, [illegible] laughter. But, during all the noise, [illegible] the [illegible] at the end of the act, [illegible] the [illegible] out [illegible]. The final scene of the second act [illegible] Hans Sachs and Eva [illegible] incomparable [illegible] a [illegible]. As for Walther [illegible] he [illegible] third [illegible] and [illegible] sometimes grave, and [illegible] Hans [illegible].

The model [illegible] by Wagner in his new work differs a little from [illegible] in Tannhäuser, Lohengrin and Tristan, [illegible] of [illegible]. There is an [illegible] with [illegible] through [illegible] is true, [illegible] "endless melody" [illegible] his form, [illegible] as [illegible] periods [illegible] the [illegible] tender [illegible] in the midst of all this chaos [illegible] than [illegible] powerful [illegible] passed.

[illegible] for an opportunity of [illegible] that faculty of comprehension which [illegible] Wagner himself [illegible] the principal [illegible] of the [illegible] work [illegible] simplicity [illegible] the [illegible] new school [illegible] the idea of [illegible] from the [illegible] placed them. It is upon [illegible] doubt, that the new system [illegible] established. It happens, however, [illegible] the very passages in which [illegible] beautiful [illegible] in Wagner's work are [illegible] from the [illegible] which he has imposed upon himself [illegible] of these simple [illegible] in the school of Beethoven and of Weber, [illegible] the [illegible] of Lohengrin, the [illegible] Lohengrin [illegible] Tannhäuser, &c. It [illegible] of the [illegible] to demonstrate [illegible] Wagner [illegible] whose [illegible] "melody of the forest." The master's disciples will certainly reply [illegible] but [illegible] answer [illegible] the [illegible] of this [illegible]. To this there is no answer [illegible].

The prelude to Die Meistersinger [illegible] of Lohengrin. It is [illegible] Pogner [illegible] of giving his [illegible] taken up again by Walther [illegible] the second act, and [illegible] of the [illegible]. The scene [illegible] the first act, the scene between Hans Sachs and Eva, [illegible] Beckmesser [illegible] in the second act, [illegible] Walther's dream, which [illegible] in the second [illegible] the [illegible] and the [illegible] scene of the [illegible] as the principal [illegible]. Walther at each of [illegible] before [illegible] the [illegible].

I shall [illegible] no [illegible] to [illegible] any [illegible] on the hearing of a work by Wagner. From the present [illegible], I [illegible] as [illegible] from being [illegible] in [illegible] ground. [illegible] and character are to be preserved, unless we would end in a hybrid production, a [illegible] shall be called [illegible] as we may do at no distant period.

Mendelssohn.—Lind.—Ertmann.—Beethoven.

Here is an unpublished letter from Mendelssohn to the Baroness von Ertmann, communicated, with explanations, to a European journal, by Sig. E. C. Marchesi:

Leipzig, the 17th April, 1846.

"My dear and respected Baroness,—Since those never-to-be-forgotten days, which I passed in Milan, I have not written to you, and probably you scarcely know how profound and unchangeable my gratitude for you has become in my heart. Now days have passed [illegible] my thinking often and [illegible] of your [illegible] and friendliness, and again thanking you for the same. I had my share of all the good and [illegible] things I about [illegible] your [illegible] though I was compelled to hold away and remain silent. To-day, after so many years, an opportunity has at length presented itself for writing to you, and I cannot let it escape me, since I know that my writing will afford you gratification.

"The fact is my friend Jenny Lind is going to Vienna and I should like you to become acquainted with each other [illegible] I know in the whole course of my existence [illegible] more noble, more genuine, [illegible] true artist, and I do know any thing that would [illegible] you greater pleasure than to [illegible] the acquaintance of such an artist. Had she [illegible] a great [illegible] I should not require to use any more; you will hear her, and consequently [illegible] another word.

"[illegible] will remember [illegible] your [illegible]. The hours passed in your [illegible] delightful! [illegible] further [illegible] of my sayings and doings, Miss Lind is the very best person to tell you all about them, as I have seen her very often and she knows everything concerning me and mine.

"May I beg that you will not doubt the unchangeable [illegible] and heartfelt gratitude with which I am and shall be so long as I live, your most devoted

FELIX MENDELSSOHN BARTHOLDY."

The above letter from Felix Mendelssohn Bartholdy to the Baroness Ertmann,* was written at the time Jenny Lind was about to make her first appearance in the Imperial city. It is interesting to learn from it what a high opinion Mendelssohn entertained of Jenny Lind, and what respect he had for the Baroness Ertmann, whose acquaintance he made in Milan.†

As this lady was not merely a distinguished pianoforte player, but, for a long series of years, the friend and [illegible] of Beethoven, we have [illegible] a biographical sketch of her.

Dorothea Baroness Ertmann, was born at Offenbach, near Frankfort-on-the-Maine, where her father [illegible]. From a [illegible] she exhibited an extraordinary talent for music, but, as a young child she found the dark [illegible] very [illegible], she was frequently [illegible] by her [illegible], which she often [illegible] of [illegible] thankful heart. When eighteen, she married the Baron von Ertmann, a major in the Austrian service, who died at [illegible] Field-Marshal [illegible].

During her residence at Vienna, where she lived [illegible] years, the Baroness Ertmann became accidentally acquainted with Beethoven. [illegible] happened to meet him in the shop of Herr Haslinger, [illegible] publisher, who had known her some [illegible] of Beethoven's [illegible] that [illegible] they were [illegible] they had many opponents. The Baroness [illegible] herself in a room adjoining the shop, played the Sonatas through with a practised hand, and [illegible] at them. She had [illegible] at [illegible] of [illegible] appearance [illegible] to her [illegible] herself at the composer. From that moment Beethoven was a daily visitor of her family. [illegible] all his Sonatas and [illegible] of the [illegible] how [illegible] was, and how often [illegible] upon her [illegible] playing so that she might not move [illegible].

The Baroness Ertmann soon found him different [illegible] but she bore patiently [illegible] and caprices, perceiving how unhappy he [illegible]. His absence of mind went frequently so far that, during dinner, he would [illegible] suddenly [illegible] and then for the first time, remember that he had already dined. [illegible] the Baroness [illegible] St. Cecilia [illegible] she was the only person who understood him and his

* Her maiden name was [illegible]. She was [illegible] Baron [illegible].

† See Mendelssohn's Letters, vol. I.

music. This did not prevent him from giving way to outbursts of feeling with her as with other persons, and avoiding her house for weeks together. He would then return, hold out his hand to her without pronouncing a word, and peace was concluded.

When the Baroness had the misfortune to lose her last child, Beethoven was the only person who did not express his condolence with her under the calamity. After the lapse of several weeks, however, he called. Without uttering a word, he proceeded to the piano, making a gesture of invitation for the Baroness to go and sit near him. He played and extemporised. "Such music," said the Baroness, "I had never heard! [illegible] the death of the child and the joy of the angels, who greeted his [illegible] in Heaven."

When he had [illegible] finished, he was not able to speak for weeping and left the room. It was not [illegible] afterwards that he would tell the Baroness [illegible]

As we know Beethoven dedicated to the Baroness Ertmann his Sonata Op. 101 in A major. Among the Baroness's papers, after her death, was all Beethoven's Sonatas, with observations written in his own hand.

Music Abroad

London.

Mr. Charles Hallé has commenced his very interesting recitals in St. James's Hall. In the course of [illegible] performances he has done exactly what he promised. [illegible] of the known one may use of the pieces [illegible] of Schubert, besides the large number of his [illegible] he has given besides, [illegible] of the variations [illegible] together and an [illegible] composition of Beethoven upon which he could readily lay hands. Thus [illegible] shows how carefully [illegible] he was [illegible] studied them. In the programme of the recital and last recital were comprised [illegible] of Schubert in A and E flat, belonging [illegible] (which Schumann could not believe [illegible]) best and [illegible] known the [illegible], which though published [illegible] a close connection [illegible] [illegible] all [illegible] There are [illegible] The [illegible] the [illegible] all the rest of the programme [illegible] being taken from Schubert.—*Times.*

Philharmonic Concerts.—The (old) Philharmonic Society has given in the Hanover Square Rooms its [illegible] and penultimate concerts. At the [illegible] Beethoven's [illegible] and Beethoven's [illegible] Concerto [illegible] Mr. Cusins. [illegible] Overture "[illegible]" of Mendelssohn, for the [illegible] in the [illegible] by [illegible] an *Emmanuel* an [illegible] of the Royal Academy of Music and one of our most learned and [illegible] professors. The overture to *Emmanuel* written and [illegible] could be [illegible] capital [illegible] in short, [illegible] the Philharmonic and other concerts of [illegible] Of Mendelssohn's [illegible] no more than [illegible] every [illegible]. The concerto on the occasion was that of [illegible] A minor, [illegible] Herr [illegible] also [illegible] a reading of her own—a good [illegible] from that of Mme. Schumann, who after all ought to be accepted as a [illegible] of what to [illegible] her husband [illegible] and the [illegible] same the [illegible] Herr Rubinstein in temperament, and [illegible] with [illegible] by a [illegible] in [illegible] Schumann's [illegible] The [illegible] of Herr Rubinstein's [illegible] of the [illegible] Handel [illegible] in D minor [illegible] greater portion of [illegible] no better [illegible] But [illegible] of the [illegible] of the [illegible]

proved by the fact that Herr Rubinstein was called back, and, in return for the honor, [illegible] arrangement of the quick march from *The Ruins of Athens* of Beethoven—an exhibition, not [illegible]. The singers at this concert were Mlle. Tietjens and Herr Rokitansky; and not by any means the least interesting feature of the programme was the scena, "Infelice," composed by Mendelssohn, expressly for the Philharmonic Society, so far back as 1834—of which Mlle. Tietjens gave the original version (it is published with a new [illegible]) superbly. At the seventh concert there was [illegible] symphony of Beethoven in [illegible] The last concerto, composed [illegible] a new [illegible] from Moscow, was [illegible] by the author and [illegible] applauded. The other Professor [illegible] Bennett's [illegible] one of the most [illegible] pieces of [illegible] written for the [illegible] under [illegible] he played [illegible] of Professor Bennett, as the Philharmonic Concerts [illegible] one that [illegible] of the greatest pianists of his time [illegible] would [illegible] enough [illegible] with which [illegible] True, they are not [illegible]. The overtures of this concert were *A Midsummer Night's Dream* (Mendelssohn) and *Jessonda* (Spohr). The singers were Mlle. [illegible] and Demorio Lablache, from Her Majesty's Opera.—*Ibid.*

Here is the programme of the 8th and "ultimate" concert. The singers were Mlle. [illegible] and her husband [illegible] Herr [illegible] playing the [illegible] Bach's Concerto; the Mendelssohn Concerto was played by Herr Auer, of whom the *Times* [illegible] speak in terms of praise.

Symphony in C, "La Reine de France" [illegible]	Haydn.
Aria, [illegible]	Mozart.
Concerto [illegible]	
	Max Bruch.
[illegible]	Meyerbeer.
[illegible]	Rossini.
[illegible]	Beethoven.
[illegible]	
	Mendelssohn.
Concerto, No. 2, in [illegible]	Mendelssohn.
[illegible]	
	Auber.
Overture, composed for the Exhibition of 1862.	Auber.

There was still a post-ultimate, or "complimentary" concert, at which the *Times* [illegible]

We had very admirable performances of Mozart's "Jupiter" and Mendelssohn's "Italian" symphonies, Weber's *Jubilee* overture, and Professor Sterndale Bennett's overture "*Fantasia Overture*" [illegible] *Paradise and the Peri*, [illegible] in 1862. [illegible] a sort of [illegible] The applause at the end was [illegible] and prolonged [illegible] came forward and [illegible] was in the room. Mr. [illegible] in a remarkably fine performance of [illegible] concerto [illegible] should [illegible] The singing was excellent. Mr. Santley gave a [illegible] from Handel, as well as a romance from Vaccai's *Donna*. [illegible] place of Mlle. Tietjens [illegible] and another air [illegible] Nilsson, for whom an apology [illegible] Beethoven's [illegible] "Ah perfido," [illegible] passed.

Royal Italian Opera.—On Saturday (July 11) the *Barbiere* (Lucca and Mario).

[illegible] *Faust* (Mlle. Vanzini and Naudin— [illegible] of Mme. Sherrington)

On Tuesday *Romeo e Giulietta* (Patti and Mario)—[illegible] the season.

On Wednesday *Rigoletto* (Vanzini and [illegible])—[illegible] the season.

On Friday *Un Ballo in Maschera* (Fricci, Vanzini, Graziani and [illegible])—in place of *La Sonnambula*, Mlle. Patti being indisposed.

To-night, *La Figlia del Reggimento* (Patti)—last time this season.

Her Majesty's Theatre.—On Saturday, *Faust* (Nilsson and Tietjens).

On Monday, *Il Trovatore* (Tietjens, Mongini, Santley, Trebelli), for the benefit of Signor Mongini—first time.

On Tuesday, *Lucia* (Nilsson).

On Wednesday (Mr. Mapleson's benefit) at the Crystal Palace, a grand concert and *Le Nozze di Figaro* (Tietjens, Nilsson, Kellogg, Trebelli, Santley, [illegible]).

On Thursday, *Don Giovanni* (Tietjens, Nilsson, Kellogg, Santley, Trebelli, Bettini, &c.)

To-night [illegible] Mapleson's [illegible]

A Concert at [illegible].—At the [illegible] annual speech day of [illegible] College, the [illegible] of [illegible] a selection of [illegible] performed by the pupils in a style which reflected the highest credit on [illegible] Messrs. [illegible] and [illegible]. We subjoin the programme, several items of which prove that the teachers are men who appreciate the classical style, and that the pupils must be [illegible] with [illegible] Duet [illegible] *Zampa*, [illegible] Quadrilles, [illegible] Mozart, [illegible] Haydn [illegible] Dussek. It would [illegible] ordinary grammar school, which could provide [illegible] entertainment.—*The Choir.*

Paris.

On Tuesday, the Concours [illegible] was held at the Conservatoire, and was upon this occasion [illegible] by the absence of [illegible]. The jury [illegible] of Auber, [illegible] Ambroise Thomas, [illegible] [illegible] [illegible] and [illegible] The [illegible] was divided [illegible] [illegible] *J Puritani* [illegible] The [illegible] (Mlle. [illegible] pupil of Mocker) [illegible] marked [illegible] by her rendering of Auber's air of the *Compte [illegible]*.

The male [illegible] was [illegible]. The [illegible] were [illegible] (pupil of [illegible]) and [illegible] (pupil of [illegible]). The second [illegible] was obtained by M. [illegible] from the [illegible] to the [illegible] of the Opera Comique of [illegible] more than [illegible] ability.

[illegible] a grand revival has taken place. The "[illegible]" [illegible] Schneider [illegible] The Chatelet is playing the [illegible] and the Opera is [illegible] in the *Lessons* and a very [illegible] here. She has [illegible] years' engagement at the Opera [illegible] 11,000 fr., 25,000, 35,000 and 30,000 francs [illegible] in the [illegible] years.

A short time since it was told by a musical acquaintance that Verdi is [illegible] opera [illegible] to be [illegible] "Falstaff." I see the [illegible] in one of the daily papers here. [The name [illegible] *Falstaff*, by the way [illegible]—Cor. *Orchestra*, July 25.

Cologne.—This writes one of the London *Musical World's* [illegible] correspondents:

The next novelty at our [illegible] theatre will be the [illegible] *Duchess of Gerolstein*, represented by the charming [illegible] Vienna. Our [illegible] engaging [illegible] the [illegible]. After an absence of a [illegible] years, Mme. de Murska has [illegible] of the [illegible] [illegible] in the Court theatre of Vienna. [illegible] will leave Cologne on September next, and [illegible] to the Austrian capital. Signor de Marchi [illegible] for [illegible] the conservatoire of Cologne [illegible] April, [illegible] also go to Vienna. M. [illegible] a new [illegible] Vienna, a young [illegible] and [illegible] The future musical celebrity has been [illegible] to the [illegible] of Mme. de Murska in Cologne. On the occasion of the [illegible] University of [illegible] in the [illegible] of August next, a grand Cantata for soloists, chorus, Orchestra and Organ, [illegible] composed by F. Hiller, will be [illegible]

Digitized by Google

the Cathedral of the Holy Town, under the direction of the Composer. The grand *Fest*, which will last three days, promises to be a very brilliant one. More than 500 Professors, and Doctors from the different Universities of Germany are invited, and the Prince of Prussia will preside at the meetings.

Yours faithfully,
[illegible]

PESTH.—Herr A. von Adelburg's opera, *Zrinyi*, lately produced with marked success, continues to be in favor. The local critics are unanimous in their praise of it.

BERLIN.—The members of the Singverein gave a special performance, under the direction of Herr [illegible], their conductor, in the [illegible] to celebrate the forty-third anniversary of its foundation. Among the pieces included in the programme were the motet *a capella*, "[illegible]," Palestrina; the [illegible] Mozart; and the "Kyrie," "Gloria," "Sanctus," "Benedictus," and "Agnus," from Beethoven's C major mass.

INNSBRUCK.—A performance of Beethoven's C major mass and Handel's *Samson*, will shortly be given to celebrate the [illegible] anniversary of the [illegible].

SAARBRUCKEN.—The members of the Association for Classical Sacred Music recently gave a performance of Handel's *Athalia*.

MUNICH.—The second performance of *Die Meistersinger* was not given till the 28th June, just a week after the first, as both Herr Betz and Herr Hölzel were so fatigued by their exertions. The composer himself has since mysteriously [illegible] after the first performance, a great many rumors are assigned for this sudden flight, which is probably connected in some way with the fact of his bow off from the King's box. It would be unnecessary a very humorous notice of the power and rest in one of the court party and festival [illegible] to suppose that such an act would be allowed to remain unpunished. Wagner has, however, not gone to Dresden, where he was expected, but returned to Lucerne, to devote himself to his great work *Die Nibelungen*. That Wagner's opponents have been accused of being too bitter in their blame, has in the way of praise, I can't help it; simply to compare Herr Carnalin's story he gave in the *Süddeutsche Presse*. The orchestra can [illegible] the score of *Die Meistersinger* [illegible] a large abundance of unusual combinations of notes, each [illegible] of the [illegible] such movement of the kind, whether in [illegible], is [illegible] in an unmistakable manner." We cannot understand how a man can write such rubbish, and can only say in the language of the School of the Tavern [illegible] the [illegible]. Heaven preserve him from the friends! —A new [illegible] has excited a good deal of attention lately. It represents a splendid palace [illegible]. Surrounded with fatherly [illegible]. In which theatre the box is changed the castle will soon grow. The [illegible] of it, the [illegible] young man, and the [illegible] by [illegible] to the Bavarian [illegible] for the [illegible] place. Underneath it [illegible]: "Es soll der König mit dem Sänger gehen!" [illegible] The King [illegible] with the poet." —A new three act comic opera, *Der Rothmantel*, by Herr Krempel [illegible], has been accepted.

MME. VIARDOT'S LAST OPERA, "The Ogre," was recently performed at Baden to an audience of not more than fifty persons. These persons, however, were made up of Queens, Grand Duchesses, Princes, and Princesses, so the quantity was replaced by quality. The writer of the libretto played the principal character (none singing). Mme. Viardot played the Prince lover, the prima donna was Mlle. [illegible], of Dresden, a pupil of the composer, and Mme. Viardot's daughter, Claudia Viardot, [illegible] Paul [illegible] played the other characters. M. [illegible], *Kapellmeister of Stuttgart*, presided at the piano, and M. Louis Viardot was the prompter. The opera, founded on the well known fairy story, is characterized as enchanting, full of graceful melodies and fine harmony, perfectly written for the voice, so pleasant to [illegible], and in very good taste, inasmuch as there is no one voice, baritone, bass, nor male chorus. The female chorus is sung by eleven young ladies, all pupils of Mme. Viardot, and the success of the work was complete. There are fifteen numbers, and among them are especially signalized a grand [illegible], [illegible] reminiscence as well as a [illegible] [illegible] song, and some [illegible] of [illegible] in four parts. Marked improvement was observed in the last two years in the progress of the fair composer, and it is hoped that, [illegible] projected for Mme. Viardot will assist to a [illegible] to afford a wider scope for her talent.

Dwight's Journal of Music.

BOSTON, AUGUST 1[illegible], 1868.

Wagner's "Meistersinger."

Having copied, in our last, an unfavorable German criticism,—exaggerated, very likely, through its English medium,—we now translate from *Le Ménestrel* a portion of the report of one of Wagner's French admirers. At the same time, for the clearer understanding of the very [illegible] plot and incidents of Wagner's comic opera, we have transferred to an earlier page of to-day's Journal the larger part of the article in *La Revue et Gazette Musicale* which we find translated to our hand in the London *Musical World*. The musical journals, German, French and English, are full of the *Meistersinger*. The majority condemn; but there are a few strenuous advocates. One, in the Leipzig *Neue Zeitschrift*, has commenced a metaphysical, "world-historical" transcendental-æsthetic exposition of its beauties and deep meanings. He begins with the sweeping observation: "The poetical creations (*Dichtungen*—probably meaning poetry and music) of Richard Wagner are the ideal expression of the world-historical striving of our whole age." [illegible] And then he proceeds to show why it was necessary to Wagner, as the ideal exponent of the whole modern German development, to write also a comic opera. Perhaps we shall one day at least some abstract of his argument; but now it is our Frenchman's turn.

"First, the libretto. That time Wagner has broken with his own peculiar dramatic traditions. Here we are far away from sirens and the pagan pleasures of the Venusberg; we have no longer to [illegible] and cost of [illegible] [illegible] us on his legendary swan from the colossal heights of the Holy Grail, as in *Lohengrin*; the philters, the despairing love, the aspirations to [illegible] annihilation, in short all the accessories of the Muses of *Tristan and Isolde*, equally have disappeared. The action passes in a time and place not very far away from us, it is a [illegible] the imperial city of Nuremberg toward the middle of the 16th century;—but we find there at least our own instincts, our sentiments, our passions; we feel our hearts [illegible] palpitate and live there."

* * * * *

"I cannot explain to myself the severe criticisms which have been passed on this libretto,—some going so far as to call it *deplorable*. The economy of the action rests on three principal elements, each endowed with a rare skill (at least to my humble opinion) which are: 1. the sentimental element—the love of Walther and Eva, protected by Hans Sachs. 2. The comic element—the buffoonery of Sixtus Beckmesser, his grotesque lyrical effusions, and the more grotesque passion for Eva, which singularly enlivens the three great scenes; the serenade in the first act, the serenade and the squabble in the second, and the final competition in the third. 3. The pompous element, which has its place in the first act—the scene of the solemn assembly of the Meistersinger—and the finale—again at the end, the ceremony of the coronation—which fills entirely the last tableau, and of which the principal motives are reproduced in the overture.

"To be sure certain parts of the book are open to criticism. Especially the scene, in the first act, where Pogner solemnly announces to the assembled corporation that he will give his daughter in marriage to the hero of the approaching concours. Here the master jeweller exhausts your patience by the interminable considerations into which he enters. No doubt the piece is very interesting, musically; but, heavens! how garrulous the good man is!

"It is a strange and inexplicable thing:—Wagner in the composition of his operas preoccupies himself with everything, not a detail of execution escapes his attention; he goes so far as to indicate in what way, slowly or rapidly, the curtain is to fall at the end of each act. And yet this man so minute in all things, this poet-musician who sacrifices so much to the logic, to the truth of situations, will; see nothing like a [illegible] in [illegible] to the necessity of which absolutely compel the spectator. And observe, it is impossible to charge this, in the usual way, upon the musician alone; for we know that, in Wagner's operas, the librettist and the composer always march along together."

* * * * *

"Let us look now at the score. First, the structure. The magnificent symphonic piece has a considerable importance, and by its length—the overture to *Tannhäuser* is longer,—but because it bears a brilliant and complete reflex of the work to which it serves as a majestic frontispiece.

"The first movement (in C major) of the overture is the entire reproduction of the solemn march beginning the scene of the competition on St. John's day in the fourth and last tableau. This march, of a large style, of a proud and powerful gait, is accompanied by a well sustained counterpoint, on which the principal motive seems to rest as upon formidable underpinnings. Already you feel transported into the midst of old Nuremberg; you behold the procession of grave deans of the master-singers, rigid guardians of the secular traditions of the corporation. This imposing page bears no resemblance to the marches of *Tannhäuser* and of *Lohengrin*. But it is enough to have ever heard the *Huldigungs-Marsch* (march of homage) of the same author, dedicated to the young King of Bavaria, and composed four years ago, to be convinced that the last tableau of the *Meistersinger* was finished but a short time before Wagner addressed this homage to his royal protector.

"In the overture, a little before the appearance of the second theme,—which will be the triumphal [illegible] of Walther,—we remark a superb [illegible] of the march; here the phrase, pursuing its ascending movement and enlarging more and more, with a rhythm which accentuates itself on the same proportion; it is soon [illegible] on by a succession of retards and of major and minor seconds; then, as the culminating [illegible] of the phrase approaches, the instrumental energy increases in intensity until the terminal cadence is achieved upon a [illegible] of extraordinary volume and effect. This ascending phrase is a song of sublime enthusiasm; it is the word of Faust:

"Satan, [illegible] in höhere sphären."

"After this excellent episode, of incomparably bold and powerful [illegible], we [illegible] the [illegible] spaces to which the composer had transported us, [illegible] the moment the chief of the orches-

Digitized by Google

ers must redouble his vigilance and precision, while the hearer will lend his whole attention to what is about to rise from the orchestral depths. I will say more: if you have not an ear more than musical, you must resign yourself to seize but very imperfectly the first time at least, the curious dialogue which is preparing: for two themes, very different, are about to appear simultaneously, to develop themselves in continual interchanges. The first of these themes is the air which Walther will sing in the first competition, and which will win him at once the victory crown and the hand of Eva. The second theme, by an original choice, is on the contrary the piece with which Walther is to make a failure in his first examination.

"After this dialogue, which is prolonged through 30 measures, the picture changes anew: the first motive in C major re-appears in the key of E flat, in the form of a fugue that turns and circles tangled here and there with the remnant more of the second dialogue. We are in the heat of the overture; by these short fragments of themes, which rise and are swept away in the movement of the fugue, by the restless crescendo, by the rhythms clashing one another with an ever growing impetuosity we feel a near explosion. In fact at the end of thirty measures of this rolled trilled crescendo, a fortissimo bursts out on the chord of the dominant seventh of the key of G major; a chord spread out over the whole orchestral scale, where the basses which hold out a pedal end to bring back the piece to the key of C major; at the end of a diminuendo reminding us of that which precedes the return of the Chorus of pilgrims at the end of the Tannhäuser overture. Finally we reach the coda where all the themes and rhythmic elements employed are reproduced. The coda, which begins pianissimo with the triumphal air of Walther, recommences on the tutti, with the march of the commencement, in a movement tutti largo. [How long before our American composers will be affecting this [illegible] French phrase? one page [illegible]?] Here we find again, at the moment of the final fortissimo, the famous trill of which I have just spoken, and which now threatens not climbing the degrees of the major chord of the ninth. I do not fear to compare this last part of the overture of the Meistersinger to the superb finale of Beethoven's C minor Symphony [!]. It is prodigiously fine, as the boys say "immense."]

* * * * *

"As I have said, this overture by the composition of its themes and its polyphonic processes, is, in the genuine sense of the term, a complete preface to the score: that must explain the length of my remarks upon it. I shall now sum up as to the general traits of the three acts which follow.

"In Act I. I will specify the chorus of people of the congregation, whose expression with the personal gayety of their age, the probable recital of the examination of Walther. It has a charming youthfulness and a naivety. One notes, in hearing this chorus, sparkling with verve, if it be indeed the works of Wagner who has written these motives so fresh and short.—Then comes the scene of the Master singers, admirably reserved to hear the declaration of the jeweller Pogner relating to the marriage of his daughter Eva.—It speaking of the libretto, I expressed regret that the poet (one should make so much ceremony in announcing his resolution. But if we forget the jeweller for an instant, and only listen to the delicious babble of the orchestra,—and above all to the elegant arabesque of the violins,—we shall pardon father Pogner his interminable effusions.

"But here we have, soon after, the melodic pearl of the first act. It is the romance of Walther: "Am stillen Herd" (At the still fireside). I know nothing sweeter or more exquisite than this phrase; never, in the soft and melancholy kind, has Wagner written anything equal to it. Moreover, the whole following scene, which is but the development of this same phrase, is a perfect [illegible] it would, I am sure, charm Wagner's fiercest adversaries.

"I might say as much of the examination scene and the finale of the first act, but for the excessive length of these pieces. Yet there is here too a superb crescendo. Walther furious at the epithetical of Sixtus Beckmesser on his trial piece, becomes a butt to the raillery of the people. Convinced of the merit of his piece, he resumes the motive thereof in a tone more and more animated, while the young people also resuming their characteristic chorus, laugh more and more loudly at the protestations of the knight.—I hardly need to add, with a single reservation on the score of length, that this incredible piece, in which the master-singers take part in turn, is treated with a master hand.

"If most of the scenes of Act II were kept at the height of these relative importance, I should see nothing, absolutely nothing there to find fault with. Indeed this should only listen to my predilections and tendencies and go straight up to the constant charm of this symphony of an hour in which all chords vibrate in their turn, I believe I should accept this second Act just as it is. At all events it would be necessary to cite on Goethe's pages the duo of Eva and Hans Sachs, and the chorus of the quarrel. Melody, harmony, dialogue of voices and instruments, the duo of Eva and Sachs is one enchantment, one caress from beginning to end. As to the chorus of the dispute, I regard it as a marvel of musical realism; nothing is wanting there, not even the cries of alarm of the Nuremberg women which cries are heard, in the heat of the melée, under the form of a very high pedal note. All this is prodigious, without precedent. But if as I have already said the execution of the overture is only possible in a few orchestras, I am still more doubtful whose choral personnel is in a condition to confront this terrible scene. Yet should this execution fail in any point whatever, I can promise you the most frightful cacophony that ever caused a deaf man's hair to stand on end. Wagner was so admirably seconded in such scenes, backed by the artists of the royal theatre of Munich, particularly, and wrestling together with an exemplary furia, they sang with an [illegible] plomb and certainty.

"It is in the last tableau of Act III that Sachs relates his dream to Walther. It is also tableau we remark, besides a very beautiful quintet, the scene of the lesson given by Sachs to Walther, to prepare him for the concourse of St. John's day. The principal phrase of this duo,—the same in which I have already hinted at the contrary—is very beautiful and lends however in at a loss to account for its multiplied repetitions, seeing that it is to reappear in the following tableau, the ceremony of the concourse, sung at first by Walther and then by the final chorus. I admit that a license of such importance could not be given in a turn of the hand; but it seems as if the author might have varied more the melodic elements of this scene, the length of which is anyhow excessive.

"With the exception of a chorus written in the style of the purest compositions of Bach and Handel, this last tableau reproduces, with the developments that befit the addition of the vocal mass, the themes already heard, that is to say the grand march of the overture and the air of Walther's lesson.

"I will not close without one final glance at this score, in order to show that Wagner has not modified his style so radically as has been said.

"The truth is that, in the Meistersinger Wagner subdued by the nature of a subject which keeps itself almost always in the full light and in the temperate zones of passion, has modified a little his harmonic processes. No longer dealing with the heart-rending loves of Tristan and Isolde, he shows more sobriety in the matter of dissonances, more precision in his rhythms, and less frequent hesitations of key than in Tristan.

"But the fundamental principles adopted by Wagner for the conception of his lyrical dramas have not moved; only I repeat, the means have changed and hence the salutary influence which I have mentioned on the relief of the romance. The principle of unity in whatsoever cost, absolute unity has still prevailed in many scenes of the work, where the singers, the persons, have no musical relief except some instrument or other of the orchestra. To my mind, this is an error. It is just here that the new opera of Wagner is still somewhat open to criticism, and I have not understood that the singer, the individual role should be always absorbed in the ensemble. You will just to add that what was almost the rule in Tristan has become the exception in the Meistersinger.

"And now, in sum to say my opinion on the last work, I will say this. If the finale of the 3d act of Tristan, the scene of the transfiguration and the death of Isolde, did not exist, and if the representation of June 21 had been shorter at half an hour, the opera of the Meistersinger would be the master work of Wagner.

"LEON LEROY."

Music.

——A CORRESPONDENT of The Saturday Review (London) alluding to a performance of Haydn's Symphony in E flat, known as "Letter V," suggests who every lover of Haydn's music certainly will second:

Haydn stands greatly in need of some Nottebohm, a Thayer, or a Köchel, or Köchel, to prepare a chronological and thematic catalogue of his works, with a view a set ready in one royal octavo page with a complete and authentic [illegible] that have [illegible] to the artistic career of the [illegible] of the quartet and symphony. [illegible] is provoking not to be able to offer anything like precise dates to more than one out of some hundred works of a composer so marvellously fertile in productions.

——The programme of Mr. Benedict's annual concert, at St. James's Hall, comprised only fifty pieces, vocal and instrumental "which, with two or three exceptions, were all performed." For solo artists it had almost a dozen of any prominence in London operas and concerts, divers instrumental virtuosos and "an orchestra and [illegible] piano-forte." The Times must call us this [illegible] Mr. Benedict and in a well [illegible] account, Mr. [illegible] (Nemo?) would have arrived at such a concert. We think such achievements might as well be left to Nemo.

——One of the English papers tells us:

Professor Moscheles has composed a series of sixteen duets for the pianoforte which Miss Arabella

[illegible] had the honor of playing [illegible] with the [illegible] and [illegible] a few days since. These pieces—which are published both at Leipzic and in London (by Messrs. [illegible])—are as fresh and charming as they are original. One of them, [illegible], is a masterpiece. Indeed, they are all, in their way, masterpieces.

We hope so, but it is some time since the old [illegible] used to produce works of genius, like the [illegible].

—The enormous salaries now paid to the opera singers, and the great expense incurred in giving massive benefit concerts, have, in more than one instance, [illegible] the [illegible]. Mlle. [illegible] was engaged [illegible] at the Crystal Palace Handel Festival and at a private concert in Belgrave Square [illegible] evening. [illegible] Such a fact's gain by [illegible] in London is unparalleled in ancient and modern history. Among [illegible] Grisi, and [illegible], the greatest singers ever known, when at the [illegible] of their popularity received less than a fourth of the terms now paid to Mlle. [illegible] for an evening concert.—*Orchestra*, June 6.

—Herr Georg Scherer has collected into a charming volume the "Village Songs of Germany" ([illegible]) which he has published in Leipzic (Alphons Dürr) with the tunes and [illegible] original woodcuts. These songs are full of character and nationality.

—The death is announced at his [illegible] near Mosen of [illegible] who was [illegible] by opera goers. He was [illegible] the [illegible] being [illegible].

—The rage for [illegible] contests is on the increase throughout the north of France and Belgium, and [illegible]. The [illegible] performers [illegible] their own, and [illegible] before the trial. [illegible] which the [illegible] the length of song, a bets for the various societies performed.

—We find the following in the *New York Observer* and the like statement having been going the rounds of the press for some time:

The [illegible] of *Freyburg*, in Switzerland, has the largest organ in the world. When in full play [illegible] forth a tempest of sound, through a forest of pipes, [illegible] thousand and eight [illegible] shaking the [illegible] foundations of [illegible] St. Nicholas church, in which it stands. All the musical bands in Boston, New York and Philadelphia combined would not swell an orchestra equal [illegible]. It is the work of one man named [illegible]. He was poor, [illegible] He [illegible] he formed the design of building [illegible] organ [illegible] from the [illegible] and [illegible] when heard [illegible] the darkness of [illegible]. And so great [illegible] he began his [illegible] and he persevered for long years, in the face of opposition and poverty and ridicule, until [illegible] finished together. [illegible] the [illegible] he persevered with the faith of a martyr till his work was done, and now it stands among all similar works in the world like Mt. Blanc among the mountains, peerless and alone.

There is a great deal of this sentimental and ignorant enthusiasm about famous organs,—especially among travelling correspondents of religious newspapers. The organ at Freyburg is not the largest in the world; there are many much larger organs in Europe; that of our own Boston Music Hall is full a third larger than the one at Freyburg. "Mt. Blanc among the mountains" a waste of fancy!

—The *Saturday Review* says: "There is a tragic in the [illegible] of [illegible] [illegible] be the [illegible] by us. His [illegible] when the [illegible] has "[illegible]" of the [illegible]. The [illegible] of the [illegible] appears from the fact that [illegible] of two hundred and fifteen pages, just [illegible] are comprised in the chapter of "Personal Recollections," which [illegible], after all, amount mainly to this, that the [illegible] has heard Mendelssohn play upon the piano. So that every thousand persons who have read [illegible] document it necessary to [illegible] shreds of Mendelssohn's published correspondence, diluted with a [illegible] commentary, and [illegible] with two or three [illegible] perfectly [illegible] letters; and a picture [illegible] as much as the [illegible] apology for his temerity in [illegible] the [illegible] of the wise men of Gotham. In a word, Mlle. Polko's work is a specimen of [illegible] making. The [illegible] features in some [illegible] concerning Mendelssohn's wife, who has hitherto been left much in the shade, but who appears to have been a charming woman, fully worthy of her husband.

—An immense building, to be known as the "Boston Rink," which will seat 10,000 persons, is now being erected on Tremont street. Our musical [illegible] will [illegible] be given in this building in [illegible]. Promenade concerts will be given [illegible] the first thing [illegible] after it is completed in October.

—*The Weekly Review* gives the following list of novelties brought out at the orchestral concerts in New York during the last season. By the [illegible] Symphony No. [illegible] Overture to *Medea*; Bargiel, Concerto in C Mozart; [illegible] Overture "*Prometheus*," Bargiel; Symphony No. [illegible] Mozart: Symphony "[illegible]" Introduction to *Tristan und Isolde*, Wagner; [illegible] "*Nibelungen*" [illegible] Overture "Columbus," [illegible] Symphony in D [illegible] "Romeo and Juliet" Symphony, Berlioz; [illegible]

By Theodore Thomas, [illegible] Symphony "[illegible]" "Romeo and Juliet" Symphony, Berlioz; [illegible] Bach; Overture [illegible] Schumann; Triple Concerto, Beethoven; Symphonic Concertante [illegible] with orchestra, Mozart; [illegible] Symphonic Poem, [illegible] Symphony [illegible] Berlioz; Symphony in C, [illegible] for piano, chorus and orchestra, [illegible] *Tristan und Isolde*, [illegible] Concert, op. 46, Chopin; [illegible] Chopin; Symphony "[illegible]" Abert; [illegible] "[illegible]" Wagner; [illegible] "*Die Meistersinger von Nürnberg*," Wagner; Selection from the [illegible] Bach; Aria from [illegible] Symphony in E minor [illegible] Symphonic Poem, Liszt; [illegible] Ballade, op. [illegible] "Des Sängers Fluch," [illegible] Berlioz.

—How [illegible] The London *Orchestra* publishes the following notice:

[illegible] *Art Journal* (New York) [illegible] [illegible] be the [illegible] of [illegible] [illegible] [illegible] Mr. Henry [illegible] in *America*, [illegible] the [illegible] *Times*. [illegible] of the *Editor* of the *Orchestra* [illegible]. The [illegible] Mr. Henry Henderson [illegible] would imply. We [illegible] in America [illegible] New York is not [illegible] the [illegible] To [illegible] of truth. We would [illegible] other American Giants [illegible] bound [illegible] Watson's *Art Journal*.

Special Notices.

DESCRIPTIVE LIST OF THE

LATEST MUSIC,

Published by Oliver Ditson & Co.

Vocal, with Piano Accompaniment.

Our Darling, Jennie Hayes. Song and Ch. [illegible] Bb to f. *C. A. Ingraham*. 30
A [illegible] song, in popular style.

Kiss me [illegible] Quartet and Chor. for Male Voices. [illegible] *H. Haley*. 35

Were Roberts here. (Cuvenna Roberts.) [illegible] *Dario Dreri*. 30
[illegible]

Maggie's Welcome. Sequel to Maggie's Secret. [illegible] C to d. *Claribel*. 30
[illegible]

Going [illegible] *W. F. Mae*. 30
[illegible]

Barney Mavourneen. [illegible] *White*. 35
A characteristic Irish song.

La Molina [illegible] (Awake, my lady love.) [illegible] *L. H. Wheeler*. 30
[illegible]

Instrumental.

Potpourri. La Belle Helene. 4 hds. [illegible] *T. Bisell*. 75
A very pleasing adaptation of melodies, very conveniently arranged for two performers.

Speed away. With variations. [illegible] *A. P. Wyman*. 60
A beautiful and well-known melody, with graceful variations.

Sweepstakes Galop. [illegible] *W. Atkinson*. 40
[illegible]

Patriot pour la [illegible] Grand March. [illegible] *C. E. Bavie*. 30
[illegible]

Champagne Charlie. Var. [illegible] C. *A. P. Wyman*. 40
[illegible]

Le Muet-[illegible]. From "La Belle Helene." Var. [illegible] C. *C. Wels*. 40
[illegible]

New and [illegible] Dance Music from "[illegible]." *Knight*.
[illegible] Waltz. "The Kiss." [illegible] 50
Polka Redowa. [illegible] 30
Polka. [illegible] 30
[illegible]

Bon Leonard. A beautiful French dance. Arranged for the Guitar. [illegible] *Hayden*. 35
[illegible]

At Rest. Cypress for Piano. [illegible] *C. D. Wilson*. 30
[illegible]

Promenade Polka. [illegible] *R. Waltz*. 30
[illegible]

ABBREVIATIONS. [illegible]

MUSIC BY MAIL.—[illegible]

Digitized by Google

Dwight's Journal of Music.

Whole No. 715. BOSTON, SATURDAY, AUG. 22, 1868. Vol. XXVIII. No. 12.

For Dwight's Journal of Music.

Translations from Uhland.

LITTLE ROSE.

"What wakes me from slumber,
What music sounds so sweet?
Oh mother see who cometh
My to [illegible] hours to greet."

"Naught do I hear my darling,
And nothing do I see;
And no one cometh singing
A lullaby to thee."

"It is no earthly music
That makes my heart so light;
The angel's song,—they call me.
Oh mother, dear, good-night."

A SONG OF PARTING.

Farewell, my love, farewell to thee,
For we must part to-day.
A kiss, a kiss, oh give to me,
For we must part for aye.

A flower, a flower, O, give to me
Plucked from the golden bough.
No fruit, no fruit I take from thee,
I dare not ask it now.

THE TREE OF ROSES.

When in evening's latest beam,
Golden mountain clouds arise,
And Alpine [illegible] come to couch thereunder,
With them I often cry:
"Doth my [illegible] valley lie
There in that golden gleam?"

MORNING SONG.

Scarce my eye the sun's light [illegible],
Nor have yet the morning bells
In the dark valley rung.

And the woods, how still!
Only in heaven the young birds trill,
No song has yet been sung.

In the fields I've wandered long,
I have already sung of this song,
Which to the winds I've flung.

The Development of the Concert System, Concert Rooms and "Salons." Aristocracy, Plutocracy, Lovers of Art, and Mecaenates.*

(Continued from page 691.)

In France the virtuoso merely occupies the position held by every other man of talent who is [illegible] agreeably to every one. [illegible], and it is a characteristic fact that none of our great virtuosos have settled in Paris. The truth is, these performers are not satisfied there, and authors, painters, and scholars are, some of the most fashionable society, in [illegible] more highly than the most celebrated virtuosi. In England the musician has no social position at all. He is either very celebrated and his services are secured and paid by the patrons of concerts, or he is a teacher. If [illegible] not, he is placed in a position to give a concert in some lady's drawing-room, the name of the latter fashionable ladies a lo patronesses, or to adopt the English expression, hono-

* From "Aus dem Tonleben unserer Zeit," by F. Hiller. (Translated for the London Musical World.)

[illegible] their immediate relations [illegible] the programme. The English respect properly speaking only a celebrated composer, whom they regard as a high-class producer, but they have little or no consideration for the virtuoso. Germany is the country in which the middle, especially [illegible], is an [illegible] involved in all events of society being really the only person in whom the differences of social rank almost disappear. Social organization in Germany is [illegible] rather [illegible] may be summed up as follows: the monarch rules, the aristocracy represents, the plutocracy make a great display, and the middle classes take the floor. The monarch bestows or does favors and honor, the aristocracy patronises, the plutocracy pay, and [illegible] the middle classes [illegible]. An artist may endeavour to obtain the favor of the monarch; he may assert his independence towards the aristocracy, and will the plutocracy and make them pay him; but he belongs to the middle classes. This is [illegible] as [illegible] but, in each and [illegible] great German masters, such as Mendelssohn, Schumann (with [illegible]), Jews too, Beethoven, and many German musicians of less repute. Modern democracy [illegible] an established upon French traditions, and as represented by the followers of Liszt, were the first, takes the opposite path. Most modern virtuosos either [illegible] to the aristocracy or belong, like young noblemen, have to rank mention, and [illegible] to boast of sixteen quarterings. They associate with the plutocracy, although they [illegible] every day, has the mass of the middle classes, the [illegible] as narrow minds, very dangers. We frequently hear from them but [illegible] democratic sentiments, in the very time they are almost aspiring for very [illegible] in the course of some reigning prince. We are able to recollect a very great and celebrated musician conducting the very bad opera of a royal composer and receiving for so doing a high ranking [illegible] we involuntarily thought of the time of the answer made to Boileau, who when he was forced to consult on the [illegible] Louis XIV. when the latter read him some verses he had himself written [illegible]: "Sire," observed the poet, "you can do anything. You wanted to write bad verses, and you have been completely successful." We might address many people that most of the great [illegible] at one time preserve their independence less strictly than the great musicians. A [illegible] of perfect [illegible]. When any slight is shown to themselves personally they are certainly very brave, but they do not defend art.

Let us now consider the position of a musician in relation to the German aristocracy. Apart from the advantages of birth and the best education, on which points sufficient has been said for and against the aristocracy, appear to the [illegible] that [illegible] of society most likely [illegible] [illegible]. However perverted these may be, they are more consonant with his own feelings than that [illegible] founded upon gain, which calculates the value of everything by what it will fetch. The musician's ambition, too, may be [illegible] by the thought that he, in one of the [illegible] of the mind, may be accordingly appreciated [illegible] whom he [illegible] of birth. But in these cases, [illegible] upon correct conceptions, and in this [illegible] of imitation, lies the greatest danger. The artist and more especially the musician is far too prone to forget that he is a man of labour, [illegible] of the most [illegible] labour, far too prone to forget in the moment of success, that [illegible] of diverse [illegible] between him and persons of a superior rank.

Just a [illegible] to produce that inexplicable phenomenon by which heterogeneous bodies are momentarily [illegible], then I [illegible] immediately the phenomenon ceases, the wonderful [illegible] of music forms an [illegible] power between the [illegible] musician and more persons at a distance from him. He must not, therefore, be astonished if some persons, whom he has found extremely amiable after one of his performances, observe at another moment, when they do not meet him as a musician, only the most superficial forms of politeness. There is at work in the [illegible] [illegible] peculiar to it, which Goethe once defined as the "half poetry in [illegible] to the whole," and the effect of which [illegible] and the [illegible], [illegible], seductive and [illegible]. Many an [illegible] a man of [illegible], from his early [illegible] for [illegible], been placed in a state of [illegible] to [illegible], [illegible], and not to be [illegible] with [illegible] connections which point to [illegible] and [illegible]. We must see how [illegible] the [illegible] with the fashionable world [illegible]. The former is as well [illegible] while the latter is [illegible], a sort of [illegible] of the aristocracy, of [illegible] of [illegible] and of other ingredients, which [illegible] [illegible], and the great object of all is to get something out of some fashion [illegible] to amuse itself no matter what [illegible]—to-day at a concert, to-morrow at a race, the day after at an exhibition, and the day after that at a performance of *La Belle Hélène*. Many poets and prose writers have written on this most fashionable society, and I will here quote the opinion of those who formed one from their own experience. Goethe says:

"Dem Gedanken [illegible], [illegible] [illegible], Weil sie [illegible] [illegible] Gedicht, keine Gelegenheit gibt."

Byron observes:

"Is the great world—which being interpreted,
Meaneth the west, or worst end of a city,
And about twice two thousand people, bred
By no means to be very wise or witty."

Bulwer's opinion runs thus:

"The fashion, thin a set of a [illegible] people [illegible] [illegible] with [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]."[1]

These quotations may, it is true, be set down as outbursts of cynical humour on the part of the three great poets. I will, therefore, cite some extreme passages [illegible] to be [illegible] from a book written by a man of fashion for the world of fashion. A Baron Mortemart-Boisse, Comte de Mard[illegible], in 1858 [illegible] of the Grand [illegible] [illegible], the Grand-Duke of Tuscany, published a book: *La Vie Élégante des Gens du Monde* (Hachette, Paris). In it we read that Count d'Orsay, the model of fashion in his time, spent one pound sterling a day for gloves (I knew the Count after 1850 and then he could not well have afforded them for the purpose); furthermore the book contains an exceedingly detailed description of [illegible] costume, and of the correct manner of saying a person [illegible], at page 248, is a eulogy of Paris, as the first [illegible] the [illegible] to the remarkable words: "Schiller with his [illegible] and hyperbolical genius has said:

Es glebt nur ein Kaiserstadt,
Es giebt nur ein Wien,"—

yet Paris will always &c., &c." It is a significant fact that, when treating of fashionable life, the worthy Baron never once refers to music. I am almost inclined to take this as a compliment.

[1] And I [illegible] a copy of Lord Lytton's work [illegible] [illegible] [illegible], I do not [illegible] [illegible] [illegible] [illegible] [illegible] the original English [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] of the "Pilgrims" [illegible].

Digitized by Google

or as an inducement to the musician that he had better not endeavour to belong to the world of fashion. Even should he hazard the attempt, he must make up his mind to be disregarded by the plutocracy, for they are decidedly a component part of the fashionable world. All the young sprigs of the nobility, of the gold-ring, the barons of the price-current lists, the cotton lords, who patronize music, because it is an article of luxury, and because a party is kept together by music better than by anything else—all those people who flock to wherever the nobility is assembled, all such people belong to the fashionable world. The art is never cared [illegible] for by them. [illegible] confound its plutocrats who would play [illegible] been as any employed as [illegible], in the [illegible] from music [illegible] and recreation for [illegible] and friends—a man of this description belongs to the middle classes—but all those who have pitchforked upwards, the successful building speculators, who would now pass, themselves, for political personages, the bold gamblers of the stock exchange, and even the half-learned who, thanks to a rich marriage, have suddenly [illegible] (in the eyes of many) great artistic knowledge—such [illegible] of the numerical race of parvenus belong to the plutocracy, among whom they find a welcome and a justification. They will always find men, more connected with art, who pay them court and towards whom they can give themselves the air of Maecenases.

But to speak accurately it must be said that they merely give themselves the air of Maecenases: they exhibit no similarity to the celebrated friend of the Emperor Augustus, to the man whom Horace so often sang and whose name has descended as an inheritance upon every patron of art even down to the present day. What Tacitus said about him in his *Annals* I will not quote, because the great Roman historian was a man who would have nothing to do with the fashionable world. Other and less austere judges, however, among the Romans give us a picture of him that by no means presents [illegible] patrons of art. He possessed a profound knowledge of precious stones, and everything appertaining to dress; he was the first to introduce the [illegible] at Rome, but whether from love for the art of [illegible] is a point that cannot be with certainty determined. He was one of the most competent authorities on the culinary art, and, according to Pliny, [illegible] of a peculiarly [illegible]. At his richly furnished table, [illegible] and volatile, were welcome; but, above all, Bathyllus the dancer, and Tigellius, the singer, the latter of whom played so great a part as any [illegible] of the present day. Horace describes him as a man who, at one time walked solemnly about, as though the [illegible] of the universe were resting on his shoulders, and at another [illegible] along the street as though [illegible] from his enemies, who [illegible] with the pomp of potentates and [illegible], and then after [illegible] an air of modesty, being contented with the smallest of silver [illegible] by company—a man whom the [illegible] brotherhood of boon companions would [illegible] a sensible man: *quippe tempora* [illegible]. —Really that Tigellius was the very ideal of a modern singer at some Royal or Ducal court! After Bathyllus, the dancer, and Tigellius, the singer, Horace and Virgil were, so to say, the favorites of Maecenas, who was fond of [illegible] poets. He made the former a present of a small estate, which, according to Suetonius, was worth about [illegible] had thrown away on Virgil [illegible]. Virgil, who had lost a little property at [illegible], was recommended to Augustus, and the latter gave him, also, a small estate, for which the poet in the *Bucolics* praised him as a God. "*Deus nobis haec otia fecit.*" Another point of resemblance between the Roman Maecenas and the Maecenases of our own time deserving of especial mention is, that the literature and poets and scholars had no influence upon his art [illegible] culture; and that in prose, as in verse, his style was most bombastic or absurd. Of a truth, the greatest artist can have no greater gratification than to hear certain people considered Maecenases.

But, Heaven be thanked, art is no longer compelled to appeal to this class. It has friends and admirers who work to advance its interest all the more profitably because they do so without ostentation. Many a man, of whom the fashionable world knows nothing, pours out his offerings with an open hand upon the altar of art—and many a man who belongs to art avoids talking of what he does. Tigellius and Bathyllus are as well adapted for the Maecenases of the present day, as they were [illegible] years ago, for the founder of the name. But the true Maecenas is, now-a-day, a citizen of the world—and he certainly must expect less from individuals, if he would regard himself as belonging to all.

A Man of the Time.

(From the *Orchestra*, Sep. 1.)

The musical editor of the *Athenaeum* has just laid down the baton and retired from the post [illegible] of [illegible] the concerts and [illegible] of musical opinions with the public. For nearly forty years Mr. H. F. Chorley [illegible] well known and deservedly respected—but, in the columns of the *Athenaeum* and in the [illegible] of judgment on the change of the musical world [illegible] of the great and important [illegible] of popular journals [illegible] authority [illegible] in all matters connected with music. [illegible] he has done to the [illegible] paper [illegible] the satisfaction of the public, and notably with much credit to himself.

The position and duties of a musical editor to a newspaper are of new creation, and Mr. Chorley [illegible] one of the first occupants of the new bench. Forty years ago no morning paper had its musical editor and [illegible] reporting in any proper sense of the word was confined to the two papers—the *Times* and the *Spectator*. On the *Athenaeum* was Mr. Holmes, the well known professor of his day, and [illegible] author of the Life of Mozart, and many [illegible] in the Magazines and Quarterlies of the time. On the *Spectator* was Mr. Edward Taylor, afterwards Gresham Professor of Music, [illegible] Judges of those things, and Messrs. Holmes and Taylor were [illegible] engaged in the consideration and welfare of high and classical music. Both lived outside the church, and had small esteem for the [illegible] and yet both, [illegible] more for church music than [illegible] and by their writings did much to draw attention to the miserable state of music in the [illegible] Church and the means and appliances necessary for its [illegible]. Fifty years ago the opera and the [illegible] had [illegible] share of attention in the daily press, and [illegible] Mr. Ayrton in the *Morning Post* put out some [illegible] on the performances of the Ancient Concerts and the Philharmonic Society. To the distinguished manner in which the latter gentleman so long [illegible] the *Harmonicon* [illegible] need only give a passing acknowledgment.

At the advent of young Mendelssohn, there was no one on the daily journals [illegible] competent to weigh his merits [illegible] Mr. Holmes could [illegible] Weber and [illegible] Bach; [illegible] Mr. Edward Taylor at first took the young aspirant for fame under his protecting wing. [illegible] changed, and the musical [illegible] of the *Spectator* [illegible] calculated [illegible] the opening [illegible] of [illegible]. The Grand Festival in Westminster Abbey, the establishment of the Sacred Harmonic Society, the growing importance of the [illegible] Norwich Festivals, and the presence of her Majesty (then the Princess Victoria) at the York Musical Festival, gave an [illegible] of the highest class, and more attention was bestowed on musical criticism in the daily journals. The *Times* newspaper began to issue long and elaborate notices on the efforts of the art and artists, and the *Morning Post* specially engaged a musical editor as an accredited and formal branch of its establishment.

Music, had by this time made great advances in its outward mechanism, and a corresponding advance in the science of art-criticism was as quickly realized as it was imperatively called for. The popular exhibition of great art, growing out of deep knowledge and strong feeling, seemed to create [illegible] faculties of perception in the [illegible], and it was [illegible] the novel [illegible] desire to search into every part of the composer's work and to [illegible] to record the [illegible]. No ordinary talent was required to lay open the secret springs that guided the great artist in the progress of his work, and it is but justice to record [illegible] of the [illegible] journals [illegible] a sense of [illegible] and propriety that [illegible] the sympathies of the great musicians of the day, and secured the confidence of the public.

Among the original troupe was Mr. H. F. Chorley, who in spite of his prejudices and predilections stands forth a shrewd, broad-seeing and thoroughly honest critic. His writings have been narrowly [illegible] yet no one can point out [illegible]. Considering [illegible] place and time [illegible] he was what he thought [illegible] there an upright and unbiassed journalist. Whatever he [illegible] as an artist and art—[illegible]—all as truly and justly [illegible] as far as [illegible] judging [illegible]. Not unfrequently his judgments [illegible] dissenting from his contemporaries, and some of those judgments he has lived to see accepted by the public, and verified in every way by the course of events.

Besides his contributions to the *Athenaeum*, Mr. Chorley has published his [illegible] Recollections, commencing with the year 1830, and before the appearance of the [illegible] he had given to the public a [illegible] of musical life and the state of musical [illegible] here and on the continent. There [illegible] almost [illegible] a string [illegible] attempt to describe [illegible]. Ordinarily he [illegible] delicate, and reflective [illegible] rather [illegible] quaintly, and sometimes sarcastically. Occasionally he is somewhat too dogmatic [illegible] more rarely his [illegible] target on the [illegible]. Mr. Chorley generally ignores the church, and his musical standpoint is therefore the opera. His [illegible] historical notes upon the progress of the [illegible] as may [illegible] the works of Rossini, Bellini, Donizetti, [illegible] and in the [illegible] of Meyerbeer, Berlioz, and Wagner. He [illegible] for having at first right [illegible] Gounod, and he has uniformly pressed the claims of this composer upon the attention of [illegible]. Many would not agree with all that he has written upon Gounod, but [illegible] the success of the *Faust* and [illegible] his prophecy was fulfilled [illegible]. When Mr. Chorley first came before the public as an operatic critic, the Italian Opera was simply a grand display of song [illegible] were all in all. The band was of small importance, and the scenery a mere thing of shreds and patches. Pasta and Malibran, Rubini and Lablache [illegible] nothing for scenery; and two fiddles and a bass would have been quite enough for all their wants in the way of accompaniment. There was no Costa and no Apollo in those days, and Pasta would probably have treated the conductor as an unnecessary [illegible]. [illegible] Hayes [illegible] Kind the opinion of Mr. Chorley with regard to [illegible] a singer [illegible] the [illegible] head, and there was an end of it. Knowing also, as he did, the greatest persons, and being ble-

ruler to part the performance of *Moïse* at Her Majesty's Opera-house ... The *Zanni* of Signor Mongini, the Elcia of Mlle. Hauptmann, the Noemi of Mlle. Bauer, and, above all, the Osiride of Mr. Santley, are thoroughly efficient. The orchestra and chorus are nothing less than splendid; and the utmost credit is due to Signor Arditi, not only for the efficient manner in which he has reproduced a work of almost unexampled difficulty, but for the discreet and, at the same time, considerable manner in which he has set the spoken dialogue ... indispensable ... [illegible] ... Mr. Beverly, too, has supplied some appropriate scenery ... the new style ... [illegible] ... opera ... upon the stage. That *Moïse* will ... take a permanent place in the repertory of Her Majesty's Opera, is, we think, certain. No ... work was ever received with more spontaneous and undisputed approval.—*London Times*, *June*, 1865.

Mlle. Adelina Patti's Career

(From the "Pall Mall Gazette," July 28th.)

The season just terminated at the Royal Italian Opera, although on the whole by no means one of the most prosperous in the history of that establishment, could not have ended more brilliantly than with the ... combination of entertainments presented the other night for the benefit of Mlle. Adelina Patti ... an act from *Romeo e Giulietta*, an act from *Faust*, and an act from *La Figlia del Reggimento*. In each of these operas—the first two of recent growth, the last about a quarter of a century old—Mlle. Patti has earned some of her fairest laurels; and for the purpose of displaying the versatility of her talent a better choice could hardly have been made. Of the Juliet, the Margaret and the Maria of Mlle. Patti there is nothing new to say. Their conceptions are now as familiar to opera-goers in London, and their merits ... Nor need it be added that on the occasion referred to the selected scene from *Romeo e Giulietta*, the first act containing the lovely cavatina ... and a measure, "Nella calma d'un bel sogno," and the ... "Angiol ..." ... first of Juliet ... from *Faust* the Garden scene, ... passage in that opera and probably ... and from *La Figlia del Reggimento* the scene in which at a ... is accompanied on the pianoforte by the Marchioness of Berkenfield that ... of the ... strains of the regiment ... Sulpizio ... her ... "Salut à la France" ... Each of these well known ... from an absolute perfection ... and Mlle. Patti roused the audience to an extraordinary degree of enthusiasm. The brilliant ... of Juliet was heartily encored, the same compliment was paid to the ... but less brilliant "Air des Bijoux" of Margaret, and again to the "Rataplan" of Maria. Never indeed, do the most popular stage singers of the day exhibit their musical gifts and accomplishments to more striking advantage. Her principal associates in *Faust*, in *Romeo e Giulietta* and *Faust*, ... Mario, ... the first of ... was the "ever-famed lover" ... the ... with his Gondoliers ... the latter ... represented with a grace ... possible to surpass. To crown the whole, Mlle. Patti gave the solos in "God save the Queen" with a ... point which ... by the ... of her being ... as conversant with the English language as with her own. The evening, in short, was one series of triumphs.

Before these words are in type Mlle. Patti will have become a French marchioness. Her marriage with the Marquis de Caux, a gold ... attached to the Imperial Court of France, having been announced to take place this morning at eleven o'clock in the Catholic Chapel of St. Mary's, Clapham Park. It is not our usual custom to pay attention to such matters; but, as it is possible, though we trust improbable that this new turn of fortune may sooner than later deprive the Italian lyric stage of one of its brightest ornaments, we are tempted to refer to it, and further to take the opportunity of briefly recapitulating the history of Mlle. Patti's past career in England. Few lovers of Italian opera can have forgotten the universal regret caused by the almost sudden death, at St. Petersburg, of that admirable singer, Mme. Angiolina Bosio, in April, 1859. With her it seemed that we had lost the only genuine Italian soprano on the Italian stage. Her place was supplied at the Royal Italian Opera by Mme. Miolan Carvalho, the ... French ... accommodate herself readily to the Italian style, and not supplied at all by Mlle. Lotti ... upon whom ... 1859 and 1860, Mr. Gye could, by hook or by crook, ... the prima donna of ... of Mme. Penco, who belonged rather to the ... the Bosio school. A year later, however, the memorable year of the second serenata of Mme. Grisi's "Farewell Performances," the ... of the ... of Her Majesty's Theatre and ... Mr. Mapleson's first adventure as a director of ... Opera (at the Lyceum) ... looked full and threatening enough at Covent Garden ... The phenomenon was Adelina Patti, who, unheralded by any preliminary flourish of trumpets, on the 14th of May, 1861 took operatic London by storm. Nobody, in fact, except here ... its ... the ... was out ... had even heard of her. The opera was *La Sonnambula*, ... when the Amina of the evening ... the stage ... the ... of her ... "Care compagne" ... general feeling of surprise. She looked like a mere child, slight in form and diminutive in stature—something from which to expect great things would be absurd. Ask that ... the general ... of the house. ... was broken. No such voice had been heard since the voice of Angiolina Bosio was silent, and no such singing. This was confirmed in "Come per me sereno" ... the opera proceeded the audience grew warmer and warmer. The Bedroom scene, so old opera goers almost revived the days of Malibran, and the "Ah non giunge" ... of *fioriture* ... essentially different from the manner of Bosio ... composer ... the ... triumph so indisputable as ... *debutante*. The ... when the papers ... Mlle. Patti ... of Lord Byron that one morning she awoke and found herself famous. In the same year the new singer played Lucia with great success, though with hardly as much as followed her Amina, and for the ... of ... *Violetta* (*La Traviata*), Zerlina (*Don Giovanni*), ... one of the ... Zerlina ... Mme. Carvalho who had played Zerlina in the ... of the season, Martha and Rosina (*Il Barbiere*) ... her predecessor, Mme. Carvalho, ... At this time ... Each part as well for Mlle. Patti ... in public ... the end of the season ... Schumann ... of Schubert's first solo, *Die Walt ...* ... for the management of the Royal Italian Opera, at all events.

That Mlle. Patti was the ... "star" of the season 1861 may well be imagined. Nevertheless, she added only two parts to those we have ... —Norina (*Don Pasquale*) and Desdemona, ... which ... remarkable ... at ... has never been repeated. No ... of the history and ... of Mlle. Patti's charming portrayal ... of Mlle. Patti ... was first ... in London under Mr. ... own superintendence, in 1863. In 1863 Mlle. Patti brought four new parts to her already extensive repertory—Leonora (*Il Trovatore*), Ninetta (*La Gazza Ladra*), Adina (*L'Elisir d'amore*), and Maria (*La Figlia del Reggimento*). The first and second of these she has apparently abandoned, although both created a marked impression; but Adina, the queen of village coquettes, has always been one of her most popular as it is one of her most original and highly finished impersonations; and few amateurs can look back without regret to those evenings on which Donizetti's most genial opera could be heard, with Patti, Mario, and Ronconi, each incomparable ... parts, and nothing wanting but a Tamburini as a Belcore ... to make the performance perfect. In 1864 Mlle. Patti ... and most ... a ... new and formidable competitor ... Mlle. Pauline Lucca, who on this her first ... the ... she has more than once ... and to whose ... appearance the public was indebted for Mlle. Patti's Margaret—a Margaret ... of all other Margarets ... This was the only ... attempted by Mlle. Patti in 1864. She performed it ... the traditionary ... of Goethe's ... and ... with the ... for ... In 186... Mlle. Patti essayed, for the first time in England, the part of ... *Linda di Chamouni*. During the previous season ... and ... her ... years before, Patti ... Linda ... Mlle. Patti ... London ... the opera of Paris. Mlle. Patti ... in 1863. In 1866 ... *L'Étoile du Nord* she presented ... a Catarina equal to that of Mme. ... (the original in London); and a dramatic Caterina superior to that of Mme. Bosio, ... Annetta ... *Crispino e la Comare* of the brothers Ricci added yet another to her long list of ... impersonations ... which ... the ... of Act I ... with ... of a series of brilliant vocal passages—a *tour de force* that would have gone far ... About ... to ... version of M. Gounod's *Roméo et Juliette*, ... character which Mlle. Patti ... in 1867, enough has been so ... the necessity of ... that it ranks as her greatest ... as the most remarkable exhibitions of the modern lyric drama. A more ideal embodiment, indeed, of one of our great dramatist's most ... creations could not easily be found.

In the season just expired no new ... character has been assigned to Mlle. Patti, although we were promised Elvira (*I Puritani*), Gilda (*Rigoletto*) and ... Giovanna (*Anne of* ...). ... there is always something fresh and engaging in her ... of parts ... The ... has been as ... and has been uniformly successful. ... to attain the perfection of ... to trace not only the defects observable when she first appeared among us here, with ... one by one. Her voice has grown richer and more flexible through constant use—a proof that its use has been legitimate. Her vocalization is fluent and correct as it is bold and vigorous. As an actress, both in the comic and serious range of characters, she has reached that ... of perfection which ... Nothing ... more natural, graceful and spontaneous than her comedy, nothing more deeply felt ... than her tragedy. In short, she now presents to us the very best ideal of a lyric artist.

Mlle. Patti was born at Madrid, April 9, 1843, and is therefore in her twenty-sixth year. She

Digitized by Google

parents, both Italian, and both exercising the same profession as herself, left Europe when she was scarcely a year old, and her first successes were obtained in America, North and South, where she was already famous before she came to England. It has been justly said that while Europe has sent many famous dramatic singers to America, in sending us Adelina Patti the New World has amply paid off its debt to the Old. Should we lose her now, we shall lose that which the Italian lyric stage can ill spare.

Marriage of Mlle. Patti.

The much debated question whether Mlle. Adelina Patti would really [illegible] —and a marquis to boot— [illegible] wedding [illegible] was finally set[illegible] on Wednesday by the performance of the ceremony. The wedding took place on Wednesday [illegible] the [illegible] ceremonies, the religious ceremony. French law requires the performance of a civil procedure, the publication of banns and registration of the contract. The banns [illegible] published at the Mairie de Premier Arrondissement [illegible] Paris, the contract was signed on Monday in the French [illegible]. His Grace the Duke of [illegible] of the contract for Adelina Patti and the Prince de la Tour d'Auvergne [illegible] the Secretary of the French Embassy [illegible] for the marquis. [illegible] French law the [illegible] the Church, and the religious service was therefore performed yesterday at the Roman Catholic Chapel, Clapham [illegible]. Although [illegible] had been [illegible] the marriage of a popular prima donna could not take place without its being known. The chapel was therefore [illegible] filled and an immense crowd was collected at the entrance [illegible]. The Church was ornamented [illegible] Roman Catholic chapels, [illegible] flowers [illegible] candles [illegible] the bride and bridegroom [illegible] the ceremony. The entrance of the bride [illegible] the crowded chapel. [illegible] She wore [illegible] white satin dress [illegible] the [illegible] and a green wreath. She looked [illegible] extremely pretty [illegible]. The bridegroom [illegible] He is [illegible] about the middle height, well made and well [illegible]. He was accompanied by the French Ambassador, Prince de la Tour d'Auvergne, the Duke of Manchester, Mr. Myers, and other friends. Amongst those present were Signor [illegible] Mme. Patti, and three of her children, [illegible] Mr. [illegible] Morris [illegible]. The bridesmaids were Miss [illegible] Morris, Mlle. [illegible] and Miss [illegible].

The marriage ceremony of the Roman Catholic Church is a very short one, not occupying more than from five to ten minutes. [illegible] Latin [illegible] of that Church. When the bridegroom [illegible] placed the gold ring on her finger they retired from [illegible] where the [illegible] signed by the [illegible] bridegroom and four witnesses, three of whom were the Prince de la Tour d'Auvergne, the Duke of Manchester, and Mr. Myers. When the parties returned into the chapel the marriage was celebrated, the bride accompanying [illegible] the priest [illegible] before her. The bridegroom [illegible]. The celebrant of the marriage ceremony [illegible] of the [illegible] the Very Rev. [illegible] of the [illegible] and Clergy. The mass occupied [illegible] than the marriage. It was the ordinary low mass of the Roman Catholic Church, but being a marriage one, the nuptial blessing was given during the mass. After mass the bridal party proceeded down the church, the principal persons receiving the congratulations of their friends. The Marquis de Caux kissed Mme. Gris and her daughters, and the Marquis shook hands with his friends. The bride looked extremely [illegible] after the ceremony, and perhaps not less lovely than when, as an actress, she recently went through a similar ceremony [illegible] opera. The newly married couple drove off amidst the plaudits of the crowd.

The wedding breakfast was given at the residence of Mlle. Adelina Patti, Pangbourne House, Clapham Park. About sixty guests were invited. A large [illegible] decorated [illegible] with the flags of Italy, France, Spain, [illegible] and the [illegible] of the [illegible] the [illegible] of the Marquis and Marchioness de Caux [illegible] M. C. L. [illegible] her debut [illegible] the [illegible] which [illegible] was received with great enthusiasm.

The married couple [illegible] Switzerland. [illegible] Mme. Adelina Patti [illegible] professional [illegible] In October she [illegible] Paris [illegible] St. Petersburg [illegible] to complete her engagements [illegible] Opera House up to [illegible] The age of the newly married couple [illegible] is twenty [illegible] the bride, and forty-two for the bridegroom.—*Lond. [illegible], Aug. 7.*

Music on the Common.

The success of the [illegible] on the Common [illegible] by the city [illegible] [illegible]

"[illegible] and [illegible] days
That come to [illegible] of our [illegible] star"

[illegible] themselves into that month which he calls the pearl of our year, before the

"[illegible] the sky
[illegible] the world."

From the moment thus happily described we have real summer, but only until August brings our sultry [illegible] when sojourners in the country find themselves shut into [illegible] prisons, and every plant [illegible] it is not in the dog-days, but in [illegible] of July, when the earth is [illegible] with heat, [illegible] the city and [illegible] the Common. The [illegible] of the [illegible] of August, is [illegible] of [illegible].

The [illegible] might also be [illegible] advantage. When the concerts were inaugurated three years ago, they began at six o'clock. People complained, and with good reason, that [illegible] of the working day. [illegible] The [illegible] of [illegible] The [illegible] rises [illegible] the Common [illegible] The music begins at [illegible] and after the first piece [illegible] the concert [illegible] The [illegible] between seven and [illegible] the [illegible] the [illegible] the [illegible] the [illegible].

Another improvement [illegible] suggested by the [illegible] at the [illegible] which they [illegible] will [illegible] and [illegible] popularity. [illegible] But while the common people are [illegible] the concerts on the Common and the class who patronize the great organ, the opera and the concerts are away at Hampton and [illegible] Washington [illegible] performers of [illegible] The Music [illegible] is the [illegible] in "[illegible] La [illegible] and [illegible] influence [illegible] dance [illegible] and [illegible] in the possession of good manners and good morals [illegible] and its way property be [illegible] for [illegible] might [illegible] to be made the [illegible] march of [illegible] crusader's progress.—*Boston Daily Advertiser Aug. 14.*

Sacred Music.

[illegible]

In our juvenile days we remember [illegible] in the house of a [illegible] lady, when an organ [illegible] He was not in [illegible] expected [illegible] Even a [illegible] the [illegible] We have [illegible] If we succeed [illegible] for certainly the only [illegible] we should never hear [illegible] again. There have [illegible] with a large number of the middle classes? Are there not many persons who will listen with resigna-

tion to compositions manifesting not even the germ of religious impression, provided they are told that the word "sacred" is engraved upon the title-page? And if this [illegible], is it not likely that it will be [illegible] supplied with the article it requires? Weigl, the composer, was once asked why he did not write any more operas. "Ah!" he answered, with a sigh, "I am getting old; I have no more ideas; I now only write Church Music!" If our readers ask for some specimens of the individuals who are satisfied with the mere outward semblance of a faith, let them search even in the advertisement columns of a daily newspaper and they will be at once assured of their existence. We select one which appeared a short time since.

TO DISSENTING MINISTERS.—WANTED, a Young Man of Christian principles, [illegible]

It would be curious to inquire how this [illegible] young gentleman's Christian principles are to be shown in action. Being fully impressed with the vanity of worldly display and [illegible] of finery, how can he do otherwise than [illegible] his feelings by dressing [illegible] shop windows [illegible]. Again [illegible] "pushing" [illegible] good-will [illegible] mankind? Why this is [illegible] for a mercy?

Whilst serious words can pass for religion, is it [illegible] that sacred music should pass for religious music? It may be asserted [illegible] but [illegible] that Handel's air "I know that my Redeemer liveth," for instance, [illegible] but the music [illegible] expressing [illegible] Composers who have true religion in their hearts [illegible] the religious market, [illegible] "sacred" [illegible]

It has been well said by Mr. [illegible] A. Macfarren, in one of his articles on the "Music of the English Church," [illegible] popular [illegible] "has been seized upon with [illegible] popularity for the local [illegible] system." [illegible] "The tune of Miss Ann Catley's Hornpipe [illegible]" [illegible] "Shepherd's Dream" [illegible] "Dream of the Night" [illegible] the Church. Could more [illegible] proof [illegible] adduced, that the [illegible] members of a congregation [illegible] religious [illegible] provided only that they have been [illegible] sacred [illegible]

[illegible] the Church [illegible] religious [illegible] remarks. [illegible]

But out of [illegible] Protestant Church [illegible] family circle. [illegible] Sabbath [illegible] art [illegible] Church [illegible] pianoforte pieces, with [illegible] by

the bungling "arrangers," and also, which by some sacred title, are made to look religious; with vapid and tedious variations, [illegible] it high time that a warning voice should be raised against a system so pernicious in its effects. The best specimens of real sacred music [illegible] and are to be purchased at a price within the reach of every one. Why, then, have recourse to bundles of heterogeneous materials labelled "Sunday Recreations," or "Holy Recreations"? Handel, Haydn, Mozart, Mendelssohn, and many others, have supplied us with works which [illegible] that religious words can only be united to religious music by those [illegible] impressed with the sacred nature of their task.

But it would be good, if possible, to [illegible] of such music by the occasional introduction of compositions which [illegible] "sacred" by the composer, are no less capable of producing the truest feelings of devotion. We agree with Mr. Macfarren (as we have already said) in his assertion, that the words to which music has been originally set, will intrude themselves upon the mind whenever the notes are heard; but we particularly wish to enforce the fact, that instrumental compositions have no such character [illegible] them. It is true that certain "[illegible] sacred [illegible]" [illegible] but, [illegible] determined by the feeling of [illegible] composer. Some of the slow movements of Beethoven's Sonatas, many of Bach's [illegible], several of Mendelssohn's "Lieder ohne Worte" [illegible] and his [illegible] "Ave Maria" [illegible] The [illegible] of real works [illegible] will tend materially to elevate the tone of Sunday evening music. Our opening remarks as to the [illegible] who [illegible] The subject has the deepest [illegible] reflect upon [illegible] music is not necessarily religious because it is dubbed.—*Novello's Musical Times.*

Dwight's Journal of Music.

BOSTON, AUGUST 29, 1868.

Annual Congress of Musicians "of the Future."

In this hot and lazy period of "suspended animation" in our own musical world, and while the [illegible] more attractive than the best of music, the *journal* [illegible] naturally looks abroad. Even the London [illegible] season is now over. Nor is there much of interest in Paris, beyond the dry details of the annual examinations and *concours* of the Conservatoire. In Germany however the summer solstice seems to warm the "Zukunft" element into life: it finds [illegible] in the [illegible] high festival. Wagner and Liszt and Berlioz seem to have it all their own way of late. The Leipzig *Neue Zeitschrift*, founded originally by Robert Schumann, and once the vehicle of so much fine [illegible] and sound criticism in music, seems now almost entirely preoccupied with Wagner worship. The two great Feste of the new church of late have been the performance, at Munich, of the "*Meistersinger von Nürnberg*," (of which we have copied some accounts) and more recently the five-days Congress or Convention of the principal apostles and disciples at Altenburg in Saxony. Probably for one who wished to form some clear idea of the spirit and tendency of the new school, and what amount and quality of musical creative faculty [illegible] there might be among its more zealous members, it would have been well worth the while to be present during these five days. But as we were not there, we propose to translate a good portion of the daily report of proceedings, made in the interest of the movement and by its friends,—of course without endorsing its opinions. Should we find dissenting criticism, also, which give internal evidence of weight and of sincerity, we may draw from those afterwards. Meanwhile we begin with the *Neue Zeitschrift für Musik*, of July 24.

THE TONKÜNSTLER-VERSAMMLUNG IN ALTENBURG FROM THE 19TH TO THE 23RD OF JULY 1868.

The Congress was opened on Sunday, July 19, at 11 o'clock A. M., by a musical performance in the *Brüderkirche*. Bach's Motet "*Jesu meine Freude*" was performed under the direction of Musik-director Riedel of Leipzig, by the chorus of Riedel's Verein, [illegible] by the ladies Anna Drechsel, [illegible] Martin and Marie Gutschebauch from Leipzig, the Court-opera singer [illegible] of Dresden, and Herren Albert Goldberg of Brunswick and George Henschel of Breslau. The [illegible] of the old master, with [illegible] joy of faith [illegible] rhythms, defying all [illegible], was rendered in the exemplary manner [illegible] Leipzig, [illegible] and [illegible] failed not to surprise the hearers.

The [illegible] of the meeting followed about noon in the Aula of the Gymnasium, through the president of the Union, Dr. Fr. Brendel, who pronounced the customary words of greeting. Then Counsellor Oswald Marbach [illegible] address [illegible], "The regeneration of Drama and poetry through music." The speaker made the only possibility of raising the Drama out of its present decline depend upon going back to the Greek [illegible] harmonious co-operation of poetry [illegible] in the historical course of the separate development of these arts [illegible] advantages which have been won through the development of those arts singly will be [illegible] help towards the restoration of the drama in its complete sense. This stirring address was met with [illegible] applause.

On the evening of the same day, under Riedel's direction, [illegible] in the *Brüderkirche* occurred the first concert for soli, chorus and orchestra. The works performed were the *Requiem* by Berlioz, and Liszt's *Thirteenth Psalm*; the chorus again by Riedel's Society, the tenor solos by Herr Schild, and [illegible] by several solo singers male and female, selected from the meeting.

The *Requiem* by Berlioz had never been performed in full before, except in Paris. That heretofore there has been [illegible] call for an acquaintance with the work in Germany may be [illegible], partly in the [illegible] demands it makes in point of [illegible], and partly to the peculiar *difficulty* which [illegible]. Only Riedel's Verein some years ago in Leipzig in one of its regular sacred concerts brought out its first movements. The first of these obstacles was not to be got over in the present performance [illegible]. Berlioz prescribes an extraordinary strength of orchestra. For instance in the *Dies irae* [illegible] 10 pairs of cymbals, 12 horns, [illegible] 8 trombones, [illegible] tubas, [illegible] trumpets, &c. The instruments are to be divided into five orchestras, [illegible] principal, and four accessory. Could the forces have been got together, the room would have been wanting and a far larger

[illegible] would have been required for the [illegible] of [illegible] . . .

The impression of the whole work was a powerful one; in parts, as in *Dies Iræ*, *Rex tremendæ majestatis*, and the *Sanctus*, it was thrilling, piercing through marrow and bone [illegible]. About [illegible] peculiarities, to be sure, [illegible] and conceptions of the time, audacities of style, unheard of means of expression, opinions may have been divided; many a hearer may have had his [illegible] reservations or have uttered them aloud; the [illegible] of the music may have struck [illegible] strangely in the beginning; yet by the gold [illegible] [illegible] and [illegible] of style, with which it [illegible] and objectively embodies so peculiar a conception of the world, and presents [illegible] [illegible] whole [illegible] certain satisfying conviction [illegible] unprejudiced hearers, whose hearts and [illegible] are open to the inmost import of all Art [illegible] of unaccustomed forms. The chief obstacle to the [illegible] of Berlioz lies, as [illegible] in the mixture of French and German elements, by which [illegible] is characterized. Berlioz is the first Frenchman who has taken up into himself elements of German life and feeling, and thus shown a depth of artistic conception never before known among his countrymen. Only this deep feeling [illegible] as the prevailing field of a picturesque-poetic creative activity, it does not stand forth so [illegible] dependently so purely [illegible] in such [illegible] as in the German Art, but in the form of the French "esprit" in the noblest, deepest sense of the word. His way of [illegible] by [illegible] his musical fancy [illegible] at vital [illegible] from a poetic picture-world conceived with glowing energy and carried out into the least details. All is steeped in poesy [illegible] the grandeur of the poetic conception [illegible] the [illegible] of his creations, the power of [illegible] as well as the sweet and glowing coloring. These traits pervade all of his creations; but in the *Requiem* there is especially a [illegible] of conception [illegible] by [illegible] upon the [illegible] of form an original [illegible] wealth and variety of musical invention, a shaping energy and sure mastery of the entire technical material which must compel the [illegible] respect even of his strongest adversary. Moreover each division of the whole [illegible] a [illegible] [illegible] in atmosphere [illegible], so [illegible] [illegible], is clear [illegible] distinctly [illegible] from the other parts. * * *

Berlioz, to all appearance, expressly [illegible] develops the [illegible] contents of each single movement to a dramatical progression [illegible] at least, according to the [illegible] [illegible] [illegible] so that one has [illegible] to regard the movements as a certain series of acts. Thus the *Dies iræ* [illegible] [illegible] post begins in a [illegible] moderate movement, the echoes gradually [illegible] themselves [illegible] [illegible] rhythm [illegible] and [illegible] [illegible] all is single instrumental phrases, [illegible] like [illegible] a [illegible] [illegible] [illegible] [illegible] in the [illegible] of all the [illegible] [illegible] of the [illegible] [illegible] hand [illegible] with its majestic [illegible] The [illegible] of the strongly [illegible] [illegible], as well as of the combined male voices, answered in a [illegible] by the female voices in [illegible] [illegible] [illegible] overpowering and startling effect. One can imagine from [illegible] what a crushing effect [illegible] would have [illegible] [illegible] [illegible] the directions given by the author in regard to the grouping of the executive body!

To give those unacquainted with the work an idea of the [illegible] tendency and planned form [illegible] [illegible] we must call attention to the [illegible] [illegible] [illegible] in which in the song of the tenor with the instrumental bass [illegible] the main theme of the *Dies iræ* [illegible] interrupted by [illegible] while [illegible] [illegible] sing

parts the same melody with expressive declamatory accents, so that all speaks the most eloquent and touching language.—On hearing the *Lacrymosa* with its broad and edifying style, never following the subject, its weighty phrasing and its mighty climax to the end, many a person, who knows Berlioz by hearsay only as a vague poetiser and a composer speculating upon instrumental effects, will have found himself agreeably disappointed.—Very peculiar in design is the *Offertorium* (which B. himself entitles "Chorus of souls in purgatory"). The purely musical principal [illegible] [illegible] to the body of instruments, which [illegible] [illegible] [illegible] while the [illegible] of the chorus [illegible] two notes forming [illegible] [illegible] and [illegible] [illegible] [illegible]. In a word, every movement surprises you anew by the originality of the conception and the significance of the musical treatment. But what a brilliant coloring is spread over the *Sanctus* * * *

The writer goes on to lament the exclusion of such "epoch-making" works as this of Berlioz from the programmes of "low-going" Art institutions, and thinks [illegible] [illegible] any one become a pessimist and fault-finder generally. But here we must take leave of him, reserving for the next time what he has to say about the Psalm by Liszt.

Mr. L. H. Southard, the well known composer and teacher and one of the most intelligent and thorough of American musicians, is about to take leave of Boston where [illegible] [illegible] won a high and justly [illegible] [illegible] position in his profession [illegible] [illegible] [illegible] in Baltimore. He has accepted an [illegible] to preside there over the formation and growth of an Academy of Music in connection with the Peabody Institute. So important and promising a field of labor [illegible] [illegible] declined, in spite of Mr. Southard's love for Boston, and the [illegible] [illegible] which will be felt here of [illegible] loss.

The new position is one which he is to build up to a great measure for himself; but he will have the Peabody fund behind him, and he enters upon the work with the best assurances and sympathies of all the friends of music and of [illegible] [illegible] in Baltimore. The plan is a large one. It is not merely to build up a music school [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] to [illegible] [illegible] [illegible] of a classical and high order [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] Mr. Southard personally will be chiefly engaged with [illegible] [illegible] higher branches by the [illegible] of orchestral concerts, oratorio performances [illegible] and by lectures, [illegible] [illegible] [illegible] [illegible] as well as by [illegible] [illegible] of organ [illegible] and [illegible] [illegible], he will seek to [illegible] the [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]. Then in the matter of orchestral concerts, he already finds [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] Symphony Concerts with which to educate the ear and sense of musical form first by the model Symphonies of Haydn and Mozart, then gradually the grander [illegible] [illegible] Beethoven, Schubert and the rest. We shall not despair of the [illegible] of Baltimore, if it be [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] of the word. Mr. Southard [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] of character, as well as musical accomplishment, [illegible] [illegible] [illegible] in the [illegible] he is a man to [illegible] and [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] which it is an [illegible] [illegible] Baltimoreans to have [illegible] to him.

Milton G. Pope. The newspapers have published the sad intelligence of the death, by drowning, on [illegible] last, of this young man who was one of the most valued among the clerks in the music store of our publishers, Messrs. Ditson & Co. The sad event occurred at Campton, N. H., at the Pemigewasset [illegible] where he was spending his short summer vacation. Young Pope was the son of Rev. Rufus Pope of Hyannis, Mass. His age was twenty years. He enjoyed the confidence and high esteem of his employers and associates.

Newport, R.I. Among the pleasant recollections of this lovely place, during a fortnight's stay, we found some of a musical character. Miss Alide Topp, the wonderful pianist, is spending a few weeks there, and besides receiving a great deal of attention in the fashionable world, has twice played in public. First, she generously lent her aid in a very successful concert of two lady amateurs, residents of Newport, and created the greatest enthusiasm by her playing of a piece by Raff—"Raff" it was printed on the programme! Some classical pieces for two pianos were finely played, we understood, by the lady concert-givers. But for that occasion we were too late. On Monday [illegible] [illegible] Miss Topp [illegible] [illegible] [illegible] [illegible] in the [illegible] [illegible] [illegible] by the violinist from New York, Mr. Mauritz Meyer, whose [illegible] [illegible] [illegible] [illegible] [illegible] of the [illegible] sort of show pieces [illegible] [illegible] [illegible] might as well have been dispensed with. Miss Topp's own playing was superb, and [illegible] [illegible] very best, although the capital [illegible] [illegible] [illegible] Fashion [illegible] [illegible] proof of itself by small attendance. The enthusiasm and applause [illegible] of the few hundreds who were present [illegible] of the sort that [illegible] [illegible] hopes for another one. And we hear the influential [illegible] have already taken the thing in hand and made the success of a second concert more than beyond peradventure.

We also heard an opera in Newport. "Stanwich's Opera House" is the [illegible] scene of the new [illegible] [illegible] Theatre! We heard, and saw, [illegible] [illegible] performance of *Der Freyschütz*, than we had ever supposed possible [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] in the Incantation scene. There was Frederici, to be sure, as charming as ever in the part of Agatha, and Himmer was up [illegible] as Max. But the [illegible] was a [illegible] chorus singer, the chorus of [illegible] [illegible] were a feature one [illegible] who sang [illegible] [illegible] [illegible] to feel [illegible] [illegible] [illegible] [illegible] [illegible] a song by Max and [illegible] [illegible] [illegible] [illegible] the rest of the [illegible] being [illegible] [illegible] the orchestra of about a dozen [illegible] [illegible] [illegible] as its [illegible] of number [illegible] [illegible] [illegible] [illegible] the Zauberflöte or the Gazza [illegible] *Martha* the next night we are told went better.

Orchestral Music in Boston.—The list we copied, in our last, of novelties performed in the New York orchestral concerts during the past four years [illegible] [illegible] to look into the state of the case in Boston. Here the list for three years is quite as large and quite as interesting and contains the better part of the New York list. In the Symphony Concerts of the Harvard Musical Association the following works have been heard here for the first time:

Season of 1865-6.

Schumann's "Abendlied," arranged by Joachim.
Overture to "Anacreon," Cherubini.
Polonaise in E, for piano, Weber, transcribed with Orchestra, Liszt.
Overture to "Genoveva," Schumann.
Piano Concerto, in G, op. 58, Beethoven.
Symphony in C, No. 2, Schumann.
Chorus of Dervishes, from "Ruins of Athens," Beethoven.
Overture to "Fierabras," Schubert.
Introduction and Allegro [illegible], [illegible] [illegible], op. 43, for piano with orchestra, Mendelssohn.
Toccata in F, arr. by Esser, Bach.

1866-7.

Piano Concerto, in A minor, Schumann.
Piano Concerto, F minor, op. 21, Chopin.
Piano Concerto, F sharp minor, [illegible] Hiller.
Symphony in D minor, No. 4, Schumann.
Overture to "Les Abencerages," Cherubini.
Piano Concerto, No. 1, E flat, Beethoven.
Symphony (the "Parisian") in D, Mozart.
Aria (Contralto) "Erbarme dich," with violin obligato, from the Passion-music, Bach.
Rondo, op. 29, piano and orch., Mendelssohn.
Concert Aria, "Non temer," with violin obligato, Mozart.

1867-8.

Overture, "Weihe des Hauses," in C, op. 124, Beethoven.
Overture, "In the Highlands," Gade.
Overture to "Medea," Cherubini.
Alto Aria, [illegible] [illegible] from a Cantata, Bach.
Concerto for two Pianos, Mozart.
Symphony in C, Haydn.
Overture, "Ossian," Gade.
Piano Concerto, No. 1, in C, Beethoven.
Symphony in D, No. 2, Mozart.
Triple Concerto in C, op. 56, Beethoven.

In the Orchestral Union Concerts we have had during the same time:

Concert Overture, in A. Julius Rietz.
Overture to "Medea." Bargiel.
Overture to "Das Heimkehr." Mendelssohn.
Symphony in B flat, No. 4. Gade.
Overture to "Les Francs Juges." Berlioz.
Concerto, for clarinet, [illegible]
Overture to "Nibelungen," Norbert Burgmüller.
Suite, in E minor, F. Lachner.
Unfinished Symphony in B minor, Schubert.

To these add the two following works first brought to notice here in the great Festival of last May:

Reformation Symphony (posth.), Mendelssohn.
Piano Concerto, in E flat, Liszt.

A Monster Orchestra.—In the last Tonkünstler-Versammlung (Meeting of Musical Artists—[illegible]) at Altenburg, a Requiem [illegible] was performed in the orchestration of which no powerful instruments except the [illegible] appear to have been omitted. In the [illegible] the band [illegible] 16 [illegible], 4 [illegible], 8 [illegible] of cymbals, 11 horns, 4 cornets, 11 trombones, 4 tubas, 4 ophicleides, 16 trumpets &c. [illegible]

Gottschalk in Buenos Ayres.—Here is a charming specimen of the [illegible] which follows everywhere in the wake of this sensational pianist. A Boston paper translates it from the French Art Musical which reproduces it from the Nacional of Buenos Ayres:

"April 4th.

"A rumor was being circulated since early evening that Gottschalk was to arrive, and the [illegible] [illegible] was literally [illegible] by a crowd anxious to see this great artist.

"It was a lovely night, the perfumed breeze of the [illegible] [illegible] softly moving the foliage, and the moon [illegible] [illegible] on the [illegible] [illegible] hidden amongst acacias, rose trees and [illegible] trees.

"A [illegible] the passer by, attracted by the [illegible] harmony were [illegible] in front of a small house, a [illegible] [illegible] an [illegible] of [illegible] beauty.

"In this enchanted house hospitality was given to the [illegible] of America—[illegible] was in the [illegible]. Through a [illegible] [illegible] we could see the great pianist. [illegible] inspiration, [illegible] [illegible] fixed upon [illegible] [illegible] the [illegible] [illegible] the splendor of a South American night, the poet [illegible] allowed his harmonies to flow in torrents, [illegible] all the [illegible] of [illegible] [illegible]. As the [illegible] [illegible] [illegible] of [illegible] from celestial spheres. [illegible]

"Upon [illegible] [illegible] the [illegible] [illegible] we gained the well worthy of the [illegible] [illegible] surrounded [illegible]. Twenty young ladies were [illegible] around [illegible] [illegible] was then playing his last composition, La Jeune [illegible]. [illegible] [illegible] on the piano [illegible] [illegible] [illegible] [illegible] This scene had a [illegible] [illegible] [illegible] [illegible].

"The [illegible] [illegible] the flowers, the lovely sky, the [illegible] of [illegible] [illegible] [illegible] [illegible] of the [illegible] [illegible] [illegible] darker the shades of the park [illegible] [illegible] of an [illegible] the [illegible] [illegible] and [illegible] it marvellously for [illegible] of the best [illegible] [illegible] [illegible] [illegible] [illegible] to his [illegible] [illegible]. Yes, [illegible] Gottschalk, the [illegible] [illegible] composer, the [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] the best part of his triumphs to [illegible] [illegible] and other charitable [illegible]. The [illegible] of the Orphan Asylum of Buenos Ayres propose to offer him a large gold medal."

Rossini as [illegible] [illegible].—All sorts of bon mots are ascribed to the [illegible] author of "The Barber" and of "William Tell." Many of them are probably [illegible] [illegible] of newspaper paragraphists. But we have no [illegible] [illegible] of the [illegible] [illegible] upon the "Music of the Future" more [illegible] and [illegible] expressed than in the last sentence of the following letter to the director of the Milan Conservatory [illegible] the old Maestro ("whose operas,"

it is well said, "are more likely to be the [illegible] of the future than Tannhäuser, Lohengrin, Tristan, the Meistersinger and the Nibelungen") has lately published in the Revista of Milan:

"[illegible] Master [illegible].—Nothing could be more agreeable to me than to receive your letter containing the interesting [illegible] table in reference to the pupils of the Conservatory of Music, which you have directed for many years with so much [illegible] and intelligence, with truly exemplary devotion. I was not ignorant of the brilliant results which you had obtained during the last twenty years, and I take much pleasure in offering you, dear master, as well as the excellent professors who have so ably seconded you, the tribute of sympathy and the sincere compliments which are due to you, and which [illegible] [illegible] [illegible].

"The [illegible] of a [illegible] [illegible] of [illegible] [illegible] Communal Lyceum of Bologna, [illegible] I am proud to [illegible] [illegible] I have always been the [illegible] [illegible] of Cimarosa, [illegible] [illegible] be looked upon not as a [illegible] for genius God [illegible] [illegible] power to [illegible] [illegible] [illegible] but as [illegible] [illegible] as great artists [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] On the other hand, I have read with [illegible] in some [illegible] [illegible] [illegible] [illegible] [illegible] the [illegible] of the Ministry [illegible] to abolish our Conservatories of Music. I cannot understand how any such [illegible] could be discovered or the [illegible] [illegible] which the [illegible] [illegible] addressed to me. [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] the [illegible] [illegible] [illegible] between the Minister and myself there [illegible] [illegible] [illegible] [illegible] [illegible] Could I have kept [illegible] [illegible] of so much importance? [illegible] [illegible] [illegible] [illegible] [illegible] I [illegible] the [illegible] in question [illegible] [illegible] [illegible] character I should [illegible] my [illegible] [illegible] [illegible] warmest advocate of the Conservatories [illegible] [illegible], I hope, the [illegible] will never be [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] the musical art [illegible] the heart and the object of [illegible] [illegible] [illegible] [illegible].

"[illegible] [illegible] [illegible] that those new philosophers [illegible] [illegible] [illegible] [illegible] [illegible] of those poor [illegible] composers who have no [illegible] [illegible] [illegible] [illegible] [illegible] the [illegible] I [illegible] [illegible] and count always on the sympathy of your sincere [illegible] [illegible] and servant, G. Rossini."

San Francisco.—The Pergola [illegible] Italian Opera season commenced on Monday, August 20, at the Metropolitan Theatre. Il Trovatore was performed. The company consists of Pereya [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] Sherwood. The Secretary and [illegible] G. T. Evans and Carl Ryan. Mr. [illegible] T. Evans [illegible] [illegible] [illegible] from New York, the son of a well-known member of the [illegible] now [illegible].

Haydn's Symphonies.—Apropos of the [illegible] mentioned in our last, we find the following statement:

As stated in a letter from Mr. George Grove, secretary of the Crystal Palace, we may hope for some classification of Haydn's symphonies, [illegible] [illegible] work on this subject, by Herr Pohl, of Vienna, the author of Haydn and Mozart in London. It is time that such [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] a [illegible] [illegible] the [illegible] [illegible] [illegible] symphonies [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] of [illegible] Farewell, [illegible] [illegible] [illegible] Schoolmaster, Military, [illegible] [illegible], La Chasse, The Surprise, &c., of which few people know the origin or meaning.

The [illegible] critic of the Pall Mall Gazette, speaking of a performance of Don Giovanni, says: "[illegible] [illegible], however, but [illegible] [illegible] for a [illegible] [illegible] [illegible]. The [illegible] Elvira always [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] her [illegible] [illegible] [illegible] Don Giovanni's [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] the power of appeal

Special Notices.

DESCRIPTIVE LIST OF THE

LATEST MUSIC,

Published by Oliver Ditson & Co.

Vocal, with Piano Accompaniment.

Be thou ever faithful. 4. F to [illegible]. *Millard.* 35
A good [illegible] song with [illegible] sentiment.

I sang the [illegible] [illegible]. 3. Eb to [illegible]. *J. W. Turner.* 30
[illegible] and [illegible], with pleasing chorus. [illegible] [illegible] [illegible].

A [illegible] [illegible] [illegible]. 3. F to F. *J. P. Knight.* 40
A sweet ballad. [illegible] character of [illegible].

Happy be [illegible] [illegible]. 3. D to E. *Barratt.* 30
A good [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible], which is quite [illegible] [illegible].

Exploring the world. 3. Ab to [illegible]. *T. Baker.* 40
[illegible] subject from [illegible] [illegible], and is quite [illegible] [illegible] character.

Ring out sweet Angelus! 3. D to [illegible]. *Gounod.* 40
A very sweet Angelus indeed, and if you sing it, you will be tempted to ring the [illegible] again and again.

Upon the Ocean [illegible] [illegible]. 3. C to E. *H. Aidé.* 35
[illegible] [illegible] ballad, with fine melody [illegible] by Adelaide Phillips. [illegible] to [illegible] the [illegible] of the [illegible] [illegible] they appeared to [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible].

Saviour when [illegible] [illegible] to thee. 3. C to [illegible].
N. Fin. [illegible]
A quartet with solo and is quite [illegible] and [illegible].

Beyond the smiling and the weeping. 3. F to [illegible].
Duet and Chorus. *N. Fin.* 40
Arranged as a duet and chorus, and is a fine musical [illegible] of a beautiful poem.

On the [illegible] (La coulent [illegible] [illegible]). Drinking song in "[illegible]." 3. A to [illegible].
Victor Massé. [illegible]
Sung by Adelaide Phillips. French and English words, and [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible], I [illegible] [illegible] [illegible] and the highest tones [illegible] [illegible] [illegible].

Let me not so languish. (Lascia ch' io pianga)
[illegible] [illegible] [illegible] *Rinaldo.* 30
From "Rinaldo." Sung by Adelaide Phillips, and [illegible] good [illegible], [illegible] melody.

Ocean Song. [illegible] C [illegible] *W. H. S.* 30
A [illegible] song, written by the poet, [illegible] [illegible] and [illegible] very [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible].

Instrumental.

[illegible] Waltz. 4. D. *Pedro [illegible] de [illegible].* 30
A waltz of uncommon [illegible] of construction and [illegible] [illegible] [illegible] [illegible].

[illegible] Caprice. Op. [illegible]. 4. Eb. *Egghard.* 40
A brilliant piece, with a very sprightly melody.

Grand Military March. 3. Ab. *P. Brignoli.* [illegible]
Dedicated to Gen. Chickering. Brilliant and [illegible] [illegible].

The Sunshine Waltzes. 4. Ab. *H. S. Barrett.* [illegible]
Very sweet [illegible] of a [illegible] [illegible] [illegible] [illegible] which [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible].

Sans Souci Galop. 2. F. *Arranged by Knight.* 30

Fred Waltz. [illegible] In [illegible] [illegible] keys.
[illegible] arr. by Knight. 30
[illegible] [illegible] [illegible] [illegible] easy arrangements of [illegible] [illegible] [illegible] Knight, and [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] by [illegible] [illegible] [illegible]. Good for pupils.

Abbreviations.—Degrees of difficulty are marked from 1 to 7. The key is marked with a capital letter, as C, B flat, &c. A small Roman letter marks the highest note, if on the staff, an italic letter the highest note, if above the staff.

Music by Mail.—Music is sent by mail, the expense being [illegible] [illegible] for every [illegible] [illegible] or fraction [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]. Persons at a distance will find the conveyance a saving of time and expense in obtaining supplies. Books can also be sent at double these rates.

Digitized by Google

Dwight's Journal of Music.

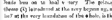
Whole No. 716 BOSTON, SATURDAY, SEPT 12, 1868 Vol. XXVIII No. 13.

Annual Congress of Musicians of the Future.—Tonkünstler Versammlung in Altenburg, July 19-23.*

(Continued from page 300.)

To the grandeur and simplicity of the *Requiem* by De Lisle the *Thirteenth Psalm* by Liszt (also performed on the evening of the first day) forms a characteristic counterpart by its less sensory depth of feeling, by the prevailing tender coloring, and a corresponding warmth of [illegible] Hence the touching heartfelt simplicity the noble popular [illegible] all artificial, the artist profound, whereby the composer [illegible] his own religious need to that of the community and identifies himself with that; hence the immediate moral [illegible] as well as the poetic [illegible] the picturesque objectivity of the representation, and of the ideality of conception and of feeling.

The plan of the work shows a wonderful psychological architecture, which we are tempted to point out at least in its outlines. The first half of the *Theme* describes the downcast mood of the believer even to distrust in God, but which just at the [illegible] of danger [illegible] suddenly [illegible] gives place to a joyful confidence which awakens fresh life in him, arms him with new courage, and leads him on to final victory. The principal theme (I) introduced at the very beginning, and [illegible] at the very foundation of the whole, is this:



Joined with the mournful first phase in the development of the feeling explains the situation. A thought which [illegible] leads back to the second half of the principal theme forms the instrumental *fugato* (II) which now follows, and which depicts the [illegible] the soul conflict of the believer, while chorus and tenor solo form an independent, essentially homophonous group against the orchestra. In a third ([illegible] "Consider and hear me, O Lord," A flat major III), the same theme suffused with an [illegible] and [illegible] splendor of instrumentation, and [illegible] by the [illegible] figures of the [illegible] and violas, assumes a profoundly [illegible] and suppliant character. Yet the mood becomes even more [illegible] and there now begins [illegible] a psychological [illegible] in connection with the words "Lest at no enemy say I have prevailed against him, and those that trouble me rejoice when I am moved." To represent graphic traits the composer [illegible] a battle picture, whose thematic [illegible] formed again by a thoughtful modification of the same theme. The under-fifth in the third measure (see above) here becomes a questioning and [illegible] upper-fourth, as if alluding to another passage in the Psalm: "Where now is thy God?" The battling waves gradually exhaust; but the long-drawn sighs of the wind instruments

and the [illegible] of the same theme, mostly in [illegible] intervals, point to a more quiet and subdued state, the broken spirit of the wrestler against God. Then as if the clouds divided and a mild ray of hope broke through flutes, clarinets and horns intone the same theme and lead over to a fourth phase of feeling (IV) expressed in the words "But I have trusted in thy mercy; my heart shall rejoice in thy salvation." The musical rendering of this passage (A major) is of overpowering [illegible]. The rest of the Psalm is an ideal [illegible] of the foregoing, shadow, but in the light of the new and [illegible] joyfulness. Next the third group "Consider" &c. (IIIb) brings in [illegible] the principal key A major; then [illegible] to the cross of the [illegible] (*a cavalo*) lead into a powerful fugue movement, whose correspondence with the second phase of *Victory* (IIb) is obvious. The instrumental *fugato* expresses [illegible] conflict, in which the soul entangled in [illegible] doubts, turned to arms [illegible] against [illegible] but now [illegible] at [illegible] in final action to the new subject [illegible] of its moral life. Now tenor solo as well as chorus take part in the stirring action; [illegible] The fugue movement flows into a final [illegible] of the second main theme ("But I have trusted" IVa) [illegible] and [illegible] crowning hymns in a majestic apotheosis of the same theme (Ia).

The return to the beginning completing the circle of the psychological development is already sufficiently indicated through the instrumentation (stringed quartet, horns, clarinets, bassoons). But as the *coda* must [illegible] as a poignant [illegible] sum up the whole dramatic musical development we find here also the ideal substance of every one of the four phases, specially characterized above, summed up and blended into living spiritual unity in the glorified main theme. The thematic substance of the choral part is carried back to groups III and IV, while the humane, noble movement of a trumpet solo tells like a *fanfare* of the victorious issue of the contest.

Thus all the single parts work together as one great mutual relation; no trace of anything arbitrary "of wrestling with form"; and that the composer has willed comes to exhaustive expression. Clearest artistic consciousness, [illegible] in shaping and [illegible] freedom and immediateness of musical [illegible] and feeling here join hands and in harmonious cooperation present an artistic whole beautifully complete in meaning and in form, which will never fail to take hold of susceptible hearers—and in fact did not fail in this performance here, though many a [illegible] with prejudices hard to get aside, may have had [illegible] about some particulars. We left the church heartily exalted. * * *

And the execution! All devoted to it their best powers, their entire attention. Out and here alike a mighty fervor for each individual capacity lies at the height that each contribute to the realization of an extraordinary undertak-

ing. We must justly mention in the first line Riedel's society, steady, unwearied champion for all important artistic appearances. To them, these all applies the word that repeatedly forced itself upon us during the performance: Man grows with the greatness of his aims.

* * * Such unconditional devotion to its task is only attainable in a Society which systematically [illegible] all speculation upon external success [illegible] from its proper goal and seeks [illegible] constancy to the ideal one [illegible] duty of its members. [The remainder of the account of the first day's performances is [illegible] of praise in general and in detail, of the performers,—Riedel's Society, the tenor soloist, Herr Sch[illegible] the orchestra, and the organist Herr Papier of Leipzig. The report is signed "F. Stade." The report of the second day is furnished by Herr Hermann Zopff.]

Second Day.

Monday the 20th offered two important concerts, but taking a great number of novelties.

At 10 A. M. the concert for Chamber Music took place in the hall of the "Concordia" Society. For besides the programme consisted of: Trios for string instruments (op. 3, in D major) by C. Horn; two movements of a string quartet by C. G. Riedel; Violoncello melodies by J. Huber; Organ Fugue by H. Zopff arranged for two pianos; pieces for one piano by C. Thern; Trio (op. 16, F major), and a Suite by Wilhelm Speidel; besides Lieder by M. Hartmann, Ph. Rüfer, O. Tiehsen, Eckert, A. Horn, and Hm. Riedel, and various well-known works to be mentioned here. The executants were Messrs. I. Meyer of Darmstadt and Wiedemann of Leipzig; the Court opera singers [illegible] of [illegible] and Wallenreiter of Stuttgart; the pianists Paul Speidel of Stuttgart, F. Zopff of [illegible] W. [illegible] and Louis Thern of Pesth; the violinist [illegible] and Cabisius of Stuttgart. Concertmeister Jacobsohn of Bremen; the contra-basso [illegible] Simon of Sondershausen; [illegible] Hermann of Lübeck; M. Meyer of the Gewandhaus orchestra in Leipzig; and the chamber musicians [illegible] and [illegible] of Altenburg and [illegible] of Dessau.

The Trio by Speidel of Stuttgart, represents the South-German standpoint of production in a way entirely worthy of respect. Admitting this standpoint, with its special regard to fine sonority, to transparency of design strictly adhering to the classic forms, and to unpretending natural flowingness of harmony, the Trio strikes us as a whole as very favorable impression through the freshness and fineness of its invention, based upon models like Mendelssohn, Beethoven and Schumann, yet by no means showing a want of independence and betraying a rare flexible talent. The main theme of the first movement, gushing forth in a F [illegible] fresh stream, is also rhythmically interesting; while for the second one a straight [illegible] and noble *Cantilena* is selected. The following *Andante* begins soulful and melodious in the Beethoven style, passes afterwards into impassioned strains with characteristic rhythms, and turns toward the end with warm and beautiful *slender*. The movement might be still more effective, if on the one hand, the main thoughts, here frequently [illegible] up and broken off, were to spread itself in a full and

*Translated and abridged from the *Neue Zeitschrift für Musik* (Leipzig).

[illegible] by Google

ready flow; and if, on the other, many a prolonga-tion, which allows the interest to cool off, were left out. In a more free but better-colored style is the pleasing and attractive Scherzo and its harmoniously fascinating Trio, while the last movement in its main theme, takes a bold, high-soaring start, and like the first, concludes with the sixth-position of the second theme. The whole work may be counted among the better and more extensive productions of the most recent past.

Not less deserving of our warmest recognition is the Octet of the Lübeck Kapellmeister, G. Herrmann, for 4 violins, 2 violas, 'cello and double bass. It moves in a sphere resembling that of motets like Beethoven and Spohr, without betraying lack of original invention. To be sure the composer among these has chosen eight solo instruments, might have made more use of polyphony and a more independent prominence of the lower instruments, in place of many [illegible] figures of accompaniment. This he has done only in single passages, for instance, very effectively and pleasingly in a fine [illegible] [illegible]. But the work, ever so it stands, shows a respectable talent for this kind of composition, and a skilful mastery of means. Among other things the addition of a double bass gave advantageous coloring and binding to the whole. The truly fine movement shows in its second half to an effective grandeur and contains pithy as well as rhythmically interesting movement. Then follows an elegiac Andante full of feeling, and so evenly and richly carried out that it may be called a wide-reaching [illegible] in [illegible], which is given to so few musicians to let a sustained movement flow along with real depth of feeling, yet with gladness and satisfying measure. The Andante is [illegible] by a novel and capti[vating] Scherzo will character and rhythms, and a Trio colored with a certain Hungarian [illegible] which might have served for more extended treatment. In the last movement, too, the happy note and experienced impulse of the leading thoughts is [illegible]. This work was deservedly applauded and with lively applause, in a second [illegible] [illegible] on the 28d.

The second part of the concert opened with two movements of a string Quartet by Carl von Bo[illegible] of R[illegible], which by the elegant [illegible] and [illegible] pretending [illegible] of the piece secured being seated in a [illegible] circle of heartily-listening [illegible] [illegible] to chamber music.

The violoncello melodies, by Joseph Hüber, are unpretending pieces, [illegible] in style and easy of execution. Carl Thiere's Nocturne and Scherzo for two pianos are a couple of very tasteful brilliant salon pieces in the nobler style, and at the same time interesting by the [illegible] and often truly characteristic rhythms.

As for the rest that in solo song composition, the Lieder chosen upon this occasion were generally much less striking than those of the former meetings.

[To be continued.]

Sunday Music.

(From the London Orchestra.)

Music publishers have at last made the discovery that there is a great want of proper music for the English family "on a Sunday at home." The want is a pressure of supply, mostly and mainly are very [illegible] with high tone songs with sentiment, and some with no tone at all. Firms of long and reputable standing in the trade are becoming [illegible] "sacred music-ware houses," for all that is strong and satisfactory to those of our countrymen who are desirous of [illegible] up the pleasures of piety with the works [illegible] [illegible].

We have in these columns again and again [illegible] on the necessity of putting life and heart [illegible] into our Sunday music, and to affect it is the [illegible] but must be connected with the spirit of worship. Indeed, this is the base upon which all great art is founded, and from which all great [illegible] has thus been produced. The history of art in music is short and simple. Music was given man primarily as the thank-offering to his Maker, and the divine order of ritual in national worship expressly declares music to be the absolute necessity of its vehicle. The history of music further shows us that where nations fell into idolatry, music was taken away from those nations, and, as a fact, ceased to exist with them. Further, those nations who [illegible] music by neglecting its cultivation and majesty in their national worship [illegible] [illegible] [illegible] to [illegible] [illegible]—the production of an artistic school [illegible] from that which had been created for the sanctuary and of infinitely less power over the strong feelings of the human heart. In cases where Christian nations fail it needs in their church services such as unprepared to produce musical composers, and are [illegible] out from the musical art-world as spots of darkness and corruption.

Music as our readers well know is the expression of [illegible] a heart speaking in the universal language of sounds. It has its material [illegible] its manner or form, progress and development of those ideas; and its spirit which is [illegible] to [illegible] the mind, soul, and body of man, the creature, in harmony with the Creator. The world in its right state, is simply one harmony of the [illegible] [illegible] was created it; and man can [illegible] all are really great that disturb this harmony, and what he may be in the way of interference cannot [illegible]. Where there are ten volumes of church music that we may term sacred, there are a hundred volumes of operatic music dead and passed out of all memory. There was a good-hearted [illegible] German composer of the last century named Weigl, who in budget-ness and dependence asked Mozart how he made his operas. "It cost me all the trouble to [illegible] [illegible] Weigl, so I had to find out." The man wrote some operas which he composed to be sung, but of which these days can look only these without disappointment and disgust. The poor creature had an idea of some, in the proper sense of the term for when asked why he no longer wrote operas, he answered, "Alas! I'm getting old and have no more decay to fall. I can only write church music." We hardly need say Weigl soon after departed for other regions, taking his "church music" with him.

We have been led to these observations by some remarks upon church music in one of our contemporaries [illegible] other [illegible] this month. In noticing the present state of church music in England the writer lays it down that if we must be [illegible] sacred music, for that old church composers were grand fellows after their [illegible] [illegible] but the "sacred" composers of the present day may be divided into three classes. First, composers who write for "the religious market." It would seem these are not lacking indeed. They are "[illegible] arrangers," and their efforts are "degrees," "washes," "[illegible]," "[illegible]" "[illegible]," without any sense of the sacredness of the trust [illegible] to the religious composer and all that they do is simply pure shams. The second class are those sacred composers who, "having learnt the trick of sacred harmonies, use them without any amount of religious sense on any given occasion."

The writer tells his readers that there is the artistic side of church music which he [illegible] describes as "the trick of sacred harmonies," and he admits that without this learning it may be of no use for such sense sacred to be produced at all; and he further [illegible] says a that he who has learnt what is called the art of a church [illegible] compose religious music whether he [illegible] be a [illegible] or not. But feeling this not to be true, he arrives more correctly to himself in laying it down that the third class of sacred composers are those who write from "the germ of religious [illegible]," having a real religion in their hearts, and feeling that religious words can only be legitimately [illegible] to [illegible] music. It is not enough to learn "the trick of sacred harmonies, the composer must also carry the truth of true religion in his heart. In fact, art becomes nothing and religion everything.

All this is a very loose way of writing, and can be productive of no good result. We grant unreservedly, that the man who sets himself at work to supply so much music professedly at so much a page, without any knowledge of the elements and original purpose of church song, and without any command over the [illegible] of church harmony, is a good-for-nothing hack, powerless for producing or even adapting any good music; and all that he does is mediocre and dishonest, depressing and disgusting. We [illegible] with no satisfaction the admission of the writer, [illegible] properly to compose a piece of church [illegible] [illegible] must first be trained in [illegible] [illegible] and the uses of it being. He [illegible] [illegible] this knowledge as the trick of sacred [illegible]—meaning, of course, to assert that [illegible], as the foundation of worship, consisting of [illegible] and forms, the necessary [illegible] of its existence. We are free to admit that a man may have the artistic command of these foundations of church music, and yet not be able to master any devotional or reverential feeling in his employ of them. Many a hard head, hard heart and a hard hand are to be seen every Sunday in some church pulpits—engaged in dealing with the most gracious and lofty subjects, and he [illegible] [illegible] most fear its [illegible]—and yet exercising no [illegible], and [illegible] producing some of the [illegible] of the hearers. There are wooden preachers in wooden pulpits as well as wooden musicians in wooden galleries, and alas with wooden congregations. But we deny that "religious experience" alone will make what the writer calls "a composer of real genius." The moment of art is a means properly executed in nature as the servant of [illegible] [illegible] worship without a perfect knowledge of its everything and all of his art and the composer who [illegible] the [illegible] knowledge of art [illegible] [illegible] [illegible] of worship, is in one sense, all [illegible] religious music whatever he may be engaged upon. [illegible] [illegible] could not a Holly [illegible] harmony of the universe, so give outward and expression to feelings [illegible] [illegible] [illegible]. Handel's an opera or in opera as [illegible] [illegible] when he portrays [illegible] the [illegible] best and highest feelings of our nature, [illegible] [illegible] the opera [illegible] [illegible] [illegible] [illegible] his oratorio. What can be more devotional [illegible] than that song of Handel—"Lord remember David," and yet he wrote it for an opera, [illegible] Sosarme, the greatest opera singer of the day. Take, again, the grand scene of Cæsar before the tomb of Pompey in that most grand [illegible] the opera of "Julius Cæsar." [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] more sacred music in the "[illegible]."—are they not all [illegible], written in the highest forms of sacred music, and [illegible] [illegible] and amongst the [illegible] of worship? There must be the power in [illegible] the poet, and where the piety is real it [illegible] [illegible] [illegible] the power.

Handel indeed had his special "trick of sacred harmonies" if we are to understand by that term that he had a [illegible] for his secular compositions perfectly opposed to, or differing from, that which he used in his sacred composition. The [illegible] [illegible] the "Messiah." And the glory of the Lord," [illegible] [illegible] [illegible]. The second chorus, And He shall purify" is made up from a secular duet, and [illegible] [illegible] [illegible] chorus "All we like sheep." The chorus, "He spake the word," in the "Israel in Egypt," is not Handel's at all, for it is the composition of Stradella, being a serenata given by a [illegible] to his mistress, performed [illegible] by two orchestras in two coaches. The Hailstone Chorus is taken [illegible] from Stradella as [illegible] in the pretty manner of [illegible] led them forth like sheep." The chorus, "Egypt was glad," is [illegible] by Kerl [illegible] the chorus, Let us break their bonds asunder" is another by Krieger, and in Krieger is [illegible] the four subjects in the last chorus of the "Israel," the "Horse and his rider." It is true all of these compositions were written by artistic composers, who had learnt "the trick of sacred harmonies," for if these movements had not been a true [illegible] of high art they would not have suited Handel's purpose. It is harmony they are full of [illegible] [illegible] gy and joyfulness, and all the highest attributes

of the spirit of worship, that they met the wants of the composers of the "Messiah" and the [illegible]. Handel never borrowed silly, stupid, dull or doleful tunes, to be well aware of this description was utterly opposed to all religious emotion. The word "religious" implies an ever-present sense of obligation, but obligation associated with the highest pleasures the human being is capable of. And it was this strong appreciation of the union of what we may term animal delight [illegible] forms of worship [illegible] A reference to the old [illegible] the high [illegible] Thornton the founder of [illegible] the worldly [illegible] dore of St. Isidore on the Margarita [illegible] —a reference we say [illegible] of these romances in liturgical history will demonstrate that real worship may [illegible] the gratification of that noble part of man's being—his body.

Soon as were John Calvin, John Knox and the Puritan party they seized hold of [illegible] [illegible] of reformation [illegible] old 100th tune [illegible] and the Reformation [illegible] a Lutheran church [illegible] the melody of [illegible] At times England has been in great straits for want of a decent chorale. Good and [illegible] sweet and stirring hymns and there was no composer [illegible] the fruit of sacred harmonies [illegible] to set them to music. But tunes were found for these hymns and hence [illegible] "Rock of ages" [illegible] by Toplady [illegible] melody by Rousseau [illegible] mistake when he asserts it was composed for a dance in an opera. Madan [illegible] chapelle of the Magdalen Hospital [illegible] special hymn for the Adeste [illegible] What was he to do for a tune? No orthodox composer would have written a tune for the [illegible] of Toplady of [illegible] have written one for the [illegible] "Thelyph [illegible] So he took the Scotch melody called "Helmsley" which had been sung with such great effect at Vauxhall, by Mrs. Arne, to the words "[illegible]" There is nothing [illegible] compared to the [illegible] "Jerusalem the Golden" of Dr. Neale [illegible] [illegible] late church service a melody not originally written for that purpose [illegible] the [illegible] of the church [illegible] [illegible] penny upon the [illegible] of the church [illegible] proper choral whenever the occasion arose [illegible] [illegible] good melody [illegible] [illegible] principles upon which it is founded, it is a marvel that John Wesley and Rowland Hill looked out [illegible] to seek for simple songs that would please the people [illegible] England had forgotten the foundations of church music [illegible] Handel came and brought [illegible] England had no [illegible] public writing that had taken any hold on the national mind. No authors of [illegible] can be said to be found in English [illegible] and we [illegible] if England, as a nation, at the time Handel came here, would have [illegible] mourned over the burning of all the anthems ever written by Gibbons and Lawes, Rogers and Child.

There is now what is called a great revival of the spirit of musical worship. To be of any real value, it must settle down upon the everlasting foundations of church song. That is the history of all reforms in church music. [illegible] fell back upon the old chorale and put an end to the masses as the "Armed Man" and other popular ditties of his time. Bach and Handel took the Lutheran forms of the old ecclesiastical melodies, and in this way made Germany the first of musical countries. Vogler [illegible] Weber and Meyerbeer with the ancient [illegible] music, and hence we have the old [illegible] songs in the modern operatic chorus. Mendelssohn hated this kind of [illegible] and he turned the feeling into its right direction. Not one of these great [illegible] grand [illegible] music. On the [illegible] upon which they built the superstructure. We [illegible] want of "[illegible]" [illegible] will not be supplied by [illegible] and experience [illegible] they do not understand [illegible] from the [illegible] and [illegible] the base and the mean. That art teaches [illegible] No artist gains inspiration from grovelling in the dirt.

A Musical "Doppelgänger," or Fetch.

It is astonishing [illegible] [illegible]

[illegible]

each other, the reader will easily believe; things were not different in those days from what they generally are now. That, however, the two rivals were the best friends whenever they did meet, and went [illegible] together, so that [illegible] and on their own [illegible] is also a matter of [illegible] at the present day. M. Fouquerey was most [illegible] delighted at [illegible] his best friend [illegible] for not having seen him for months. He could tell him that he had formed a pupil who [illegible] [illegible] Would not the sympathetic [illegible] His triumph, which he had enjoyed in advance, was, however, doomed to be considerably diminished [illegible] could merely [illegible] [illegible] In short, [illegible] the pupil had been under him for about half a year, and was known as a German [illegible] Hesse, [illegible] The [illegible] for his performance [illegible] as Fouquerey [illegible] M. Fouquerey was unable to [illegible] difficult, [illegible] Hesse [illegible] [illegible] to enjoy [illegible] the [illegible] style of the other master's [illegible] pupil Narbon. It is [illegible] was so beyond all conception, that a [illegible] both that they might [illegible] Germans at Gotha. It was agreed that they should meet during Fouquerey's lesson next day, when Marais [illegible] himself of the [illegible]

Long before the hour [illegible] for the lesson the [illegible] in M. Fouquerey's room. At last the pupil, also, made his appearance. [illegible] [illegible] Hesse [illegible] "[illegible] Monsieur [illegible]" [illegible] The reader may imagine the consternation [illegible] the [illegible] Marais was the first to recover the use of his tongue. He explained [illegible] the young man [illegible] how to [illegible] The [illegible] was an extremely simple one. The young German's name was really Hesse. He had come to Paris for the purpose of [illegible] Marais [illegible] which he had already learnt in Germany. He heard [illegible] [illegible] as the [illegible] preferred the one style of playing or the other [illegible] [illegible] and came to the conclusion that each [illegible] perfection. From [illegible] the correct [illegible] the [illegible] performer on the [illegible] [illegible] to be able to compete [illegible] with Fouquerey as with Marais. His [illegible] [illegible] was thus [illegible] the pupils [illegible] to [illegible] Herr Hesse to Monsieur Fouquerey and then was [illegible]

We know once a German teacher who, on such [illegible] would [illegible] all his pupils [illegible] the way down stairs. Not so the [illegible] Frenchmen. They embraced their common pupil who [illegible] to learn, and each did what he could to make a great master of him. Through him, moreover they became true friends, connected by the bonds of sincere and cordial esteem.—*London Musical World.*

Haydn and Hans Sachs.[1]

Some persons may, perhaps, take objection to the fact of Haydn and Hans Sachs being thus placed in juxtaposition, [illegible] account of the long space of time by which they are separated, [illegible] of the much greater [illegible] attached to the name of Haydn [illegible] of Hans Sachs. But Hans Sachs [illegible] and [illegible] as Haydn [illegible] [illegible] that his poems possess profound [illegible] [illegible] of the [illegible] Wolfgang Goethe. The names of Haydn and Hans Sachs are too nearly related [illegible] for [illegible] of the two men, to afford fair ground for objection.

Above all things, a predominating [illegible] in both is

[1] From Zellner's *Blätter für Theater, Musik u. Kunst.*

[illegible]

Concerts at the Spas of Germany.

[illegible]

It is frequently asserted that those who visit fashionable watering places [illegible]

[illegible]

Offenbach's Operas.

(From the Philadelphia Evening Bulletin.)

[illegible]

Digitized by Google

than before him. It is not necessary, moreover, that a composer of comic opera should be a fantastic trifler, [illegible] of harmonic syllables that are flesh and nothing more. Real humor and pure and harmless fun are more likely to be the offspring of genius and purpose than the creations of talent which indulges in mad pranks and recklessly defies the laws of order, and more than that, of decency. Auber, Rossini, and Donizetti have written comic operas, and wedded humor to [illegible]. These men rank with the old masters of English comedy, while Offenbach is in the position of those very [illegible] by the [illegible] to tickle the public fancy with [illegible]. [illegible] His music is sometimes funny, but it is oftener contemptible. He presents the spectacle of a man who has won [illegible] popularity without [illegible] of genius or merit, [illegible] purely fictitious [illegible] composers whose genius [illegible] compared in [illegible]. There is more genuine [illegible] in one of Strauss's waltzes than in the whole of Offenbach's compositions, and yet there are thousands who know of Offenbach who never heard of Strauss.

And Offenbach [illegible] incapable of doing anything better. He made one attempt to [illegible] in legitimate comic opera in Paris, and failed [illegible]. A second effort was made to compose music for a [illegible] ballet at the Grand Opera, and again his [illegible] was demonstrated. He does not know the true [illegible] and [illegible]. He does not comprehend that [illegible] language of all [illegible] of man, with [illegible] expression as wide as the range of human feeling and [illegible]. [illegible]

But if musical [illegible] and folly were the most heinous of M. Offenbach's faults he might, perhaps, be forgiven. Unfortunately his offence is greater. He is the man who has [illegible] the [illegible] in Paris. [illegible] La Belle Hélène [illegible] La Grande Duchesse [illegible] Barbe Bleue. In Orphée aux Enfers [illegible].

They [illegible] of a public of [illegible] French [illegible] American men and women who have [illegible] Mlle. Tostée, [illegible] the [illegible] of M. Offenbach [illegible].

It would be rather hard to say that the favor with which these representations have been received is the result of [illegible] which [illegible] would [illegible].

plied indecency in opera bouffe is entirely inadmissible.

But Offenbach and his genre are the fashion, and we expect them to remain their popularity [illegible] the present [illegible] and [illegible]. When that blessed time shall come, we sincerely hope Offenbach and his compositions, Black Crook dramas and their [illegible], will be [illegible], and we shall then once more [illegible] the stage will [illegible] its true purpose and destiny.

Her Majesty's Opera.

Titiens — Kellogg — Patti [illegible] Mario [illegible].

The London Telegraph gives the following résumé of the past season at Drury Lane, and of the singers, a part of whom (not including Nilsson, the Titiens [illegible]) are [illegible] according to report, will soon be in New York.

The season opened on [illegible] the 28th of March, with "Lucrezia Borgia," an opera which is no longer [illegible] [illegible] of being [illegible] when it is efficiently performed. [illegible] Madame Grisi we have had no [illegible] representative of the wicked [illegible] as Mlle. Titiens, with whom this opening [illegible]. The Gennaro of the evening was not altogether unknown to [illegible] Signor Fraschini [illegible] has [illegible] in the [illegible] of [illegible] and [illegible]. [illegible] "grand" [illegible] Signor Mongini [illegible] In "La Traviata" [illegible] Mlle. Kellogg [illegible] Her Majesty's Theatre [illegible] In "La Gazza Ladra" [illegible] Mme. Trebelli [illegible].

nearly. In the character of Hippolito the [illegible] and in that of the father of Lidia, he exhibited [illegible] dramatic power. No artist has ever [illegible] at the beginning of his career more [illegible] than Mr. Santley, [illegible] all obstacles. For the sum of real [illegible] the word "impossible" does not exist. The [illegible] of Mlle. Titiens on one evening when "Il Trovatore" was announced, brought out very [illegible] the ready capacity of Mlle. Sinico, who, [illegible] the part of Leonora, and acquitted herself remarkably well. [illegible] Her Majesty's [illegible] Signor Gassier [illegible] Figaro [illegible] "Il Barbiere" [illegible]. This same opera [illegible] Mlle. Titiens [illegible] of the Countess, and [illegible] in the [illegible] of Mozart, [illegible] Donna Anna [illegible] of Fidelio, the Leonora in the "Fidelio" [illegible] "Fidelio," [illegible] Mlle. Titiens has also appeared in "Les Huguenots," "Norma," and "Il Trovatore" [illegible] Signor Foli [illegible] Mdlle. [illegible] Marie Roze, in "Il Flauto Magico" [illegible]. There is no doubt that Signor Foli possesses [illegible] dramatic power. [illegible] Signor Ferranti [illegible] Signor Bettini [illegible].

The "bright particular star" of the season [illegible] Mdlle. Christine Nilsson, who [illegible] "La Traviata," [illegible] and Martha [illegible] "Le Nozze," [illegible] "Lucia" [illegible] the [illegible] season [illegible] Mdlle. Nilsson [illegible] her [illegible] operatic firmament.

The Autograph of Handel's "Messiah" Photographed.

One would like to know [illegible] some persons [illegible] It is well to [illegible] of contemporary [illegible] with the [illegible] of [illegible] his genius—

"A [illegible] approach to [illegible],
And ever-ringing avenues of song."

Still more difficult is it to suppose that one so gifted and so brave—for Handel was, in his way, a hero—[illegible] to greater present reward than the brightness of that fadeless summer of success which came to him when in the "[illegible] and yellow leaf." But, however this may have been, it is certain that of anything remotely [illegible] his genius the annalist never dreamed. "[illegible] of gigantic [illegible] were possible (he was once told that his music demanded armies for executants), but a reproduction of his autograph of the "Messiah" [illegible] could not have entered into his wildest imaginings.

[illegible] the aid of photography. It has long [illegible] to [illegible] the heavens with an unerring guide, brought home to us the rocks of the earth and perpetuated the changing glories of the heavens. Now [illegible] this [illegible] has [illegible] form of [illegible]. It was a happy idea that led the Sacred Harmonic Society to [illegible] the [illegible] of Handel's greatest work and [illegible] of [illegible] have interesting and important results. We may now hope to [illegible] the scores of [illegible] the great masters reproduced in the [illegible] and the masters themselves [illegible] [illegible] the [illegible] of [illegible] and mark the [illegible] in which their concepts [illegible] took shape. [illegible] facsimile [illegible] Beethoven, [illegible] characters of Mendelssohn, [illegible] longer and more [illegible] than in [illegible] Schubert—by which we [illegible] the [illegible]. Yet the [illegible] the Sacred Harmonic [illegible] of homage to Handel.

[illegible] a pleasant [illegible] and hardly [illegible] to have an interesting [illegible] general public. The least curious of [illegible] cannot [illegible] creating presence. Even [illegible] the [illegible] which he produced [illegible] know how [illegible] came about. [illegible] world-famous and [illegible]. The various stages of [illegible] that [illegible] the [illegible] of Handel, the Apollo [illegible], or "Paradise Lost," would [illegible] an almost universal [illegible] feeling [illegible] in connection with Sir Joseph Paxton's glass palace than its first design on blotting-paper. The volume under notice, therefore, has an interest for every body. To a great extent it [illegible] and kept [illegible] which can not but be felt with regard to one of the finest masterpieces of art.

This "Messiah" comes at an opportunely [illegible] [illegible] volume [illegible] handsome [illegible] that [illegible] and interest.

It is easy to gain some insight into Handel's character from the volume under notice. We may laugh at the [illegible] and [illegible] who advertise their [illegible] correct [illegible] but they have merely [illegible] enough to make it ridiculous. This "Messiah" [illegible] proof. Has [illegible] special [illegible] for the [illegible] of [illegible] [illegible] agree, [illegible] of those who [illegible] the advantage of Handel's personal acquaintance. The [illegible] of the composer, for example, [illegible] is [illegible]. At one time he writes [illegible] and [illegible] to approach [illegible] of [illegible]. At [illegible] he seems to have a [illegible] which [illegible] the paper at speed and by no [illegible] upon the order of his going. At another it is plain that [illegible] laboured [illegible] of [illegible] and [illegible] [illegible] them [illegible] with the [illegible] the [illegible] subsequently [illegible] by Mr. [illegible]. No [illegible] could have produced the "Messiah" manuscript. [illegible] work of one quick [illegible] an [illegible] about [illegible] of [illegible] [illegible] a man of [illegible] [illegible]. According to the [illegible] [illegible] Handel [illegible] with [illegible] for because of an imperfect [illegible]. A [illegible] can hardly be imagined. [illegible] pages are free from blots and erasures, but [illegible] to suppose the [illegible] of abstraction, [illegible] thought about. [illegible] the work [illegible] a banker's ledger. [illegible] great or small [illegible] erased [illegible] according to the [illegible] of the [illegible]. Something, too, of his physical [illegible] be gathered from the writing. It

must have been a heavy hand that penned such coarse, rude characters. No quill could [illegible] by itself for [illegible] so huge and [illegible]. The "Messiah" score, in point of fact, is just what might have been expected from the burly [illegible]. It reflects his physique [illegible] the splendor of his genius.

Interesting as it is to observe all this, and more [illegible] upon [illegible], the attraction of the volume lies in the fact that it shows us the "Messiah" [illegible] immortal work first [illegible] from the composer's brain. [illegible] of the [illegible], Handel [illegible] again [illegible] good deal of [illegible] and [illegible] long [illegible] balance. By help of the [illegible] every change that made [illegible] be traced.

Dwight's Journal of Music.

BOSTON, SEPT. 12, 1868.

The Musical Prospect.

What good music is in store for us this coming season? is a question often put to us of late, and often difficult to answer satisfactorily. There are newspaper [illegible] predictions, guesses, but as yet no announcements. The most that can be publicly reported is a certain busy hum of preparation; plans are forming, orchestras and choirs are rehearsing, and the silent work of programme making (which is a kind of work of art, a composition in its way) is taxing a few brains more severely than most people, who only hear and enjoy good music, can well be aware.

It is safe, we think, to promise of Boston that we shall have as much and as good orchestral, choral and chamber music the coming winter as we had the last, and even better.

The Symphony Concerts of the Harvard Musical Association will be no less than usual in the field, no [illegible] [illegible] number. There have been [illegible] and whispers about them in the newspapers, often incorrect; but all agree [illegible] the fact that the concerts are to be, as last, to begin early, which people [illegible] home from the country and the seashore have mistaken the [illegible] announcements. And Mr. Peck, at the Music Hall, as well as members of the Committee, are even now beset with [illegible] for season tickets, which shows a considerable degree of eagerness. [illegible] is [illegible] [illegible] reserved and [illegible] will be ready. It takes time to organize such concerts, and for the [illegible] the [illegible] are not [illegible]. Meanwhile so much is [illegible]. There will be ten Symphony Concerts ([illegible] more than last year), beginning on Thursday afternoon, Nov. 12, and continuing regularly once a fortnight until March 18. Two of the subscription series [illegible] [illegible] or two [illegible] concerts besides. They will be in the Music Hall, of course, with essentially the orchestra of last year, only with such improvements as may be found practicable. Mr. Zerrahn, now in Europe, will return soon after the middle of October, in season for the first rehearsals, and will bring to the [illegible] his [illegible] and delicate task of conductor which he has discharged so satisfactorily, new light and new impulse from the hearing of orchestras and intercourse with leading musicians in England, Germany and France. Mr. Eichberg is already every day expected home, and also Mr. Wulf Fries.

As for the programmes, the very [illegible] of the three past seasons [illegible] the problem of selection. Most of Beethoven's Symphonies, all the important ones (those which have any concert vogue) of Mozart; the great Schubert Symphony in C; the most desirable, perhaps, of those by Schumann, &c., have been given in these concerts and given repeatedly. So have most of the great overtures. Other works of these kinds had grown so familiar in other concerts, that their presence could be spared awhile. To such [illegible] extracts of standard masterworks, classical in a [illegible] would be [illegible] from the intention of these concerts, which is to make sure and permanent [illegible] the community at least one clear [illegible] of unquestionably good music as a standard and corrective amid superficial shifting tastes and fashions. One feature in the winter's programmes will be a large allowance of the Symphonies of Haydn,—those models of perfect symmetry and elegance, which lie at the foundation of the whole symphonic art so far as it can be learned by example; while they are so fresh and pure and so balanced in their spirit, so right from a [illegible], cheerful, loving heart, full of well-ordering wisdom, of fathomless invention of exquisite graces and surprises of fancy, of humorous heat lightning in the midst of [illegible]. True one cannot listen to Haydn so long without weariness as he can to Beethoven; one may, by constant repetition become cloyed and dull to him. He seldom stirs so deep a chord as the great symphonists who came after him, from Mozart to Schumann. But [illegible], with Father Haydn, is not at all our case. It is strangely seldom that his Symphonies have been heard in Boston; only two or three (and these are published [illegible]) during the last three or four years, in only [illegible] [illegible] figured often on the programmes, but never anything like so often as Beethoven's; never till their ideas, their moods, their style could possibly become commonplace. Older musical publics have begun with Haydn and so have grown up, through Mozart, to Beethoven with these familiar as household words, schooled first in the classic models, such publics were prepared to listen with discrimination to the newer prophets and could even be safely trusted to indulge their curiosity about Liszt and Wagner. Boston began at the other end of the course. In our symphonic culture we were put in the first class before we were freshmen. We began with Beethoven; the glorious "C minor" was our first love thirty years ago; it was played here repeatedly, and it must have been heard hundreds of times in Boston since. All the Nine, the choral Ninth included, have grown familiar here; the least familiar is the Eroica. The best of Mozart are not strange to us. With Mendelssohn and Gade, even with Schumann and Schubert we have held more converse than with dear old Haydn. Yet old music-lovers all come back to him with a sincere delight, sure to find in him even more than they had given him credit for in their days of young [illegible].

There may have been a period when we were a little blasé to his ever-temperate elegance and [illegible] cheerfulness; but a Haydn Symphony, well played is sure to charm the most experienced concert goer at any time. We remember listening to one one evening, in Halle with Robert Franz, and how the music ran from head to foot grew radiant and laughing with delight. The two already given charmed the Harvard audience and it will be so again. It is the design to give

at least half a dozen more of them this winter. They will work in well by contrast sometimes in the same programme with another symphony; one, for instance, with the "Reformation" symphony of Mendelssohn; another with the "Italian;" another with Beethoven's sunny No. 8.

Of other composers most of the old favorites of course will be repeated, and some noble works be given for the first time; for example, the Symphony in E flat by Schumann. So too with overtures; treasures new and old remain still to be shown, as appears we have had few by Cherubini and there are still more. It is probable that the season will open with Beethoven's Dedication Overture (*Weihe des Hauses*) and the Eroica Symphony grand and too seldom heard; while it is decided that the brilliant pianist Miss *Alide Topp* will play on that occasion one of the Chopin Concertos. The season will be rich as usual in Concertos, for piano, violin, &c. And there will doubtless be occasionally something choice in the way of singing.

3. ORATORIOS. The Handel and Haydn Society have not fully shaped their plans but it is certain that they will give a performance on Thanksgiving week—"Elijah" is talked of—and of course the "Messiah" as usual at Christmas time. There is a sincere thought of taking up, for a novelty, Mendelssohn's "Hymn of Praise," which was so successful at the Birmingham Festival. And it is by no means impossible that the old Society will brace itself up to the work of making a strong, long siege upon Bach and revive one of those time-old wonders at the study of the "Passion Music" as it is in force [illegible] next Spring. After the triumphs of last May this would seem to be the one brave essay, the most worthy of the Society's ambition. It has shown that it can be all on for a great Festival, this would be style in such a new way, like which it of far more consequence; this would seem to be the natural next step of real progress for it keep the height that we have gained and must go over our. It would but new era in the Handel and Haydn history to have done this, not but it can fairly make good the [illegible] and claims, and place itself on a level with the great Choral Societies of Europe as it is passing, thence until it has done this.

4. CHAMBER MUSIC. The Mendelssohn Quintette Club will begin to give us classical string Quintets, Quartets, Trios, &c. after the first of January. Why not a short season (say of four concerts) before, and another after New Year?—We presume the two larger "Conservatories" will also furnish the usual hours of music of this kind for their pupils and friends.—We see as likely in many accomplished classical pianists; Lang, Leonhard, Parker, Kreissmann, Dresel, &c. All these give what concert [illegible] they have a [illegible] not are not informed, but while we have them with us, Beethoven and Bach and Mendelssohn and Chopin and Schubert and Schumann will not lack an airing. Dresel, it is said, will pass the winter in Germany; but none from which to tame his ability so. Then too, we shall no doubt have concerts by Miss Topp—both chamber concerts, and with orchestra, for it is her wish to play in Boston the Concertos of Beethoven, Mendelssohn and others, and of course we all wish to hear her. Moreover it is hinted that the famous Russian pianist Anton Rubinstein is coming to this country.

5. Of semi-private Social Club concerts there is like no lack. The interest in this form of musical activity, as compared with the more public, certainly grows with us now. Clubs of amateurs are not afraid of the *finer* tasks, though they may shrink from its finish. Having no end to speculate on, they incline to choose selections. Mr Parker's admirable choir will soon resume their Monday evening practice, and prepare more feasts of rare and rich things, Cantatas, Motets, part-songs, &c., for their friends. Our "Orpheus" friends, under the inspiring lead of Mr Kreissmann, intend to perform Max Bruch's music to the *Frithjof's Saga*, *entire*, with orchestra.

6. VIRTUOSOS, who make the music subservient to the exhibition of themselves, will shoot upon us like the meteors through the air and shine a momentary attraction; but fortunately the musical atmosphere has been kept so clear of late years, that the fixed stars outshine them and make more love and [illegible]. The tenant of this kind is the first of its nature; instead of the kind,—a man of genius in his way, with many noble traits.

6. And what of Opera? The whole operatic business, it must be confessed, of late years has gone on from worse to worse. We have no such Italian companies, no such Italian Season, as we had ten or fifteen years ago. Opera in this country is purely a matter of bold risked speculation; the managers care not to establish anything good and permanent, but only to reap short rich harvests at our city, after another by adroit management; speculation; and, by virtue of much advertising with newspaper puffery even up a fashionable furor (of course only among the large class of would-be fashionables who only fancy they love music) for a few weeks. This they can accomplish with cheap companies, weak orchestras and choruses and hackneyed pieces, or *old* sensation novelties, about as effectually for their purpose as with the best. The influence of these enterprises upon public taste is on the whole demoralizing; so one excitement follows the continual demoralizing and unsettling of all steady, wholesome currents in any one direction, make it impossible for the great appreciating public to form any taste. Appetite is constantly stimulated, cloyed, spoiled by the unnourishing novelty of variation. A few years ago we had an excellent beginning in the way of German Opera; the admirable singers, the ensemble, the conscientious regard to harmony of detail, as well as the selection of pieces (*Fidelio*, *Freyschütz*, *Don Juan*, &c.) far better than any Italian troupe has offered us for many years. But by some vagaries of management or singers, it went astray further, it went to pieces, and with it sank the only real hope of opera that stood our open in horizon. Now it has perhaps reached the point where it is wise to say, the worse it is the better. Then dying out the sooner, the better a new and healthier beginning. And indeed has not the downward tendency perhaps reached its lowest depth in that latest craze for Opera bouffe of Offenbach? It is justly characterized as the ostrich's bury english from a Philadelphia editor and we are glad to meet with such outspoken, caustic sympathy with the ground we took against alone last winter. It seems that Offenbach is likely to drown out all other opera next season. No fewer than four Offenbach troupes in the field! Well then, the more trumps the better. Let them run it into the ground as fast as possible and bury the thing out of sight. Then is another season, and then look for the wholesome reaction. *Artisans* *sooner* or later grow sick and ashamed *and* some real beauty and humor from the brain and brain of real genius, keep their sweetness.

"MEMORIES AND OTHER THINGS."—Lately has given us a pamphlet with some three charming tales and sketches by Mrs. Ha[illegible] (Adelaide Kemble) in the same size with her delightful "Week in a French Country House." These papers show the same genial lively talent in characteristic touch and in exquisite the more graceful writing; fine, noble in culture, large and generous views and hearty sympathy with human nature and with what is noble. The first and longest piece, to be sure, the only one which can properly be called a story, is a tale of life in Italy, through musical sympathies, with a lady hopelessly insane, and therefore, as a whole, in spite of many beauties, seems not quite natural. But music comes in as a chief pervading element into all the little pieces, and they embody a sincere love and large experience of what is best in music, with much sound, subtle criticism, and many happy hints of pleasure miles. The London operas and concerts, and fashionable Italian music parties, furnish the main *Persons*, while we are brought near to several master spirits of the art, for instance, Beethoven. By far the best piece of the book is "Recollections of the *Life of Joseph Haydn*, and Some of his Thoughts about Music." Here is one as a specimen, when has the Traviata been briefer as well?

"I went to the Italian Opera to hear Mozart's enchanting *Nozze di Figaro*. The house was very poorly attended; the stalls were looking only a thin sprinkling of people here and there. The music was sung with shameful carelessness, and the opera did not seem to think it worth while to give themselves the trouble to move. I was quite indignant at this disgraceful indifference. But was afterwards told that the Italian here Mozart's music which they consider tiresome and tedious, and that also, in a general way they seldom take the pains to exert themselves when the house is full.

"To make up for this disappointment, Wimbledon gave me a [illegible] for La Traviata, an afterwards, to listen opera which I was told was one of the great works of modern times. I remembered very distinctly the Italian music I had heard years ago—how it was effects and grand finale all Rossini the agreeable vein of melody somewhat poorly worked out, the strange charming as treatment of the [illegible] I hoped to have all those delightful old recollections delightfully revived. I declare that from beginning to end I was not continual lung and struck. Such was as there was was of the very commonest order and as to the story, it defied all comprehension and baggage of description. I only knew that there was a husband and wife who handed a bull-eyed chair with each other with the voice in their throat swelling till I thought they would burst and their eyes starting out of their heads at their own screams; and a mother who handed every one that had wanted to have won their baby and then by a new sentimental incident had to put her own baby in the fire instead, so that there was a case with the most extraordinary songs I ever heard also howled forth from together as the cause of all the rage his mother was going to be burned. I quite think a right to sentence all the rest of the general unpleasantness all that goes on, but I am not able characters had been it is a sort of an opera! There was at last a woman's rescue in a commonplace but all the impressions of the fiery towards the conclusion where the lady who has her child a children goes to sleep, and therefore is obliged to come howling for a few seconds and then sent in a pretty sweetened way, to be in [illegible] by the other one at the beginning and the other a thread with a bob sharing he saw. But on the whole the performance was of one way like the idiot's story—'full of sound and fury, and signifying nothing.'

And here again, as a description of a musical party:

"The only thing that gave me any real pleasure was the performance of a lady with a perfect piety of feeling, who at the piano had accompanied herself in one of Beethoven's sacred songs. The room was grand, and she sang admirably a selection of an old [illegible] who did well. Christine Reuter—Mrs. Hunter, was the name. Haven't she a lovely voice! But I think a pity she always will sing in [illegible] things.

"To conclude I said to rather wide lady on the other side, 'Mendelssohn, won't [illegible] is that in opera Mendelssohn, don't you? I always say, Verdi and Mendelssohn,—Verdi and Mendelssohn—nothing like 'em!

THE BOSTON CHORAL UNION (whose first concert last spring our readers will remember), gave an interesting entertainment last Monday evening in honor of their old conductor Mr. Sch[illegible]. The *Ballad of the Boat* was provided a cold set, and also a few songs and instrumental pieces the affair passed off with unusual satisfaction. At the close of the evening Mr. Sch[illegible] was presented with a massive silver pitcher, and the young lady accompanist received a handsome testimonial in the shape of a gold music-rack. The Hall and tables were handsomely decorated with flowers, the company was large and brilliant, the *farewell* was sincere and heartfelt.

[illegible] by Google

THE NEW OPERA HOUSE AT LEIPZIG.—A correspondent of the *Philadelphia Evening Bulletin* writes:

While sojourning in Leipzig about a week ago I took occasion to examine the magnificent new Opera House, then already open to the Muses, upon the spacious and beautiful *Augustus Platz*. The opera for the evening was [illegible] ... Especially was the orchestra deserving of all commendation. It comprised some [illegible] of the leading musicians of the Gewandhaus, and I [illegible] ... The troupe upon the stage consisted of the regular vocalists ... of King John ... I noticed more than one [illegible] ... The Leonel of the evening was a tenor from Frankfort-on-the-Main, put down upon the play-bill as [illegible] ... It is rather of the rest of the edifice and of its internal equipments, however, that I would write.

The Royal Opera House of Leipzig then was erected between the years 1864–67 after plans by Oberbaurath [illegible], building adviser, Langhans, and developed under the personal superintendence of a builder named Bau. It presents a [illegible] front of yellow stone, with six arched arcades, and [illegible] carriage-way ... upon the street. Surmounting these, rise as many symmetrical pillars which support the elaborately carved façade beneath the two sloping sides of the roof. ... a marble [illegible] and terraces ... the promenader ... tables of the [illegible] through which one may [illegible] to the magnificent [illegible] ... I have no means of [illegible] the actual proportions, but the ... second only to all ... in Paris. ... the most elaborately [illegible] ... portraits of Mozart, Beethoven ... of other renowned ... The auditorium consists of an immense parquet, and a connected parquet circle. But above these rise five sweeping rows or tiers. Immediately touching the spacious stage, the eye takes in ... private boxes—three abreast—the central one ... of the royal family. These are very elaborately and richly furnished, ... present a background of crimson plush ... in Philadelphia. ... the stage ... the curtain ... The chandelier ... in very [illegible] ... of the Philadelphia Academy ... As a scenic effect, there seems to be no flaw ... the evening ... the large audience ... a high [illegible] temperature. The opera in all of the German cities commences at 6 P. M. and closes at 9, thus allowing ... music ... in the [illegible] gardens, where fine orchestras discourse beautiful music for the outdoor guests.

OFFENBACH.—The English press is more outspoken than our own about the last few fashion in opera. The *Pall Mall Gazette* says:

"M. Offenbach, we are ... capable of other things, and nobody can deny the piquant vivacity of many of his compositions. ... Schubert is popularly ... and ... Mendelssohn by his Songs without Words, ... Rossini by his ... Mozart by his ... M. Offenbach will be ... Gounod ... the composition of which it ... M. Offenbach is the true ... of ... operas ... and ... the audiences ... has entered into the spirit of their favorite dance."

MRS. ALICE DUTTON, of whom we have often spoken as one of the most promising of our rising pianists, and ... has been giving concerts out West during the past month. Of course the programmes were not quite so select as she would have played in Boston; but they contained good things. In Davenport, Iowa, she played Chopin's *Ballade* in A flat, besides "*Marche des Amazones*" by Wollenhaupt, ... with a vocalist named Brenner, ... At Rock Island New Dutton's selections were *La Brise Souvenir* by Wollenhaupt, Liszt's transcription of the *Lucia* Sextet, a Duo of Mozart ... by Beethoven and Schubert ... The Carnival ... for piano ... At Geneseo Ill., Aug. 31st, she was assisted by Miss Maggie Barrie, ... and pianist. Mrs. Dutton played one of Liszt's *Rhapsodies Hongroises*, *La Fontaine* by Lysberg, and a couple of four-handed pieces with the other ... an arrangement from Beethoven's 5th Symphony.

A NEW IDEA IN ART.—A photo-lithograph has been made of the manuscript of Handel's "Messiah" as left by the master. This idea, thoroughly carried out, cannot fail to ... They ... music ... take a ... extraordinary interest in ... It is, perhaps, the best ... which can be employed to give ... key to the character and genius of the composer ... It is one of ... through ... as I ... with Him ... the workings of his brain ... before me. ... The lessons to be learned ... the ... of ... even with the greatest genius is the result of hard and earnest thought, of many revisions and corrections. Whoever has looked over the manuscripts of Beethoven, now in possession of the Prussian government, will have ... glance at the manuscript of that German poet who ... We recall of Handel ... but ... Often one single line, or one single word, is altered again and again, ... We might recall the ... for the present purpose ... of the Sacred Harmonic Society in London ... the original MS. of Handel's "Messiah," and to express the hope that ... by the application of the art of photo-lithography to the works of other great masters of music.—*N. Y. Weekly Review*.

OPERA.—Mr. Maretzek has engaged an Italian and a German opera troupe for a western and eastern tour. His Italian troupe ... Mme. Agatha States, ... Mrs. Clark, ... Signora ... Mlle. Louise Durand and Signor Tiesis. For German opera ... to have engaged ... Madame Rotter, Herr Jenny Apcel, ... William Formes, Hermanns and Herr Fischer ...

According to the New York *Herald* it is settled beyond ... of doubt that Mr. Mapleson will visit this country the coming season, with his London Opera Troupe. The principals are Mlle. Tietjens, Mlle. Kellogg, Mlle. Sinico, Signor Baldassi, and Mr. Santley, the distinguished baritone. Mr. Mapleson will commence a ... the New York Academy of Music, October 15th.

The salaries of the principal ... in Mapleson's company are set down as follows: Tietjens, $1000 ... Donati Loftinum, ... Baliotum, ... Pinred, tenor $1200 ... Santley baritone $1200 ... Arditi, conductor ...

Mr. Grau's French opera troupe this season will include Mlles. Rose Bell, ... Tostée, ... Mlle. ... Messrs. Lagrange, ... "Crandivers du Brabant" will be the first ... performed.

Signor ARDITI ... to be on Maretzek's troupe. ... engagement for Naples.

It is rumored that Mme. Lucca ... has ... contract to visit this country the present year.

Special Notices.

DESCRIPTIVE LIST OF THE LATEST MUSIC,

Published by Oliver Ditson & Co.

Vocal with Piano Accompaniment.

Love and War. Duet. Soprano or Tenor and Bass. 3. C to a. *Cook.* 75
A capital showy duet, which can hardly fail to be [illegible] before company. The [illegible] ... laughing ...

Elsie Vane. Song and Chorus. 2. C to e. *G. E. Bruce.* 30
A [illegible] ballad, ... popular style.

Beauty's Rose. 3. C to g. *Bond.* 30
A [illegible] song ... beautiful ... Spring ... Roses.

Vol. 1. 3. F to d. *Jane Sloman Torry.* 40
An agreeable song, full of taste and pathos, and one will be sung ... company.

Harvey's Mummy. 3. F to f. *Lowe.* 30
... full of fun and ... As the [illegible] ...

O Welcome my Wood. (Willkommen mein Wald.) 4. Eb to g. *Franz.* 30
If you would ... a ... of Germ ... song ...

The Wood and Stream. 3. Eb to f. *Wrighton.* 30
With a smooth flow of words ...

From the Alps. (Alpenlied.) Voice, Piano and Flute. 5. Eb to f. *Proch.* 40
... is a great ... and this arrangement ...

In this Lone a Spot. (Das Bedächtige.) 5. ... Piano, Voice and Flute. *Lowry.* 15
Like the above, a fine arrangement of a pleasing air.

We don't mind it. Quartet. 3. Bb to eb. *G. F. Phelps.* 30
A new Quartet song, and quite effective. ...

Capt. Jinks. (Among the Lancers.) 2. Bb to d. 40
This favorite song, ... with a fine lithograph of the great Minstrel ...

Instrumental.

Adele Waltz. 3. D. *Godfrey.* 30
Favorite Waltz, nicely arranged ... by Knight.

Capt. Jinks' Quickstep. 3. Bb. *Knight.* 30
... the ... of the ...

Capt. Jinks Quickstep Simplified. 2. Bb. *Watson.* 10
The same air and made easy enough for beginners.

Harrington March. 3. G and D. *A. F. Warren.* 30
Very sprightly. ...

Apothecaries March. 3. Eb. *C. J. Heyn.* 30
... They will find it an agreeable ...

Chas. or Dublin Polka. 3. F. *Turner.* 20
Easy and attractive.

Brilliant Jewels. A Piano-forte Medley. 3. *A. P. Wyman.* 75
... a ... combination of ...

Books.

LEVERETT ON HALL'S HARMONY. 30
The story ... the latest ... of the opera, ... singing and ...

ABBREVIATIONS.—Degrees of difficulty are marked from 1 to 7. The key is marked with a capital letter; as C, B flat, &c. A small Roman letter marks the highest note, if on the staff, an italic letter the highest note, if above the staff.

MUSIC BY MAIL.—Music is sent by mail, the expense being two cents for every four ounces, or fraction thereof, (about one cent for an ordinary piece of music). Persons at a distance will find the conveyance a saving of time and expense in obtaining supplies. Books can also be sent at double these rates.

Dwight's Journal of Music.

WHOLE NO. 717 BOSTON, SATURDAY, SEPT 26, 1868. VOL. XXVIII No 14

The Music of the Spheres.

I.

Hast thou not heard it, the universal music?
The throbbing harmony, the old eternal rhyme?
In the wild billows roaring,
In the mad torrent pouring,
And keeping with the stars its best and march sublime?
Hast thou not heard it when the night was silent,
And sobbing sighed the winds amid the trees,
And the marvelous strings of harps celestial
Seemed quivering to the touch of melodies?

II.

If in thy soul there pulse no some faint responsive echo
Of that mysterial everlasting hymn,
Thou'rt, of the [illegible], lowly,
Or lower [illegible] a holy
Or deafest spirit [illegible] by sound of [illegible]
Hear it, oh Poet, hear [illegible] Oh, Preacher [illegible] welcome!
Oh Loving Heart, rest in it, deep in thine inmost core
The harmony of Angels, Glory for ever Glory
Glory and Peace and Joy and Love for evermore!

Annual Congress of Musicians "of the Future."—Tonkünstler-Versammlung in Altenburg, July 19-23.*

(Continued from page 301.)

*Translated and abridged from the *Neue Zeitschrift für Musik* (Leipzig).

In the afternoon of the second day a sacred concert took place in the Schlosskirche. The court kapellmeister Dr. Stade opened the first part with Bach's great organ Toccata in F whereas the organist and organ teacher at the Conservatorium at Stuttgart E. Tod opened the second part with Liszt's Prelude and Fugue on the name B A C H confessedly one of the wonderful organ works of recent times. Both performances were truly brilliant both in spirit and in technique. The Altenburg Singakademie under Stade's direction, sang a number of by no means easy a cappella choruses, especially the Agnus and Crucis from Palestrina's Missa Marcelli, [illegible] some old German tunes from the collection "Lieder und Sprüche" of the 15th century by R. von Liliencron and W. Stade, a Kyrie by Th. Schneider, the 126th Psalm by Rebling, and a Motet by D. Engel. The last three choral works, taken together with several other compositions performed on this and the following days, gave an interesting picture of the School of Friedrich Schneider (Stade, Rebling, Th. Schneider and Engel). As has certainly formed many striking successes. The Kyrie by Schneider's son, now music director in Chemnitz, follows ably after the better models, has unity and high expression, and is an effective choral piece; the 126th Psalm by Rebling, music-director in Magdeburg, makes an altogether good impression by its fresh and sometimes characteristic representations and by clever contrapuntal treatment; while the Motet by D. H. Engel, cathe-

dral organist at Merseburg contains strong passages and a well wrought form figuration.

A couple of songs from W. Stade's "Religious Cycle" very finely rendered by Herr J. Schild held the audience captive by their natural and heartfelt depth of feeling. Herr C. Hentschel of Breslau sang whom a aria from Clari's Stabat Mater with full sympathetic tone and noble expression; while Frl. Anna Drechsel of Leipzig gave Bach's Aria "Mein gläubiges Herze frohlocke" (the 'cello part by Herr Kranichfeld) in a somewhat dragging tempo and not enough of joyful confidence, but carefully and correctly and in the right sonorous organ. Herr J. H. Cross of Pesth, one of Bach's ablest pupils, won great regard by his performance of Bach's Violin Chaconne, but was even more brilliantly successful on the 23d in his rendering of a Suite by [illegible] so that not only was he warmly applauded after every movement, but he was privately bespoken next day at the palace and received a valuable present from the duke's own hands.

HERMANN ZOPFF.

THIRD DAY.

A concert for orchestra, chorus, vocal and instrumental solos. This occurred at 6 p.m. in the hall of the "Concordia" under court-capellmeister Dr. Stade's direction with the following programme: Handel's *Acis and Galatea*, the choruses by the Altenburg Singakademie, the solos by Frau Reinecke sang (of Vienna) and Herren court opera singers Schild of Dresden and Krause of Berlin; *Allegro appassionato*, a characteristic piece for orchestra by W. Stade; Violoncello Concerto by Grützmacher, played by Kranichfeld; Recitative and Cavatina from the opera "The Hero of the North" by Carl Götze, sung by Albert Goldberg of Brunswick; *Symphonie fantastique* by Berlioz; "Loch Lomond," a symphonic character picture by Ferd. Thieriot, conducted by himself; and Songs, with piano accompaniment, by Fr. Hiller, A. Jensen, and Liszt, sung by Herr Schild.

[Handel's piece of finds plenty of praise even with the New School reporter and so does the rendering.]

The *Allegro appassionato* by W. Stade was received in a manner very honorable to the meritorious composer. The work combines warm expression with very skilful treatment of form and an effective orchestral garb, may always be sure of favor.

Herr Kranichfeld won enthusiastic applause again by his rendering of Grützmacher's Concerto, a valuable addition to our meagre violoncello literature.

The fragment from Götze's opera (*Hark, hither Melody*, &c.) is a soft dreamy piece of tonal painting, in which the composer so far as instrumentation is concerned shows that fine sense of color which is found in so high a degree in his orchestral piece "Midsummer Night." It rather falls off at the end by a somewhat ordinary turn.

The brilliant point of the concert and one of the most brilliant of the whole festival was the "*Fantastic Symphony*" by Berlioz. There was a life at those tones that thrilled through every fibre of the hearer! There one forgot all the discomfort of the intolerable heat of the hall and as if spell-bound in a magic circle, follow all [illegible] now enthusiastically dreamy, now hopefully glowing, now coldly meditative, now dazzling by adventurous and almost grotesque loose pictures.—The irresistible effect of Berlioz's symphony, which then won for it so enthusiastic a reception [nothing said that we about five trombone matters] [illegible] but an [illegible] on two characteristic peculiarities. The first is the glowing, feverish passion and elevation, the nervous excitability which often assumes a pathological energy of expression and which [illegible] has been so far as our acquaintance with life's artistic activity extends, [illegible] appear [illegible] his latest working a side which may be [illegible] to the personal experiences under the impression of which he conceived the Symphony. On the other hand that same energy is wonderfully with which Berlioz controls his moods, bears up these stream within artistic forms and gives plastic consistency and grace of style to the whole.

The second important side to Berlioz's works one, which we found in a high degree also in his *Requiem*, is the grandeur of the poetic conception (which here to be sure from the nature of the subject, might easily lead into questionable and strange extravagance as is plainly the case in the last movement)—the strength and sharpness of characterization which brings the pictures before the hearer in the distinctest outlines and often with most startling instantaneous power. A masterpiece in this regard is the "*Marche au supplice*" (march to execution); a wild and startling picture of vigorous drawing, modeled as to say with bronze, consistently and steeped in sharp, flashing colors. A particularly surprising passage seemed to us the moment near the close, where the "fixed idea" comes up once but is interrupted by the blow of the fatal axe. And the composer with no fullness super human exhilarates, without side play or any sort vocal intentions, lets the scene quietly resume its determined course. This part is, strictly taken, the most perfect in the whole work, both a complete rounding off of form and harmony and in the most searching and poetic way in which it presents itself a musical true perception.

Berlioz does not yet know the principle of the organic co-operation of poetic and of musical creative activity. He was the one side too much a Frenchman, especially too much a French romanticist, with whom a very active imagination constitutes overgrows that plastic faculty of shaping things which strict Art criticism requires, and he on the other side he is too much of a specific musician to [illegible] the strong tendency of his poetry musical feeling in behalf of any such solitary co-operation of both factors in the more modern sense. Hence the disproportions between poetical ideas and musical representations, which

Digitized by Google

here and there appears in Berlioz; now we perceive a purely musical conception, where the poetic sense finds full expression, while the music unfolds its elementary power in all its breadth, as in the first Allegro; and now the music is not entirely intelligible, sounds bald and needs a programme to explain it, and a portion of the meaning remains unexpressed. The latter is the case in the "[illegible]," a piece of music otherwise [illegible] [illegible] the structure of the movement after the genuine Beethoven model. But when one has fully taken in the contents of the programme so that he can fancy as he listens, one cannot resist taking part in the [illegible] of the work, [illegible] only all that the composer wanted to express, but a great deal more and almost everywhere a warm and living tone" (Schumann).

Next to the "March to the place of execution," the ball scene makes the most immediate effect upon an unprepared public. As for the last movement, it was [illegible] to shock the orthodox professionals [illegible] talked [illegible] "[illegible] constituted" [illegible] who [illegible] confessed themselves carried away by its power. Such matter Berlioz handles without gloves, and for the first [illegible] one is inclined to accept the paradox "it is not music to be sure, but it is beautiful." Whoever will try to alter or to mitigate it will find that as the work stands there is nothing to be added nor to be taken away.—This [illegible] the Symphony especially when we think of it as the work of a young artist only 17 years old, something magnificent [illegible] unique, magnificent [illegible] "[illegible]"—[illegible] will allow that no [illegible] word can be applicable to his columns—[illegible] [illegible] and the [illegible] should be the public [illegible] the performance, the enthusiastic applause proves sufficiently that they know how to appreciate the creative deeds of genius, without [illegible] or [illegible] by their many eccentricities.

The execution of the work [illegible] Stade conducting, was masterly; each member of the orchestra seemed to have assimilated his part into his very flesh and blood; it was played with such zeal and [illegible] that it was a real pleasure only to look on.

After the powerful impression of the work of Berlioz whatever followed had a hard position. All the more highly therefore may the composer of the character-piece "Loch Lomond," Herr Thomas, prize the favorable reception that work met with. He is one of those artists who, originally standing aloof from the new efforts, has yet preserved musical [illegible] enough to make at least many of the technical acquisitions of the new lines his own. His character-piece shows everywhere the musician who makes his thorough musical culture, his [illegible] knowledge, [illegible] interesting and [illegible] and who by [illegible] [illegible], as well as by [illegible] fresh coloured instrumentation [illegible] [illegible] in the spirit of the time. Moreover the [illegible] is noble and you may recognize [illegible] [illegible] the local colouring.

Owing to the extreme heat in the hall, and the late hour, the Story by Goldmark had to be reserved for the next [illegible]. Here Schild closed the concert with an admirable delivery of three Lieder: the tender, shy, "Serenade" by Liszt, "In der Ferne" full of deep feeling by Rüfer, and the fiery "Nun [illegible] [illegible]" by Jensen. [illegible]

[Conclusion next time.]

"La Jeunesse de Goethe."

The Civil Tribunal of the Seine gave its decision on Friday last in a case which has a story worth telling.

Among the most passionate admirers of Goethe was Meyerbeer, who long cherished the idea of taking *Faust* as the subject of an opera. But while, with characteristic fastidiousness, he was thinking how best to set about it, Gounod occupied the ground before him. Upon this, Meyerbeer reluctantly abandoned his intention, and probably would have dropped all idea of illustrating his favorite poet, but for the following incident. Towards the end of 1860, M. Blaze de Bury wrote a piece for the Odéon, called *La Jeunesse de Goethe*, in the third act of which was a scene demanding music—that is, M. Bennet [illegible] then—[illegible] [illegible], and not only so, but music specially adapted to the [illegible]. "What if I speak to Meyerbeer?" said M. de Bury. The [illegible] treated [illegible] as [illegible] [illegible] a joke; but [illegible] the latter called upon Meyerbeer [illegible] [illegible] a [illegible], [illegible] [illegible] [illegible] for Goethe and, [illegible] perceived a promise of co-operation. The [illegible] had no sooner set to work than he [illegible] to treat the story of *Faust* [illegible] M. de Bury [illegible] [illegible] [illegible] a consequence. The spring of 1861 came [illegible] heard from Meyerbeer, then [illegible] in Berlin, M. Bennet grew impatient [illegible] M. de Bury wrote to the composer, who [illegible] replied that he [illegible] kept his word. [illegible] passed [illegible] the music was not forthcoming, whereupon it was thought well to require from Meyerbeer a formal undertaking to complete his work by a specified time. This he gave in his own hand, and named May [illegible] 1861 as the date of first representation. In January the composer wrote to M. de Bury [illegible] the completion of his task [illegible] M. Bennet found it desirable to put off the production of *La Jeunesse de Goethe* till the spring of 1862. This suited Meyerbeer admirably, for two reasons [illegible] he was to keep the [illegible] himself a little longer and [illegible] [illegible] in superintending the bringing out of *L'Africaine* during the winter. In June 1862 M. [illegible] [illegible] to treat definitely for the piece, but Meyerbeer, who knew that the Odéon closed at the end of May, and that *La Jeunesse de Goethe* could have but few consecutive representations, [illegible] with reasons for a further postponement. A letter to M. de Bury, written from [illegible], urged that the music would require six weeks' rehearsal; that it was absurd to produce the work at a [illegible] "[illegible]" [illegible] [illegible] be once stopped; that it was essential he (Meyerbeer) should be in Paris when it was performed; and finally that he could not be in Paris at the time specified. In October there was nothing decided, and M. Bennet [illegible] out of patience, [illegible] growing more to M. de Bury, [illegible] [illegible] to bring the matter to terms, and offering, moreover, to keep the Odéon open so long as the work continued to draw. This however had no effect, and so it was [illegible] that *La Jeunesse de Goethe* should follow the *Africaine*, which did not appear further effort seems to have been abandoned.

In 1864 Meyerbeer died, leaving by will certain directions as to the disposal of his manuscripts, which were thoroughly in keeping with his [illegible] [illegible] of them during life. These [illegible] [illegible] an [illegible] appeal to the "piety" of the well-beloved wife and children, [illegible] effect that all his unpublished musical creations whatsoever (*L'Africaine* excepted) should be carefully kept and guarded as "[illegible] [illegible]" accessible to nobody. In the event of one of [illegible] [illegible] [illegible] [illegible] failed for music—[illegible] [illegible] [illegible] were to judge [illegible] [illegible] that the [illegible] of its contents should become the whole property [illegible] [illegible] to be burnt. Not unnaturally M. Blaze de Bury [illegible] that he had a [illegible] [illegible] [illegible] from this fate for *La Jeunesse de Goethe*. The composer's family and executors, however, adhered to the letter of the instructions. [illegible]

only remained for M. de Bury to assert his right in a court of law.

The plaintiff's advocate, M. Le Berquier, advanced two main arguments on behalf of his client. One was based upon Meyerbeer's evident intention to produce *La Jeunesse de Goethe* at some time or other, an intention often expressed towards the close of his life, and subsequent to the date of the will. The other urged the difficulty in such a case of deciding where the rights of a collaborateur begin or end; and repudiated the idea that the caprice of one can lawfully [illegible] [illegible] [illegible] [illegible] benefit [illegible] [illegible] from their common work. On behalf of the Meyerbeer family M. Cremieux made a long and elaborate speech, the main points of which were echoed by the Avocat Impérial, M. Chevrier, who said there were two questions for consideration. 1st. Did Meyerbeer's directions as to the disposal of his manuscripts apply to *La Jeunesse de Goethe*? 2nd. Was there between Meyerbeer and M. de Bury any connection which constituted a genuine co-partnership? And in the absence of a connection, is there any superior right to which M. de Bury can appeal? As to the first, M. Chevrier held that [illegible] [illegible] exception made in favor of *L'Africaine* conclusively proved that no exception was intended in the case of *La Jeunesse de Goethe*. On the second point he expressed his belief that all the facts of the case went to show Meyerbeer's determination not the work [illegible] [illegible] as incomplete, and himself as in any [illegible] by any conventions which were to determine [illegible]. With reference to the third question, the Avocat Impérial declared the music and libretto of an opera to be distinct and divisible [illegible] [illegible] that the author of each is "the master of [illegible] [illegible]."

For these reasons the tribunal pronounced judgment against M. de Bury's claim. It did so with regret, but said M. Chevrier, "fortune is changeable, and it is perhaps prudent to spare the glory of Meyerbeer the hazard of another experiment."

The following letters of Meyerbeer's were read in court during the trial referred to above:—

No. 1.

To M. Blaze de Bury.

BERLIN, March 16, 1861.

MY DEAR FRIEND,—I received your letter with double pleasure because it gave me news of you, and because I love everything that comes from your [illegible] [illegible] philosophical pen.

You appear to doubt, my dear friend, that I shall keep the word I have given you to write music for the third act of your Goethe drama, which you sent me when I left Paris. I am [illegible] [illegible] [illegible] [illegible] by the [illegible] the last when [illegible] you told me you [illegible] [illegible] to be put in rehearsal. I have [illegible] [illegible] [illegible] in my promises [illegible] [illegible] me [illegible] [illegible] to such a [illegible] [illegible] you that I shall do so for the first time.

You say nothing about the tragedy of *Petrarque* which you intended to bring out this winter [illegible] [illegible] [illegible] [illegible] has [illegible] [illegible] [illegible] [illegible] in the way connected with the theatre? You well know my [illegible] interesting you my dear friend for your [illegible] [illegible], [illegible] [illegible].

Remember me to Madame de Bury and M. and Mdme. Belot [illegible] above and [illegible] [illegible] charming [illegible] and great [illegible] Mdlle. Marie Belot and Mdlle. Rose de Bury. Tell them, at the same time, that I have [illegible] [illegible] the Hotel [illegible], at Paris, and [illegible] [illegible] [illegible] and [illegible] I have ordered my publisher to send each of them a copy.

Adieu, and a thousand compliments from your very devoted MEYERBEER.

No. 2.

To M. Blaze de Bury.

PARIS, Sept. 9, 1862.

MY DEAR [illegible],—I yield with pleasure to the desire you have shown that I should put to music the great scene which forms the third act of your drama, *La Jeunesse de Goethe* intended for the Théâtre Français or the Odéon, and I promise the music by the first of May next, so that the work may be represented in the course of that season. I do, however, [illegible] [illegible] conditions that the orchestra and chorus of the [illegible] be engaged for the performance, and that [illegible] [illegible] chosen by me, [illegible] parts of Margaret, Gretchen, the [illegible], and the Father.

Digitized by Google

If the piece be not played by the 15th of June, it must not be given before the 15th of September. I will explain to you by word of mouth, dear Baron, the reason of this last condition. It will be necessary for you to write me on the 10th of March, if the [illegible] an arrangement with you for the [illegible], and on the conditions mentioned in this letter. Your very devoted MEYERBEER.

No. 3.

To M. Birre de Bury.

BERLIN, Jan. [illegible], 1861.

MY DEAR FRIEND, [illegible] weeks ago I finished the music which you inspired me to compose. I now [illegible] information from you as to time and place of its production. I see by your letter that the [illegible] is likely to be the Odéon.

If you think it necessary [illegible] for the [illegible] as well as the [illegible] for the [illegible] of the third act, [illegible] regards the [illegible] which I [illegible] in a [illegible]. I think the piece is [illegible] especially with a manager like M. [illegible] Bonnet, who has a reputation for [illegible]. But you tell me that in April, when we agreed that I [illegible] give you my score, M. [illegible] Bonnet has an engagement with Madame [illegible], and that he proposes to produce the work in the spring of 1862. [illegible] a new opera will be given in the course of next winter. I therefore see no difficulty in the [illegible] present.

In my position [illegible] as the father of a family, not resident in France, I do not like to make [illegible] engagement for a [illegible]. Who knows, in the vicissitudes of [illegible] before then to keep me to [illegible]. [illegible] M. Bonnet for the following April. It will be nearly a year [illegible] and we shall not be tied for so long a [illegible]. I think, as you say, if he wishes to have the work, there is no [illegible].

Now, my dear friend, [illegible] to our piece. The scene which I [illegible] and which I proposed to you should be [illegible] of the [illegible] to Faust, [illegible] to the best of all, and I hope that you will [illegible] with it. There is only one [illegible] which [illegible], and that is [illegible] the scene of the [illegible] *Kalsetz*. Schubert's [illegible] popular everywhere, that the public will not accept anything [illegible] the words, and I [illegible] that I [illegible] *Schubert's* [illegible] words [illegible] *Ave Maria* [illegible] the [illegible] Schubert wrote for piano [illegible].

[illegible] along the work, [illegible] *Ave Maria* [illegible] the [illegible] I [illegible] From a purely musical point of view the [illegible] I will abide by your decision. [illegible] the first act [illegible] a [illegible] of the character of the [illegible] rather than [illegible] Your very devoted MEYERBEER.

No. 4.

To M. Birre de Bury.

[illegible] August [illegible] 1861.

You ought to know, dear [illegible], for I told you last year, [illegible] Paris in the month of April. We must have [illegible] great works of [illegible], and when the [illegible] [illegible] is leaving, there yet remain the [illegible] and the exceptional [illegible] from all [illegible] the [illegible], and are consequently far from the orchestra. It will be necessary to have many trials and perhaps [illegible] before [illegible].

You [illegible] the Odéon closes at the end of May. [illegible] you will not be able to have more than [illegible] representations before the [illegible]. [illegible] of your work [illegible] few representations [illegible] to [illegible] the [illegible], [illegible] at the Odéon, and to produce the work in September, at which time you will have all the [illegible] and [illegible] before you. But understand, dear friend, this is a fact I throw out, not a condition. Your interest in the piece [illegible], and it ought to have more weight in any case [illegible] I have only written [illegible] of *them*.

You ask me, dear Baron, [illegible] Paris for a short time; my intention was to make an excursion after having completed my [illegible] with *La Jeunesse de Goethe*, of which I know nothing, only that which you have told me. It is of great importance for me to [illegible] of [illegible] the character of the work I have done according to the general idea of the piece which [illegible].

But my Paris excursion [illegible] ordered me [illegible] King [illegible] at Königsberg [illegible] of the royal [illegible] which will be performed at the [illegible] the return of the King from Königsberg [illegible] I was always [illegible] of a [illegible].

You [illegible] that you will [illegible]. That will be [illegible] your attention for on the [illegible] of September I [illegible] for Berlin. If you [illegible] all things [illegible] not forget to bring *La Jeunesse de Goethe*, that I may read it.

[illegible] my [illegible] to Madame de Bury and a thousand compliments to the charming [illegible], [illegible] I sincerely hope, retains her good [illegible] old. MEYERBEER.

London Street Music.

The more people have [illegible] good and [illegible] at their call, the more they usually [illegible] is given [illegible] good and [illegible]. [illegible] music [illegible] of harmony [illegible] the library, the studio, or the [illegible] music [illegible].

Business lately called me to London for a week. [illegible] to take up [illegible] branching [illegible] from the Strand to the river; a quiet street [illegible] street, a street [illegible] [illegible] the goods [illegible] I did not [illegible] perfectly [illegible] The [illegible] all but from the [illegible] come from the [illegible] This [illegible] being [illegible] the thought [illegible] from [illegible] the [illegible] the [illegible] I was informed by my landlady [illegible] of every day in the year.

Half-past Eight.—[illegible] *The Times*, [illegible] a sudden [illegible] of [illegible] what is the matter. [illegible] performers [illegible] They [illegible] from popular operas, [illegible] I was told that [illegible] two hours [illegible] week before the [illegible] and then [illegible] for [illegible] contributions [illegible] They do not rely upon the [illegible] upon voluntary contributions, but send round the youngest member of the party who knocks at [illegible] at the door of every house in the [illegible], but in hand, perhaps whatever suggests the servant girl or others are inclined to bestow. He appears to be successful in about one house out of three. The performances continue for about twenty minutes, and would not only be tolerable, but commendable, if they took place in one of the parks at a reasonable hour, or people were not compelled to listen to them unless they pleased.

Nine o'clock.—A bulky Savoyard, ugly as a baboon, and as dirty, with a barrel-organ. He grinds, *Partant pour la Syrie*, *Non fur Joseph*, and *Champagne Charlie*. His manner [illegible] a [illegible] [illegible] goes to the street door and order [illegible] I [illegible] the police if he will not [illegible] He swears and [illegible] his [illegible] [illegible] in his pocket instead of [illegible].

Then [illegible] the above [illegible] with [illegible] all [illegible] in London [illegible] the [illegible] in the Southern States of America. The leader [illegible] Punch's [illegible] good [illegible] This party sings [illegible] [illegible] Windows are lifted right and left, and pence and [illegible] on the pavement. The cooks and [illegible] to be the chief patronesses of the show. The niggers stay for a quarter of an hour, and march off at a sign from [illegible]. They evidently make a good thing of it and are prime favorites.

Half-past Ten.—Two young men, ragged and [illegible], [illegible] They are not very successful, [illegible] the [illegible] Seeing [illegible] [illegible] of everybody, [illegible] and of the [illegible].

[illegible]—An old man [illegible] clad and feeble, [illegible] [illegible] an [illegible] [illegible] in a piece of paper. He [illegible] pennies [illegible] (for luck I suppose) [illegible] Poor old fellow! [illegible] the [illegible] [illegible] the street [illegible] of the [illegible].

Fifteen minutes past Eleven.—A drum. An abominable [illegible] It is a [illegible] [illegible] all [illegible] [illegible] the same mysterious and savage looking creature I ever beheld. [illegible] with the same [illegible] expression of countenance [illegible] [illegible] Nana Sahib, who has roused the [illegible] as [illegible] [illegible] I think of [illegible] I should be rather shy of such an ugly customer.

Five minutes past Twelve.—Another brass band. [illegible] boys and lads from the "Fatherland" [illegible] the "Fatherland" [illegible] They perform for [illegible] As this [illegible].

Twenty minutes to One.—A woman grinding a barrel-organ with a baby fast asleep upon the top of it. The tune is the eternal "Partant pour la Syrie." When she ceases for a moment to collect pence the baby awakes [illegible] the [illegible] falls asleep again. She traverses the street slowly from end to end [illegible] She then [illegible] perhaps hopelessly makes her way out and [illegible] no more.

Quarter past One.—An Italian boy apparently of about fourteen years of age, with a hurdy gurdy. He wheels to it an accompaniment. [illegible] I go to the window and order him away. He stops whistling to grin at me, and removing himself to the distance of two houses, where he recommences his performance. If there be a policeman in sight, I shall [illegible] [illegible] [illegible] [illegible] [illegible] and pursued [illegible] week!

Twenty minutes to Two.—Another Italian with a barrel organ and a monkey. The monkey looks very [illegible] [illegible] [illegible] [illegible] [illegible] I have no means of judging.

Half past Two.—[illegible] [illegible] [illegible] [illegible] [illegible] [illegible] the street beyond [illegible].

A quarter past Three.—A lad in shabby Highland costume, [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]

[illegible] minutes to Four.—An old man playing a violin, led by a young woman—possibly [illegible] [illegible]. His tones are merely [illegible], and miserably [illegible]. [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] to introduce [illegible] in [illegible].

[illegible] past Four.—Punch and Judy, the most popular [illegible] ever was [illegible] good thing of it."

[illegible] o'clock.—[illegible] Champagne Charlie, Not for Joseph, and [illegible].

[illegible] o'clock.—An old man with a [illegible]

Twenty minutes past Six.—A man leading a Newfoundland dog, with a monkey sitting on its back. The man beats a big drum to attract attention. Somebody rises from the dinner table, [illegible]

Seven o'clock.—Nigger minstrels [illegible]

Half past seven.—A barrel-organ. No policeman.

Eight o'clock.—A woman [illegible] [illegible] [illegible] [illegible] [illegible]

A quarter past Eight.—A barrel-organ. Policeman [illegible]

Nine o'clock.—[illegible] [illegible]

A quarter to Ten o'clock.—[illegible] The "[illegible] dialogue" is not at all laughable, but vapid, silly, [illegible], and utterly contemptible. Compared with the vendors of such stultifying rubbish, who disturb the night by their vociferous strife, the most [illegible] organ-grinder of Italy is a respectable man and a artist. [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]

The above is a fair and true account, and no exaggerated tale of a day's music and misery in London. The real music [illegible] [illegible] [illegible] was very considerable. Is there no remedy for such wrong? Cannot a prohibitive duty be put upon Italians and Savoyards as the pest of society? Cannot music, in the matter of grade in the streets, by unauthorized performers be prevented? [illegible] most hours of the day?

New Choral Society in New York.

THE CHURCH CHORAL UNION.

[illegible]

The society bearing the [illegible] title of the "Church Choral Union" [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] Tuesday evening last. [illegible] [illegible] [illegible] of the churches of Trinity Parish. Messrs. A. H. Messiter, W. H. Walter, [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] to be the most powerful choral society in the country.

Having in the several choirs attached to Trinity Parish a [illegible] of over a hundred [illegible] and [illegible]

That our readers may fully understand the scope [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]

[illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] Masses, Oratorios, [illegible] Handel, Bach, Beethoven, Haydn, Mozart, [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]

Composition.—The [illegible]

Government.—The General Government of the Association [illegible] Union."

Associate Members.—[illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]

Digitized by Google

sides of the Council, be found suitable for admission into the chorus. Such Associate Members, however, will be bound by the same Rules and Regulations as may be adopted for the good government of the whole Association. No member of the Trinity Parish Chorus will be eligible for Associate Membership.

AFFILIATED CHOIRS.—Any Choir or Choral Society may be affiliated to the Church Choral Union, provided article V., referring to Associate Members, be adhered to. And every such affiliated Choir [illegible]

[illegible]

It will be seen that choirs or vocal societies in neighboring cities and towns can affiliate with the Church Choral Union, and will have a chance of being represented in its councils. [illegible]

[illegible]

The Church Choral Union held, by due notification, on Tuesday evening, September 8th, at the large [illegible] of Trinity Chapel, [illegible]

[illegible]

character, with the single exception of the heroine, was debased and vicious. The whole country went mad over this production, and the natural result of such an exhibition of criminals and crime, was evinced in the general demoralization that ensued. Highway robbery, murder and debauchery became mere romance. [illegible] took the sentimental view of these proceedings, and [illegible] of Macheath's songs. Ladies [illegible] the praises of pickpockets and carried the words of the ballads about upon their fans. "The morals of thousands," says a contemporary writer, "were hopelessly corrupted"; and the character [illegible] Lavinia Fenton,—the original Polly [illegible] was led to the altar [illegible] by the Duke of Bolton, [illegible] of the most depraved and corrupt character.

The success of this piece sealed the fate of English opera for many years. It was followed by other burlesque operas, some of them possessing [illegible] but none of them so vilely immoral as The Beggar's Opera. Handel was neglected and forgotten. [illegible] abandoned opera forever.

In some measure Offenbach has duplicated the [illegible]. In this country where it is professed that we can appreciate and encourage [illegible] there are to-day no less than four or five [illegible] opera companies, and not one [illegible] German opera. The [illegible] of Offenbach [illegible] played [illegible] ground and [illegible] of decent people are found [illegible] by the side of which Gay's pastoral is perfectly [illegible]. [illegible] Offenbach is the [illegible]

The merit of his music has already been sufficiently discussed. [illegible]

Offenbach might be forgiven the want of genius, [illegible]

also, have none but pure suggestions to the pure mind. We look behind the details, and perceive the sublime allegories of a beautiful and poetic purpose. We can see in the actions of the heathen deities a figurative description of the operations of Nature, and we recognize in the system the evidences of the first groping of a pure primitive [illegible] religious culture and knowledge of immortality and Omnipotence.

The defenders of Offenbach can sneer at "prurient prudery" to their heart's content, but they cannot deny that he is the purveyor of bold, bold indecency, which tends to corrupt society [illegible]

Offenbach has [illegible] The French language, [illegible]

Dwight's Journal of Music.

BOSTON, SEPT. 26, 1868.

Meyerbeer's "Inspirations."

The European journals are again full of Meyerbeer. The unsuccessful suit brought by the [illegible] M. Blaze de Bury against the executors of the composer for the recovery of the [illegible] "The young days of Goethe" has not only made a good theme of gossip, but has revived the [illegible] about Meyerbeer's [illegible] "ideas," [illegible]

We have more than once expressed our inability to feel that Meyerbeer was [illegible] in an internal and material sense. And when the [illegible] shows forth his greatness to consist mainly in the art of "making up," what can it mean except precisely what we meant when we wrote: "We are of those who feel in him the power of will and talent rather than of genius. The gift of spontaneous melody was not peculiarly his; elaborately planned effects instead of inspiration. After sitting through one of his 'grand' operas, we have not felt inspired, inwardly edified and strengthened; have not gone away with lighter hearts and nobler hopes and aspirations, but excited and oppressed. How different the feeling after such works as Fidelio, &c." Very many have felt thus. Many accused Meyerbeer of the fault of want of artistic integrity," that is of self-forgetting devotion to the ideal and the true. We all know how repulsive the whole spirit of the Meyerbeerian tendency was to Mendelssohn and Schumann. The contrariety of aim and method between a composer like Beethoven and one like Meyerbeer is admirably shown in the article below. [illegible] and Wagner [illegible] Meyerbeer very sharply [illegible] but we cannot help seeing in Wagner a continuator of the same false tendency to which Meyerbeer more than any one man gave the first strong impulse. We look upon him as the one [illegible] who of all others has done the most to pervert and demoralize the art of music in our day. He is the founder and the formidable example of the whole school of "effect." Berlioz and Liszt and Wagner and Verdi [illegible] all take after this false prophet. The writer we are about to quote, however, would fain speak as an admirer of the composer whose faults and [illegible] as well points out. Hence the inconsistency in the use of the word "inspiration" in the title of the piece, which we have indicated by quotation marks. [illegible] For instance, [illegible] writer ever dreamed of such a thing as the Freyschütz Overture being "made up" entirely of Beethoven's ideas? But let him speak.

Great thinkers, as a rule, keep a commonplace book for the note of what they think and what they read. [illegible] Meyerbeer [illegible] memorandum-books. Had he been a painter or draughtsman like Raffaelle or Michael Angelo, [illegible] would have produced [illegible] of the pencil [illegible] would give forth. As embodiments of [illegible] spirit those were invaluable [illegible]. He had watched [illegible] contemporaries, he had [illegible] "posthumous works," and well knew [illegible] after days. No one knew better than he the fate of a manuscript [illegible] hands," and [illegible] the unpublished works of the departed afforded much

[illegible]

[illegible] is engaged to Maurice Strakosch for four years from this time, and that she is under the direction of his brother Max Strakosch, for the present season in America, after which she goes abroad again for fresh triumphs.

This puts the Mapleson bordereau at rest, so far as America is concerned, this Winter—indeed, the London [illegible] that he will take his company to Dublin. He intended to come here, but rumor says that he was [illegible] by Maurice and Max Strakosch, who would at once have occupied Mapleson's [illegible] and [illegible] Italian Opera in [illegible] theatre in London, [illegible] to the [illegible]. With this prospect, Mapleson concluded, on the whole, that he had better remain in his own [illegible] having a new burden for his [illegible] home. The Academy [illegible] in this city [illegible] Mapleson cannot come.

[illegible] The *Evening Bulletin* says

Mr. Carl Sentz has wisely determined to [illegible] a second series of those charming [illegible] which afforded so much pleasure to [illegible] the lovers of good music. In his circular the manager says:

"The past season, 1867-68, has been regarded as one of the most [illegible] in managers and [illegible] of public amusements—[illegible] what is on the one hand generally [illegible] and on the other [illegible] upon [illegible] of [illegible] property. It is, however, with a [illegible] to art, that the success of the Orchestra [illegible], for it [illegible] that [illegible] been appreciated and approved. Whatever doubt was felt before the commencement of the series as to the [illegible] of that form of musical composition known as Symphony, was soon dispelled [illegible] of Haydn and Mozart were received by large and [illegible] all classes of society. [illegible] that the design foreshadowed in the [illegible] of last year of producing symphonies [illegible], will now be carried [illegible] to the Symphonies of Haydn and Mozart, [illegible] the [illegible] will be enriched by the First, Eighth and Fourth of Beethoven [illegible] and [illegible] of Victoria, the [illegible] Symphony of Schumann, a work of [illegible] beauty, and the [illegible] 'Reformation' Symphony of Mendelssohn, which has created a [illegible] wherever it has been performed."

The Richings English Opera Troupe commenced their [illegible] at the Arch Street Theatre on Monday night last, with the opera of *Maritana*. [illegible] The principal characters were sustained by Miss Bernard [illegible] as Lady Harriet, Mrs. E. Seguin as Nancy, Mr. Campbell as Plunket, Mr. [illegible] as Lionel, Mr. Seguin as Lord Tristram, and Mr. Peakes as High Sheriff, with a chorus of [illegible].

On Tuesday night Balfe's *Bohemian Girl* was given. Miss Abell made her appearance for the second time in that night [illegible] part of Arline, the music of which she gave with correctness and expression, though somewhat lacking in dramatic power.

On Wednesday night the fine opera of *Crown Diamonds* by Auber was performed well. Mrs. Bernard as La Catarina, Mr. Peakes as the Count, Mr. Campbell as Rebolledo, Mr. [illegible] as Don Enrique, and Mr. [illegible] as [illegible]. The [illegible] of the opera were observed [illegible], and it was given [illegible] admirable ensemble.

On Thursday night [illegible] was performed for the first time in this city in English, the comic opera, [illegible] *The Poet and Carpenter, or Peter the Great*, [illegible] founded on an interesting historical fact. Mr. [illegible] Seguin distinguished himself as the [illegible] and in the second [illegible] solo and chorus and [illegible] ballad, "The [illegible] Maiden," followed by a [illegible] of [illegible] Castle, Bernard, Seguin, Arnold and [illegible] Peakes. The [illegible] song by Mrs. Richard, [illegible] of [illegible] [illegible] sung by Mrs. Bernard, and the [illegible] of the work was well [illegible]. The opera [illegible].

On Friday night Miss Bernard took her benefit [illegible] the [illegible] the part of [illegible] David [illegible] and [illegible] Mr. Bernard took the [illegible]

---

of [illegible], Mr. Henry [illegible] of [illegible], and Miss Abell, above referred to, as Adalgisa. Last night the successful week's engagement was concluded by the performance of Wallace's beautiful opera, *Maritana*, with the following fine cast:—Charles Second, King of Spain, Mr. H. C. Peakes; Don José, Mr. [illegible]; Don Cæsar De Bazan, Mr. Castle; Maritana, Mrs. Bernard; [illegible], Mrs. [illegible]; Lazarillo, Mrs. Seguin; Captain of the Guard, J. G. Peakes; Marquis, James Arnold.

Fra Diavolo, *Trovatore*, *Traviata*, and other fine operas [illegible] in preparation.

Music Abroad.

—"Das [illegible]," an opera by Herr [illegible], [illegible] produced at Munich [illegible], was a [illegible] success.

—The new management of the Théâtre Lyrique [illegible] the direction of the Orchestral [illegible] Concerts and also of the "Société du Chant de St. Valle de [illegible]."

—Ferdinand Hiller has been created a Doctor of Philosophy by the University of Bonn.

—Mlle. Adelina Patti has appeared in Homburg, where she is [illegible] performances. Mlle. Nilsson has only [illegible] in Germany, as in Paris and London [illegible] to Baden on the [illegible], and to Wiesbaden [illegible] of September.

—M. Pasdeloup has [illegible] to [illegible] *Rienzi*, just [illegible] where he has concluded an engagement with Herr Richard Wagner that the [illegible] of the "[illegible]" [illegible] opera [illegible] for the Théâtre Lyrique [illegible] year.

—A new [illegible] has been announced in the *Journal of the Society of Arts* (London). The [illegible] to the followers of the Tonic Sol-fa [illegible] but it will be open to [illegible] system [illegible]. The [illegible] is Mr. G. A. Macfarren.

—It is stated, [illegible] that M. [illegible] the chief ornament of the Opéra Comique, is [illegible] to begin a new career [illegible] direction [illegible] engagement with [illegible] Mlle. Schneider [illegible] to appear on the [illegible]. [illegible] George Sand's [illegible] "Cadio" [illegible] brought out in the [illegible] theatre [illegible] Boulevard de Strasbourg.

—The London Crystal Palace Concerts began on October 3d, and [illegible] that early in the season another grand symphony by Schubert will be introduced.

—Mr. Ullman is organizing a gigantic concert [illegible] through Denmark, Sweden, Norway, Russia, Poland, Belgium, Switzerland, Spain and France. Among the artists engaged are Carlotta Patti, Vieuxtemps, Jaëll [illegible] and Gottschalk.

—Wagner's "Lohengrin" [illegible] at St. Petersburg. No opera by Wagner has ever been heard [illegible].

—The house at Bonn in which Beethoven was born is [illegible] sale. What a chance for musical Germany to emulate Shakespearian England.

—A statue of Mendelssohn is to be erected in [illegible] spot in Leipzic, probably [illegible] Augustus Platz, which contains the [illegible] Pauliner Kirche and [illegible]. The cost of the statue [illegible] of the composer and of [illegible] in which it [illegible] 20,000 thalers or $15,000. A commencement has been made [illegible] of the [illegible], who have [illegible] of 1,000 thalers. A concert was recently [illegible], at which Jules Stern conducted [illegible] and [illegible] produced 800 thalers; and a [illegible] Dresden yielded 300 more. [illegible] has been done at present [illegible] with the [illegible] of the musical season [illegible] work, and other concerts will take place throughout Germany. [illegible] hoped [illegible] subscriptions [illegible] abroad.

[illegible] has appeared at Homburg, [illegible] now [illegible] under [illegible] Rossini.

—Baden-Baden's [illegible] number of musical [illegible] among others, Pepper, Reménaj, Herr Hubenstein and Herr [illegible]. We read in the *France Musicale* [illegible] concerto for the violoncello, by M. [illegible] was heard for the first [illegible]. It was played by Herr [illegible] and the journal from which we quote [illegible] Boccherini's [illegible] concertos. In truth [illegible] a [illegible] of [illegible] value.

Special Notices.

DESCRIPTIVE LIST OF THE

LATEST MUSIC,

Published by Oliver Ditson & Co.

Vocal with Piano Accompaniment.

The Roses from Palestine. (La rosier de Palestine.) [illegible] "Genevieve de Brabant." 30

[illegible] "Genevieve de Brabant." 40

Dear Genevieve. (Bien joli.) Sleeping Duet. [illegible] C minor to C sharp. "Genevieve de Brabant." 40

[illegible]

How beautiful the light of home. 4. A to E flat. Glover. 35

[illegible]

Kissing in the gate. Song and Chorus. 4. [illegible]. White. 30

[illegible]

Happy-go-lucky. Song and Chorus. 3. [illegible]. Turner. 30

[illegible]

My Bear. Song and Chorus. 3. C to F. G. H. Cromwell. 30

A very pretty "bear" sentiment and varied melody.

Lost is my heart. 3. F to E. Lover. 30

[illegible]

Instrumental.

Potpourri from "Genevieve de Brabant." 4. Kramer. 75

This piece, which is in various keys, introduces [illegible] of the new opera, and is quite [illegible] and brilliant.

Dance music from "Genevieve."

Quadrille. 3. Various keys. J. S. Knight. 30

Illustrates [illegible], and very [illegible].

Roulette Galop. 3. F. [illegible] 35

[illegible]

Capt. Jink's Galop. 2. G. C. Fels. 30

[illegible]

Planchette Waltz. 3. D. [illegible] 30

[illegible]

Books.

The Tyrolean. Operetta by [illegible]. 1 50

[illegible]

[illegible]

[illegible]

Digitized by Google

Dwight's Journal of Music.

Whole No. 715. BOSTON, SATURDAY, OCT. 10, 1868. Vol. XXVIII. No. 15.

Hints for Young Opera Composers.

[We translate the following pithy sentences from the *Signale* (Leipzig) where they appear under the head "*Gebote der Opernpolitik*." Several of the maxims (*Gebote*) here laid down belong to a very different school of opera *Politik* from that of Wagner or of Meyerbeer.]

How extraordinarily rich in dramatic composers our times are here in Germany! Literally no week passes without performances of new operas in one place or another. The composers thereof have all achieved their great successes, and they are called out after every act,—so say the Journals. But when the year comes round those works are already buried in the places of their birth, and other theatres have not performed them. A dreadful epidemic reigns among the German operas; they all collapse and die off. Is it possible then, that only the composers take no notice of this melancholy fact, which all the world sees and feels? Everything in the world has its *Politik*: that is, its rules and methods whereby the goal one strives for may be the most surely reached. Here follow a few of the most essential.

Compose no texts but good ones. The time is past when an absurd stilted story can be pardoned for the sake of the good music. The first thing to make sure of is that the text (nowadays) be tedious, or offend good sense and feeling. Learn then before all things, to judge the text well, to consider whether it will please or displease.

But what is a good opera text? One which from beginning to end steadily increases in interest. "*Tous les genres sont bons, hors le genre ennuyeux*," says Voltaire.

But on what does dramatic interest consist? The last aphorism suggests the answer. The skilful dramatic poet shows himself above all in the choice of an effective tableau in the plan. Single pregnant scenes do not suffice, still less fine words and verses. If you would learn how a great poetic talent can utterly fail through bad choice of a story or infelicity of plan, read Boerne's criticisms on dramatic pieces, particularly those of Houwald.

Seek in the beginning no texts with pompous spectacle for the eyes. You cannot reasonably expect managers to risk their thousands on your work's long scores for scenic decorations; still Mozart's *Figaro*, Cherubini's *Wasserträger*, Méhul's *Joseph* and his *Brothers*, Rossini's *Barber of Seville*, Auber's *Mason and Locksmith*, have all been, living for a long time on the stage, without any particular attractions for the eye.

"Mythus," Magic Opera! Seek not to bewilder the eye with a great lot of marvellous, that is to say for the most part, silly stuff! The Italian operas bring before us no supernatural histories, no supernatural subjects; they take them all from real life. They have no magic trees at all; and yet they rule the stage in all musical lands. Open your eyes and ears unwearying, and learn to comprehend that the thing can go without spectacles.

When does music sound the most effective? When you shut your eyes, or hear the composition from a moderate distance for instance from the corridor of a concert hall.—What is the use then of all the spectacular display in operas, these break-neck flying machines, processions of whole zoological gardens, lovely and hideous phantoms, heaven-storming legions, deserts, shattering storms, volcanoes, powder explosions, and what not else that set the eyes wide open and close up the ear? Is not the sensible enjoyment of music more and more scared away by such means? All this rubbish has once had its day in Italy, and yet the simple operas of Paesiello, Cimarosa and their followers in this line have there from the first given true enjoyment. Whatever there is of real musical effect in the new spectacle operas, is always to be found in the simple, natural slow lines and passages of real feeling. The musical accompaniments to eruptions of Vesuvius, blown-up houses, &c. are no loss. And such delight of hearing, as you feel at a performance of *Fidelio*, which has only two quite ordinary scenes, a year the power of all the Meyerbeers, &c., to afford you.

The more that exciting objects strike and occupy the eye, the more does the ear's power of attention to the phenomena of tone fall into the background. You cannot serve two masters. Though Liszt blame I play,—if a troop of half naked girls dance round his piano at the same time, many will not hear him at all and the others only half. This rests upon the fact, that our consciousness can only take in one point at a time, while at the best the other things can only be seen as felt or noticed as in a dream. Accordingly that opera music is the most easily apprehended, which demands the least cooperation of the eye, and that the most deeply where the motley objects of the outward world continually claim its attention.

Mark what Goethe says! "While the grand French Opera through half of the last century with an immense amount of apparatus, unsuccessfully tried to sustain itself and ours, the Italians had made the fortunate discovery, that a few persons, with all manner of sort of surrounding by melodious song, by very clear appropriate delivery, could produce a far livelier effect."

What was possible then, is so to-day. The public preserves the same peculiarities.

In every profession the artist must begin with the easy and more simple tasks, and educate himself gradually through such experience to the higher ones. And can the natural course be unnecessary only in the opera the most difficult of all musical creations? Is one qualified and justified for such work, when one has produced some tolerable songs and piano music pieces?

Begin first with smaller comic operas. They are the easiest to get performed, and in them you can acquire experience for future greater works. Without dramatic experience even genius does not at once achieve anything important. All the French composers have begun so and do begin so to this day. Therefore no nation has so many successful opera composers to point to as the French. Read in Otto Jahn's *Biography of Mozart* how many operas that master from his youth up had to write in order to be able to create *Don Juan*.

If you have a dramatic situation to describe, do not think of its theatrical presentation on the stage, but represent it to yourself as it is out in reality. Be the character yourself! That is the way Mozart did it. Therefore his music is more true and natural than his poets.

Do not try to express every mood, every period, every word with equal significance. We earth-dwellers cannot bear absolute perfection. Eternal sunshine becomes as burdensome as eternal rain.

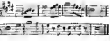
We need contrast, light and shade in works of Art, as in all things. Look into any good opera score you please, you will find passages of more and passages of less importance. The masters have not made the latter in their dull hours, but on purpose: the lesser parts relieve the more significant and give them new significance. The same, whole pieces, kept in the background, is what the master of effect means to do.

Contrasts there should be, but no crude ones, without motive: these are rub-catching at effect. If you have depicted an impassioned situation with the whole stormy roar of the orchestra, and you now accompany the melody of a gentle scene immediately following only with a single instrument, that is a true thought, and therefore motiveless, false contrast, a mere straining at effect.

Do not listen to the system makers. But listen to the counsel of great masters. Try to do what Goethe requires of an artist:

> "Thou must,
> Seek in bygone plenty dull,
> Seek in masters here with joy."

Strange, that what we demand before all of every musical work is novelty, and yet we listen to a Beethoven Symphony or a *Don Juan* again and again with undiminished rapture: works so old and so well known to everybody, that not a single note in them can still be new.



What is there original in those passages? These are the commonest and most hackneyed figures! And yet the most beautiful, the most extraordinary effect! Reflect on it, why is it?

New figures! The single figures in a piece of music are but the single words are in a speech or a poem. No single word is in itself new, original; every one has been used a hundred thousand times.

Seek soon to know the kind and the degree of your own talent. All cannot do all things. If you can do nothing in the lofty tragic style, try the lowly comic vein. "*Tout genre est bon, excepté l'ennuyeux*," says Voltaire. And Goethe: "No kind is to be despised; every kind is edifying the moment a great talent has reached the highest point in it."

Respect the singer! The finest instrument is the singing voice, the most infallible means of effect is beautiful singing. Learn therefore to write what shall be grateful to the singer. Are you for example a virtuoso of the violin: will you not write your Concertos in such a way as to put all possible facility and art of expression into your own solo parts? Will you as a concert player step before the public with the execution of a second *ripieno* part in a Symphony? That is what is expected of the singer in many an opera.

Let the singers all have grateful parts to sing, and then your opera will be most sure to come upon the stage, and will sustain itself there the longest. The strongest proof is the Italian operas.

(Conclusion next time.)

Annual Congress of Musicians "of the Future."—Tonkünstler-Versammlung in Altenburg, July 19-23.*

(From Our Own Reporter.)

FOURTH DAY.

The fifth and last of the grand concerts took place on Wednesday the 23rd at 6 o'clock, in the Brüderkirche. It was mainly devoted to the more prominent works for male chorus with orchestra performed by the Leipzig University singing society (the *Pauliner*) under the University musical director, Dr. Langer.

The concert opened with Liszt's festival ode "To the Artists," a creation continually the most imposing, full of the power of expression of the genius, which is by Schiller. At the same time as an artistic embodiment of that spirit long ago leading to a high goal, it is also striking that here a greeting to him in that case, is a Farewell. ... numerous gathering of artists from far and near members of the *Allgemeine Deutsche Musikverein*.

The Violin *Chaconne* by Vitali, which followed, was finely adapted to show the performance of Concertmeister Jacobsohn of Bremen in its full splendor. He has often won honorable mention by his interpretations of classical works.

Herr Wallenreiter took a deep hold on the audience by the power of expression with which he sang an Aria from Schubert's Tenor Cantata "*Lazarus*." The somewhat emaciated orchestral introduction as well as the recitative that precedes them give a palpable suggestion of the mouldering scent of the surrounding graves and of the deep pangs of the lingering tomb, while in the aria itself the grand description of the situation reaches its climax in the thrilling cries of the sufferer.

*Translated and abridged from the *Neue Zeitschrift für Musik* (Leipzig).

An *Andante* from an *Orchestral Suite* by C. Hübner of Bremen, which ended the first part, showed talent for the judicious and characteristic use of the instrumental means, so that the author deserves encouragement to further deeper studies that he may acquire a corresponding mastery of form and power of invention.

The second part opened with a Hymn for male voices (soli, chorus and orchestra) by W. Stade, which in respect of noble keeping, understanding and sure routine of technical means, made on the whole a very favorable impression.

In the rendering of one of Marcello's Psalms, with 'cello *obbligato*, Frl. Clara Martini made no small sacrifice, since she was seriously indisposed: and did the piece nevertheless afford a brilliant opportunity to the singer. But the excellent qualities of that distinguished singer, especially her noble, soulful, discreet management of her beautiful organ, still told to good advantage.

Richard Wagner's "*Liebesmahl der Apostel*" (The Last Supper) formed a mighty keystone to the whole series of five grand performances. The merits of this work have been set forth in length in former years of the *Neue Zeitschrift*; we have only now to say, therefore, that owing to the universal and highly successful execution, the impression on the again overcrowded audience was truly grand and often overpowering. Some of the earlier performances of the famous *Pauliner* choir were perhaps open to the charge of want of finish or sufficient elasticism here and there; this time, on the contrary, the highly complicated and spacious and textural structure of this work, particularly in the great middle movement for three choirs, came out with such true power of clearness. To such places ... that the prejudices against the work on the part of many who had never clearly understood it, were completely routed and left the field to joyful appreciation. Even a passage at two-fifths to be tedious in the song of the Apostles only served this time to heighten the effect of the glorious climax which then gradually unfolds itself with the coming in of the orchestra.

[The writer winds up his report of the day with the wish that the *Pauliner-Verein* may soon repeat both the Wagner and the Liszt works in Leipzig, and with a compliment to Herr Thiel for his Organ accompaniment.]

On Thursday the 24th, there was an extra performance, serving as a concert Matinée of Chamber Music to allow a hearing of some compositions postponed on account of the length of the preceding concerts and the excursion to Rudolstadt. Herrmann's Octet which having had a fair chance in the first Matinée, was repeated. The *Suite* in E major for piano and violin by C. Goldmark of Vienna, made a very favorable impression by its thoroughly poetic design, at the same time satisfying the demands of the formal. The engaging first movement, carried out in thoroughly romantic style, is followed by a noble *Andante*, only weakened by one or two dull places, and then again by a sparkling, pleasing *Scherzo*. A rather short elegiac movement forms an advantageous contrast with the last, while the Finale of the whole sounds with less depth and for the most part in a homophonous, but yet a fresh and lively manner. The whole work offered brilliant opportunity for virtuoso powers, and was executed by Herren C. Kohl of Zwickau and E. Hirt of Vienna in such perfection and excellence that the every movement was received with lively applause, and the work was on the next day performed again in the palace at the Duke's private request. The brothers Thern also contributed two performances, which were very thankfully received; and the court opera singer Wallenreiter, who had already won applause, sang a good song by Lassen, besides the "*Widmung*" and "*Ich grolle nicht*" of Schumann, with such acceptance that he was obliged to repeat them.

So ended this extraordinary series of seven concerts, namely four of sacred music, one of choral works with orchestra, and two of chamber music.

Bernhard Vogel.

"Old Lauriger."

The most charming of college songs, both for tune and words, is the one on "Lauriger Horatius." Mr. James A. Morgan, of New York, writes to the College Courant of Yale an interesting letter about it, of which the following is the substance:

One and two of your correspondents tell me who was the author of that most widely known and admired of our college songs, "Lauriger Horatius"? Also of the origin of the tune, which was so often heard appropriated during the war to that "My Maryland"?

"Whatever were its first words or the true origin of the Marseillaise, the Flaming Brand I never wrote its authorship has been hid more successfully. Its own mandate, that it is born not of *Academicus*, ... sparkling and hopeful in a glass of Rudy best. ... I have been told that in his terrible ... Marshals an officer sang it ... grace of ... and his ... men, in a ... singing "Lauriger Horatius." Soon there were lying two of their wounded comrades, waiting for the surgeon; who were long coming ... and then ... every thicket. And how, my wounded men —one of them ... ... were merely refreshed ... ... bound to merry ... when ... followed, they having drowned their ... ... as the ... ... was upon them. And I can well fancy that like as in that group under the Cedar:

"Something came like a sweet breath
Through the ... of ..."

in the brave hearts fresh on the long ago.

The following translation was ... I believe, by an army officer in his camp, during the late rebellion:

"LAURIGER HORATIUS."

I.

"Poet of the laurel wreath,
[illegible]
[illegible]
[illegible]
[illegible]
[illegible]
[illegible]
[illegible]

II.

"[illegible]
[illegible]
[illegible]
[illegible]
Bring the cup, &c.

III.

"[illegible]
[illegible]
[illegible]
[illegible]
Bring the cup, &c."

Another lesser known version of the chorus is

"[illegible]
[illegible]
[illegible]
[illegible]"

Mr. Morgan gives the following as a perfect copy of the song, of which the numerous versions show many various readings:

"LAURIGER HORATIUS.

I.

Lauriger Horatius,
Quam dixisti verum,
Fugit Euro citius
Tempus edax rerum.
Ubi sunt O pocula
Dulciora melle,
Rixae, pax et oscula
Rubentis puellae.

II.

"Crescit uva molliter
Et puella crescit
Sed poeta turpiter
Sitiens canescit.
Ubi sunt, &c.

III.

"Quid juvat aeternitas
Nominis ...
Nisi ...
...
Ubi sunt, &c."

Digitized by Google

Spohr and the Conductor's Baton.

"Amongst other things"—says Spohr, speaking in 1820—"it was my lot on one occasion to conduct a concert of the Philharmonic Society, where I had almost as much difficulty as at my solo performance. It was, at that time, the custom at the Philharmonic when symphonies or overtures were performed, for the pianoforte player to have the score before him—not for the purpose of conducting from, but that he might look at it, and now and then play a note, which, when it was heard, made a very bad effect. The real Conductor of the concert was the leader of the violins, who gave the time of each movement, and now and then, if he found the orchestra getting unsteady, beat a bar or two with his bow. So far an orchestra so arranged and so loosely spread, as that of the Philharmonic, to go accurately together and to work as one this was impossible and, however in spite of the ability of the individual players, the general effect was much worse [illegible]. I had made a resolution [illegible] I had to direct a concert in London, I would make an attempt to remedy this condition of things. For as fortunate for me that the day I conducted, Ries was at the piano, since he willingly consented to give up the score to me. I placed myself with it at a separate desk in front of the orchestra, and taking my baton from my pocket, gave the sign to begin rehearse. Some of the directors who were present were quite frightened at this innovation, and protested against it; but I quieted them and at last was allowed to proceed with my experiment. The symphonies and overtures which we had to rehearse were well known to me, [illegible] I had also conducted them at home. I was therefore, able to give the tempo without hesitation, and to signal to the wind instruments when to come in which gave them a confidence they had not before possessed. When the performance did not please me, I made bold to say so, very courteously as I could though also quite in earnest, all which then at my request translated to the band.

Being thus roused to more than attention, and having the beat more clearly before them, they played with a fire and a correctness which I had never before heard. So much did it encourage them, that at the end of the first movement of the Symphony they each expressed their satisfaction in the new method and thereby gave way to all further opposition on the part of the directors. In the vocal music, also, I had conducted, as Ries suggested, a probable in [illegible] [illegible] the success of my baton, and I received many thanks from the singers for the exactness with which they were accompanied.

"So much for the rehearsal. In the evening the success was even greater than I had dared to hope. True, the audience made at first and shook their heads at the innovation, but when the music began and the orchestra played the well-known symphony with unwonted force and precision, the general introduction expressed itself by long-loud applause at the end of the first movement. The victory of the baton was won, and from that time forward no one ever sat at the piano during a symphony or an overture.

"On this same evening the concert-overture which I had written before leaving Frankfort, was played for the first time. As I was to conduct [illegible] Philharmonic Society chose it as the composition which, according to my contract, I had to furnish them."

Spohr must have had a great deal with his wife, Dorette, who played the harp, and was, indeed, the most remarkable harp-player of her day. This made Spohr write Concertante [illegible], and sometimes a half a wish an odd adventure on a [illegible] character. Here is Spohr's account of one of the latter. It was not very long after Napoleon's fall and the return of the Bourbons—which is necessary to explain one or two of the allusions.

"At Brussels we found another pair of travellers who, like ourselves, played the harp and the violin—Mons. Alexandre Boucher, of Paris and his wife. I had heard a great deal about him and was very desirous to make his personal acquaintance. Boucher had the reputation of being as much an extraordinary player as a great original. He was very much like the Emperor Napoleon, had in fact and I may a resemblance which he did everything in his power to turn to account. He had procured the Emperor's way of wearing his hat, and [illegible] until he had them quite to perfection. When he was at one of his artistic tours and came to a town where he was not known, he used to present himself in [illegible]

* "The day the Ferdinand himself Beethoven's [illegible] who had been settled at London since 1813, and [illegible] [illegible]."

fashion on the public promenade or in the theatre, to make people look at him and get himself talked about; indeed, he went so far as to pretend a regret that he was persecuted by the authorities and driven out of the country on account of his likeness to Napoleon, and 'because he kept their beloved Emperor before the eyes of the people.' At any rate, I was told that in Lille he announced his last concert in these words: 'An Unfortunate Resemblance forces me to expatriate myself. I shall, therefore, before quitting my beloved country, give one farewell concert.' The same announcement contains the following [illegible] [illegible] [illegible] [illegible] of which I am called in Paris 'The Alexander of the Violin.'

"I was on the point of calling on Mons. Boucher, when he anticipated me by himself calling. He began with a great deal of complaint about the strictness of my criticisms and with a [illegible] for his success, behaved himself in a very pleasant way. He introduced us to several musical families, who invited us to their parties, by which we had the opportunity of hearing the Bouchers. Their wife displayed a great deal of [illegible] but the [illegible], without exception, poor, [illegible] and [illegible] of Boucher's own composition though his execution excellent. At the beginning he played a quartet of Haydn, but introduced into it such a quantity of inappropriate and [illegible] ornamentation as to destroy all my pleasure.

[illegible] to me how he allowed his wife to [illegible] upon him. When he and I were at the violin [illegible] she asked [illegible] for the key of the fiddle case. [illegible] brought it [illegible] fiddle then went back, for the bow rubbed it with the rosin, put out the music on the desk and last of all, sat down by [illegible]. On the other hand, when we were asked to play, the process was [illegible] the evening, for I had only finished [illegible] concert, but [illegible] [illegible] [illegible] brought him to the [illegible] where the music was to be, and stood still—all while in the other case, was doing Mme. Boucher. The reason why I moved the harp was not only [illegible] with the intention that [illegible] It had perfectly [illegible] which every [illegible] [illegible] way. We played one of my duets [illegible] and got [illegible]. Boucher seemed particularly [illegible] [illegible] [illegible] the Baron d'Angevier, of Lille, and with the Baron afterwards showed me as a curiosity in spite of my [illegible] follows [illegible], if I am nothing [illegible] Napoleon of the violin, Mr. Spohr is [illegible] [illegible]."

From Brussels the Spohrs went to Lille where their success was no less gratifying.

"After my concert I went to to Mons. Vogel, who had been well [illegible] as the best violin-player of Lille and the [illegible] of the [illegible] Concerts. He was not at home when I called, but Mme. Vogel received me very kindly. As soon as I mentioned my name [illegible] and she asked eagerly [illegible] the composer of the [illegible] [illegible] one of the subjects. I laughed and said I was, on which she fell on my neck, [illegible] I was [illegible] [illegible] her [illegible] of my husband will be, for he is quite mad about your duets. I had hardly got back to the hotel when Vogel himself appeared, with boisterous [illegible] and embraced me as an old friend. In the course of those [illegible] people we passed, [illegible] who gave a concert with [illegible] of the [illegible] Boucher [illegible] Vogel arranged for us, and where, after Mr. Boucher's last concert, his [illegible] [illegible] [illegible] whole of the [illegible] The [illegible] [illegible] unlike performance, was an [illegible] [illegible] and there on the first day [illegible] second concert. Some musical people from the [illegible] town of Douay who had come over for the concert invited us there in the name of the musical society of Douay and guaranteed [illegible] sale of 400 tickets at 5 francs each. We played [illegible] every day at some [illegible] party or other, where there was an excellent opportunity of performing all my quartets and quintets, as well as my compositions for the harp in a circle of enthusiastic amateurs. At these [illegible] we were sure to have some good [illegible] with [illegible] about Boucher. [illegible] occasion [illegible] playing a quartet, and [illegible] a second [illegible] him to [illegible] on which he [illegible] a [illegible] and, walking [illegible] the bass one of the other players, began [illegible] the passage [illegible] saying to himself, 'That was not right, [illegible] Boucher, once more!' The conclusion of the second concert was also extremely funny. The last piece of the programme was a [illegible] of [illegible] [illegible] placed by [illegible], at the end of which there was a [illegible] general silence. At the rehearsal he [illegible] to come to [illegible] [illegible] [illegible] [illegible]

to the audience, when he should give the signal by stamping with his foot. The concert, however, was long, and it was very late before the [illegible] came on, so that the amateurs were, probably, in want of their suppers. Boucher put forth all his strength at the cadence, and as a second as if it were never going to end, some of the players put their instruments into the cases and left the room. This was irresistible, and in a few minutes there was not a man left in the orchestra. Boucher was too much occupied to notice what was going on, as at the beginning of the shakes he lifted his foot to give the promised stamp. When he came to the end of them, and his foot descended, he was [illegible] [illegible] a [illegible] [illegible] the [illegible] of the [illegible] and the applause of the audience. Imagine his astonishment when he heard nothing but the noise of his own footfall. He looked wildly round and saw he deserted Lobby. But the audience who had been all along watching for this moment, burst into peals of laughter, in which, whether he liked it or not, Boucher had no alternative but to join."

Heinrich Schütz.

This eminent musician was born in the year 1585 at Köstritz, a village on the river Elster in Voigtland. His growth his was a pretty [illegible] and his industry in [illegible] of Freiburg. In 1609 he was introduced to the Court [illegible] [illegible] [illegible] [illegible] court of Hesse-Cassel, and [illegible] [illegible] of this [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] he was admitted, at [illegible] and Marburg, [illegible] [illegible]. In to be made [illegible] proficiency [illegible] his parents, [illegible] that he [illegible] favourable [illegible] [illegible] to [illegible] [illegible] offered to take him from the [illegible] and to his [illegible] to place him under the tuition of Johannes Gabrieli, the then most celebrated musician at Venice. Schütz accordingly went to Venice and continued there till the death of his master in 1612. He then returned to Hesse-Cassel where the Count [illegible] settled on [illegible] an annual pension of two hundred gulden. In 1615 having a desire to revisit Italy, he obtained permission for that purpose, and [illegible] his return to [illegible], on the year following, he published a collection of masses. He then went to reside at Copenhagen, and in 1633 was made director of the music to the King of Denmark, [illegible] [illegible] [illegible] his [illegible] to 1672. He composed and published many noble works [illegible] [illegible] [illegible] of sacred music for voices. He introduced in many of them, the new [illegible] of song via the recitative and the duet and trio, as well as an independent [illegible] [illegible] accompaniment. He also invented the [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] of [illegible] in Germany. There [illegible] [illegible] [illegible] and [illegible] as follows: "The History of our Lord's Resurrection," "The seven words of our Saviour [illegible]," and "The Passion according to the Four Evangelists." This [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] Schütz's only secular piece was his opera "Daphne," the first in Germany, performed in 1627 on the occasion of a princely wedding at Torgau. It was composed to Opitz's translation of Rinuccini's poem. These works to Schütz an [illegible] of great and varied powers who, though almost forgotten in the present day, was by his contemporaries not improperly called the "Father of German Music."—London Choir.

The Autograph of Handel's "Messiah."

We take the following from an article by Mr. Joseph Bennett, in the August number of Macmillan's Magazine:

"This Messiah score is an apparently unpretending volume, quiet, in a [illegible] [illegible] from the [illegible] and interest, and [illegible] from the difficulty of [illegible] which first [illegible]. [illegible] [illegible] [illegible] by speculating as to where and [illegible] [illegible] circumstances Handel got through the work of writing [illegible] two hundred and seventy pages in twenty-three days. On these points, unhappily history says but little. Still more unhappily [illegible] [illegible] [illegible] the [illegible], or admiring friend like [illegible], [illegible] [illegible] [illegible] character's [illegible]. Hence the [illegible] [illegible] be [illegible] of connection and biographers have worried each other over [illegible] [illegible] [illegible] [illegible] [illegible]. I am not going to [illegible] the view of [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] of [illegible] [illegible] [illegible] [illegible]. Let me confess, I [illegible] to a fondness for believing that the Messiah was written in the quiet [illegible] [illegible]. [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]

[illegible] the gallant lives of persons could the peace and repose of the country [illegible] at his prose [illegible] the whole [illegible] happy a change would awake. Under such circumstances, one can half understand the sustained mental and physical exertion which alone rendered his 'twenty-three days' labor possible. To imagine that, broken in spirit, and worn in body and mind, he wrote the Messiah in his London lodging, amid the interruptions and distractions of town, is to [illegible] pages. I prefer to see, in the MS. before me [illegible] of Handel's [illegible] in that memorable [illegible] of 1741.

"But wherever the masterpiece was written, its subsequent history is plain enough. On his deathbed Handel seems to have had a [illegible] of its [illegible] upon leaving all his manuscripts in charge of the University of Oxford. This is, however, [illegible] to his favorite pupil Smith, who refused £3,000 rather than [illegible] the dying composer from his bed. Into [illegible] hands then accordingly passed [illegible] of George III. thus becoming [illegible] the finest [illegible] of the English Crown. [illegible] at Buckingham Palace [illegible] in the MSS. [illegible] M. Victor [illegible] were the Queen [illegible] and I should [illegible] of Sacred and [illegible] Music [illegible] of the English Crown. M. Schoelcher's dream has not yet been even distantly realized. The work of private effort was [illegible] the other day [illegible] It is too much to hope that Her Majesty the Queen [illegible] the Sacred [illegible] Handel's [illegible] volumes in the safe custody of [illegible]!

"It is easy to gain some insight into Handel's character from the volume [illegible] 'The Messiah' [illegible] advantage of Handel's personal acquaintance. The [illegible] of the composer, for example, is [illegible] in the manuscript. At one [illegible] At another [illegible] manuscript [illegible] No less [illegible] According [illegible] it is impossible [illegible] Handel [illegible] a [illegible] manuscript [illegible] Moreover [illegible] of his physical personality can be gathered from [illegible] It must have been a heavy hand [illegible] It reflects his physique no less faithfully than the splendor of his genius.

"Interesting as it is to observe all this, and more that remains to dwell upon here, the attraction of the volume lies in the fact that it shows us the Messiah as that immortal work first sprang from its composer's brain. Conscious of the importance of his sacred oratorio, Handel expended upon it a great deal of loving care; touching and retouching in long or supplying several deficiencies. By help of the facsimile before us, every change thus made can now be traced; we are admitted into the presence of the mighty musician, and can learn the processes by which the results were produced. [illegible] Handel [illegible] a necessary [illegible] ideas [illegible] material. After [illegible] on the hand the work [illegible] remains a memorable example of perfection [illegible] and more than anything else deserves to be called the 'Tower of Music.'"

The remainder of the article is devoted to showing, by help of illustrations in music type, how far the Messiah of Handel's first thoughts differed from the Messiah of his second.

Musical Doings in Holland

The [illegible] general meeting of the "Maatschappij tot Bevordering der Toonkunst," or "Association for the Promotion of the Musical Art," was lately held in Amsterdam. Reference has already been made [illegible] to this society, and the [illegible] may perhaps be interested by the following [illegible] at the meeting [illegible] the past year.

The Association consists at the present time, of [illegible] branch Associations, with a total of [illegible] active members, of whom 115 are members of [illegible] increased by about 140 [illegible] Out of the [illegible] grants [illegible] guilders [illegible] 1,200 [illegible] for the same purpose during the present year. The library of the Association consists of some 1,300 [illegible] compositions and works on art [illegible] of the Dutch Association [illegible] and performances. It contains [illegible] vocal and orchestral parts for grand performances, [illegible] masses and [illegible] 47 great [illegible] works [illegible] 40 symphonies and [illegible] overtures. The above [illegible] most important [illegible] The [illegible] catalogue [illegible] The accounts [illegible] "Art [illegible] Fund" [illegible] 26,000 guilders [illegible] "Musical Festival Fund," [illegible] 20,000 guilders [illegible] 11,500 guilders. This very [illegible] during the past year [illegible] Musical [illegible] 1867 [illegible] Among the works produced [illegible] Handel [illegible] Beethoven [illegible] Mendelssohn [illegible] Schumann [illegible] and Weber [illegible] Association [illegible] the past year. [illegible] Association [illegible] a [illegible] During the [illegible] general meeting [illegible] at the beginning of the nineteenth century [illegible] kingdom of the Netherlands [illegible] of all that is known respecting their lives and works. A paper, [illegible] "Ars longa, vita brevis," was sent in on this subject, and a sum of 200 guilders was awarded to the author, though he was not considered [illegible] his subject [illegible] Furthermore, the meeting placed at the disposal of the committee 800 guilders to be employed, during the coming year, in promoting: 1. Choral song; 2. Folk-song and especially school song; 3. The education of young artists; and 4. In awarding honorary prizes to [illegible] When we add that the [illegible] Amsterdam [illegible] of the Association [illegible] —*Mus. World.*

Musical Correspondence

GLOUCESTER, ENGLAND, Sept. 11.—Before giving an account of the "Gloucester Musical Festival" which closed to-day, I will furnish your readers with a brief sketch of its origin and object, and [illegible] I quote the following paragraph from the Committee's programme of general arrangements:

"These Triennial Meetings were originally established to raise Funds for the benefit of the Widows and Orphans of Poorer Clergy within the Dioceses of Gloucester, Worcester and Hereford, aided by [illegible] Charities, the proceeds have, in late years, averaged [illegible] Widows [illegible] Twenty Pounds, and [illegible] Orphans Fifteen. That such [illegible] assistance is [illegible] Eighteen Orphans and Thirteen Widows [illegible] Clergy [illegible] £100 per annum."

It must not however be supposed that the funds in question are the direct result of the festivals, for the proceeds derived from the sale of admissions rarely [illegible] suffice to meet the expenses [illegible] but a sum sufficient [illegible] the deficit [illegible] is guaranteed by certain gentlemen (from 100 to [illegible]) who are called "responsible Stewards" [illegible] of donations in response to the urgent appeal which is made at the door of the Cathedral after each performance, go [illegible] to the fund.

These festivals are held annually in rotation at the towns of Worcester, Hereford and Gloucester, and the proceedings of the present week ([illegible] meeting of the three choirs) occupied four days, from Tuesday, September 8th, to Friday the 11th, inclusive.

The singers engaged for this occasion were as follows: Miles Tietjens [illegible] and Miss Pitt, [illegible] soprano; Mme. Sainton-Dolby and Miss [illegible] contraltos; Messrs. Sims Reeves and Vernon Rigby, tenors; with Messrs. Lewis Thomas and Santley, basses. The chorus, 250 strong, was made up of singers carefully selected from the best choirs in England, and was superintended by Mr. Sydney R. Smith. The orchestra, numbering [illegible] the chief names of the best performers in England, and no pains were spared to make the programme one of the best which could be offered.

The credit of making these arrangements belongs to Dr. Samuel Sebastian Wesley, who [illegible] not only [illegible] but [illegible] of the performances, which were held, as heretofore, at the Cathedral in the morning, and at the Shire Hall in the evening.

The Festival began on Tuesday forenoon, with special service in the Cathedral and a sermon, in aid of the Charity, by the Rev. Canon Lysons, Rural Dean. The [illegible] Service in [illegible] and [illegible] Among the Services for Wednesday, Thursday and Friday were Gibbons (in F), Travers (in F) and [illegible]

Chant Service by S. S. Wesley, with anthems by J. S. Bach, Prof. Oakley and the Elder Wesley. The morning concert began at 1.30 P.M. with selections from the "Creation," comprising the most effective choruses and airs contained in that Oratorio. The solo parts were sung by Mlle. Tietjens, with Messrs. Sims Reeves and Santley. Then came selections from S. Wesley's setting of the 111th Psalm ("Confitebor tibi") with the soli by Mme. Sainton-Dolby, Miss Edith Wynne, Mr. Lewis Thomas, and Mr. Vernon Rigby. Then Beethoven's Mass in C, (the first of the two written by him), with the same soloists; and lastly Mendelssohn's 42nd Psalm: "As the hart pants." As I was not in Worcester until Wednesday I can give no further account of the proceedings of the first day of the Festival, except to say that the programme of the evening concert included Mendelssohn's Overture "The Hebrides" and the Finale from the first act of "Loreley."

Wednesday morning was devoted to the *Elijah*, an Oratorio ever dear to the hearts of Englishmen and Worcester in particular, since its first performance at Birmingham in 1847, when it was directed by the composer himself, it has never been more perfectly produced than at the present occasion. The part of the Prophet was of course allotted to the great baritone Santley, and the other parts were sustained by Mlle. Tietjens, Mme. Dolby, Miss Wynne, Mlle. Liebhart, Mr. Sims Reeves and Messrs. Rigby and Thomas. I have not space to particularize, and can only say in those parts he [illegible] Mr. Reeves sang in a manner which probably could not be equaled by any other singer in the world, and that the air "O rest in the Lord" when rendered by Mme. Sainton-Dolby became a very gem.

The tenor solos, in part first, were sustained by Mr. Vernon Rigby, a young singer of great promise and ability, who acquitted himself splendidly throughout the whole Festival. The selections for the evening included Mendelssohn's "Erste Walpurgis Nacht," Spohr's Nonetto in F for string and wind instruments, Beethoven's C minor Symphony and a number of songs by Beethoven, Spohr, Sullivan, Abt, and others.

Mendelssohn's cantata here, originally composed to the words of Goethe's ballad of the "First Walpurgis Night," in February, 1831, while at Rome, but was probably dissatisfied with his effort at that time —at any rate we hear no more of it until 1842, when it was re-written at Leipzig and finally published in 1843. The overture depicting the gradual transition from Winter to Spring, is followed by a tenor solo and chorus of women's voices,—

"Now May again
Breaks winter's chain,"

after which the scene changes to the Harz mountains and their wild rites of the Druids.

Spohr's Nonetto,—played so often in London—was finely performed, although owing to the length of the programme, the repeats in the first and last movements were omitted. The C minor Symphony suffered from being placed at the end of the list, and neither did performers nor the few hearers who remained in the Hall seem in the humor to enjoy it. [We should think it would have been a great relief after so much Spohr.—Ed.]

Mr. Arthur Sullivan is rapidly and deservedly acquiring a very high reputation as a composer of ballads. He seems to have caught the true secret of his art, which is to suggest much that lies beyond what he would describe; and his songs therefore, though full of tenderness and passion, are never "sentimental." Moreover, however elegant his music, in this instance, music only helps to expound with deeper meaning the thought embodied in the poem. The two ballads given on this occasion were "Oh, sweet and fair" (Mme. Sainton-Dolby) and a new song, "So 'tis, O my love, my love!" (Mr. Sims Reeves), the composer accompanying at the piano in both instances. The second is by far the better of the two songs, and Mr. Reeves, in spite of his well-known antipathy to encores, was obliged to repeat it. The words are Jean Ingelow's.

The performance of Thursday was unprecedented in length, and six consecutive hours of Oratorio were rendered the more tedious by the fact that the list was made up chiefly of excerpts and disconnected passages, from various composers, having nothing whatever in common; and it is only necessary to say that the evening concert occupied more than three hours, to enable you to admire the enduring heroism of the musicians, which was equalled only by the Spartan endurance of those hearers who remained until the last note was sounded. The programme began with a selection of pieces from Spohr's Oratorio "Des Heilands letzte Stunden" (or "Calvary") opening with the overture in C minor (as unlike Spohr as anything which can well be imagined) followed by that beautiful and restful chorus "Gentle night, O descend!" The other pieces were the aria "Jesus beneath thy [illegible]" sung by Mlle. Tietjens, Mlle. Drasdil and Mme. Sainton-Dolby (the [illegible] in the accompaniment being played with muted strings); the air with chorus, "Though all thy friends prove faithless," (solo by Miss Wynne), and one of all the Chorus, "Beloved Lord, thine eyes we close."

Then came a very long selection from Herr Joseph Rudolph Schachner's Oratorio, "Israel's return from Babylon," comprising a number of Choruses, Airs, Quartets and Duets. Herr Schachner is perhaps entitled the better. Oratorio is the least in perhaps not the most interesting of all forms of composition, and when it becomes a mere repository of hackneyed themes and threadbare motives, the effect is far from gratifying. I hope therefore that I do no act of injustice to Herr Schachner when I say that it would have been far better had his work been omitted from the list. In striking contrast to this came the wonderful "*Lobgesang*" of Mendelssohn, which one never hears without a regret that the composer did not live to accomplish the two other works of this kind which he had planned.

This great *Symphonie Cantata*, which was given without omission, gained additional beauty from the splendid manner in which it was performed. The Symphony at the beginning was played with the greatest care and spirit, while, in the vocal portions, each singer seemed to desire that not the least shade of the composer's thought should be neglected or forgotten. The solos were sung by Liebhart and Mr. Sims Reeves, whose rendering of that well known passage, "Watchman, will the night soon pass?" was unapproachable.

The Overture to Handel's "Samson" followed by a selection of no less than 20 pieces from that Oratorio came next, and occupied full one hour and a half. Mr. Sims Reeves as "Samson," Mr. Santley as Manoah, and Mr. Lewis Thomas as Harapha, while Mme. Sainton-Dolby and Mlle. Tietjens respectively took the parts of Micah and "an Israelitish woman."

Notwithstanding the fatigues of the day the audience at the evening concert was very large, and they were rewarded for their zeal by an excellent programme, which I give in full.

Full overture (Symphony)		Mendelssohn.
Selection from the Opera "Don Giovanni."		Mozart.
Trio and Duet	"Ah! [illegible]" Mlle. Tietjens and Mr. V. Rigby	
Aria	"Dalla sua pace" Mr. Sims Reeves.	
Recit. and Aria	[illegible] Mlle. Tietjens.	
Aria	"Madamina." Mr. Santley.	
Aria	"Batti, batti, o bel Masetto" Mlle. Liebhart.	
Duetto	"La ci darem" Mlle. Wynne and Mr. Santley.	
Aria	"Il mio tesoro" Mr. Vernon Rigby.	
[illegible]	"[illegible]"	
Solo on Hymn	[illegible] Obbligato, Mr. Collins.	
Recit.	"[illegible]"	
Aria	"[illegible]" Mlle. Tietjens.	
Sestetto	"Sola, sola." Mlle. Tietjens, Mlle. Liebhart, Miss Wynne, Mr. Santley, Mr. Lewis Thomas and Mr. V. Rigby.	
Quartette	[illegible]	Handel.
	Mlles. Liebhart, Tietjens, Drasdil, and Mr. [illegible]	
Songs	"On the [illegible]" / "The Reaper's Song" Mr. Sims Reeves.	Mendelssohn.
Songs	"[illegible]" / "The [illegible]" Mme. Sainton-Dolby.	[illegible]
Song	"I wish to tune my quivering lyre." Mr. Santley.	Sullivan.
English Ballad	"Why are you wandering here, I pray?" Mlle. Liebhart.	[illegible]
Quartette	"[illegible]" Mlle. Liebhart, Mme. Sainton-Dolby, Mr. V. Rigby and Mr. Santley.	Handel.
Song	"I [illegible] not" Mlle. Tietjens.	[illegible]
Song and Chorus	"[illegible]" Mr. Lewis Thomas.	Handel.
	Finale [illegible]	

"The D minor or 'Reformation' Symphony appears to originate in Mendelssohn's intention to set the Choral '*Ein feste Burg*' for a choir and orchestra. (In the same year 1830, he composed music for 'Wir glauben all' an Einen Gott' and for others of Luther's Hymns) and, when finally took the form of a Symphony, the beauty and fine sense of self-appreciation which he possessed in an unusual degree, doubtless enabled him to discern some reason for withholding it from publication. At present, however, it bids fair to rival his A major and A minor Symphonies, in their claims to public favor. In regard to its performance, I have heard it played quite as well in America as upon this occasion.

The Master Quartet for strings was rendered with consummate skill, but it was of no avail, such was the long trying wound upon a piece so utterly vapid and soulless. The most interesting feature in the second part of the programme was the song by Mr. Sullivan "I wish to tune my quivering lyre" (from Byron's translation of Anacreon) sung by Mr. Sims Reeves with accompaniment of full orchestra, conducted by the composer. This spirited composition, as well as every other work of Mr. Sullivan's, is a most valuable addition to the repertory of the concert-room.

There was no concert on Friday evening, and the Oratorio of the "Messiah" at the Cathedral in the morning brought the Festival to a close.

The weather during the entire week was fine and the attendance good, although the donations to the charity (£[illegible]) were not so large as on previous occasions. Dr. Wesley may be highly complimented upon the success of the musical proceedings during the four days.

I had almost forgotten to say that the organ contained the newly patented electrical appliance for maintaining the connection between the keys of the keyboard which was at a considerable distance from the instrument.

A. A. C.

CHICAGO, SEPT 19.—The first droppings of the musical season have come in the shape of Offenbach's repertoire (from one corner of an overturned [illegible]) which were admirably served to us by Bateman's troupe. Thalberg—although I don't go and don't remember positively. With all sympathy for the impresario, one cannot but be glad for the sake of the musical significance involved that the season did not pay.

Maretzek's double troupe, German and Italian, opened here last Monday evening, September 28, with *Trovatore*. The cast of the troupe as I send it shows it all very good, yet for the ordinance worth going. *Violet*: Miss Agatha States, mezzo-soprano; Collini contralto; Brignoli tenor; Orlandini, baritone; Maretzeri, (silent [illegible]); Reichardt, basso. Miss Hotter, soprano; Mme. Durand, soprano; Mr. W. Formes, basso; Hermanns, basso; Habelmann tenor, etc. Miss States has failed to impress as favorably as an actress as an expected singer. Maretzek made a nice enough. Collini has an uneven voice, but acts well. Hermanns has made admirable [illegible] as Mephisto in Faust and as Rocco in *Fi*-

dilla, as also Valentine in Faust, and as Florestan in Fidelio.

On Tuesday night Faust was given in German, on Wednesday Ernani and Thursday Beethoven's Fidelio in German — this latter for the second time in Chicago, and what an event was! It was this writer's fortune to be accompanied by several musical persons who had never before heard this opera, and it added much pleasure to the enjoyment to congratulate and note the unfolding of the wonderful charms of the work. The cast was good, and the orchestra played excellently with Mr. Tooter as leader. Mr. Ritter, you would have been delighted at the appreciation with which this work was received. The first principal concerted piece, "Mir ist so wunderbar" was encored with an enthusiasm I have never seen excelled here. In the later parts of the opera the music seemed to take such a hold upon the feelings of the audience as to restrain them from violent applause. And was not this also a good sign? The wonderfully beautiful orchestration surpassed by far all our previous ideas of operatic perfection. The German element of course had a large representation in the audience, which was large and fashionable. To-night Don Giovanni is given. Saturday The Hunter (I think) and Martha (German). Next week's announcements are not yet out. One thing is sure, Maretzek is giving us a really enjoyable operatic season, and we are giving him good houses.

We are promised Symphony concerts this season and chamber concerts. Mr. C. H. Brittain, a young man from Boston, has lately come here to teach piano, and is likely to do well. He was a pupil of Dresel. And so we rest. Der Freischütz.

New York, Oct. 5.—Irving Hall was filled with an attentive and appreciative audience on Saturday evening upon the occasion of the opening concert of the season. It was given by Mr. Sanderson (pianist) assisted by Miss Mathilde Toedt (Violinist) Miss Kempton, and by Messrs. Hill, Davis and Colby.

Mr. Sanderson's pianism is of a kind readily appreciated by the general public, and his surprising dexterity of finger—which was especially displayed in octave passages—elicited the warmest demonstrations of applause. Indeed his second solo was three times encored. In response to the last demand he dashed off a jaunty and frothy arrangement of a popular song called "Capturing Bird of the lower meadow." This of course took immediately with a not too discriminating audience.

Miss Toedt, whose remarkable ability and talent we have frequently had occasion to mention, played two selections in a very artistic manner. Her bowing seems to be stronger than it was last winter and her tone a very clear and pure. She was recalled in each instance.

Mr. Davis who made his debut before a New York audience, was favorably received, and obtained much applause. His voice is a strong, vigorous bass, especially good in the upper and lower notes and less excellent in the intermediate ones.

Mr. Hill, Miss Kempton and Mr. Colby acquitted themselves creditably, and their efforts added to the interest of the concert.

The next musical events of interest will be Miss Kellogg's three concerts at our Academy of Music on the 11th, 14th and 16th of October, and Ole Bull's concert at Steinway on the 9th. The Philharmonic Society has not yet issued its programme and I am therefore unable to inform you of its plans for the campaign. I hope that I can make my next communication more interesting. F.

Mr. W. H. Schultze has made it known in a popular "Grave Song" by Kirchner Reicheneck. Both words and music have the right ring, and the Chief deserves it. Ditson & Co. publish it.

Dwight's Journal of Music

BOSTON, OCT. 10, 1868.

Concerts.

The welcome concert-giving phenomenon in front of the advancing lines of solid array of Symphony and Oratorio, come as announced and have passed on. Foremost, a brave figure at the head field marshal of the skirmishers, was Ole Bull. Almost dripping from the salt sea (he arrived at New York only three days before he appeared in Boston) the stalwart Norseman, Viking of the violin, gave three performances at the Music Hall.

The first was on Friday evening, Sept. 25. He looked as fresh and strait and vigorous as ever; his smile as cordial and good-boy-like, with which he acknowledged the warm greeting of a large audience for the season. The man and the music also were the same old story. Just as he leaned his cheek and ear to his instrument just as he shook that softened forelock over his eyes in the "rapt" passages, just as prolonged the agony of sentiments strained more than was necessary to satisfy the music just so divinely it is all the old quips and quirks and eyes-wide flights which are supposed to mean genius, and which with him have acquired the fatality of lifelong habit. He is a brilliant, fantastic virtuoso, an effect player, taking the crowd; the time is long past when he might be hoped to become a classic artist. His compositions are ingenious contrivances for the exhibition of these virtuoso effects. But at the same time the rare excellence of his playing still remain: that superb breadth and fullness of tone (alas, not always in good tune), that perfectly easy and decided staccato, that vigor and boldness of execution, always the rare purity and substantial tone of his high harmonics, and best of all his uncommon faculty of polyphonic playing in several parts at once, so that for a few bars sometimes you can imagine that you hear a string quartet in trio. The tone of the violin however and the personality of the man, ever most interesting, are enough for the delight of any common, not particular, musical audience.

He played that night a Concerto in A major of his own, consisting of an Allegro Maestoso, an Adagio Sentimentale and a Rondo Pastorale. The Great Organ under the hands of Mr. Eugene Thayer, with a piano (Mr. E. Lanning) did duty in the place of orchestra; some of the softer organ accompaniment making fine effects, while occasional full-organ blasts were out of all proportion big and loud. The composition was in Ole's style, freakish, dashing, sentimental almost lackadaisical by turns, showing his mastery of the violin to advantage. With this accompaniment he played his "Mother's Prayer," which always wins its encore; and, a short organ, his bravura variations on a theme of Bellini.

Mr. Lanning, a neat and facile pianist, opened the first part with a Norma fantasia by Jaell, and Mr. Thayer the second part by Variations of the Russian Hymn. Miss S. W. Barton might have made a better choice than "Ah mon fils," which always seems torn out of its dramatic connection when sung coolly in a concert room but she has a pleasing voice and sang acceptably.

Mr. G. F. Hall, with a round and telling baritone, sang more like an Italian than any Yankee we remember to have heard. An Italian Romanza, by Panseron, and an English ballad were his pieces, besides the Mozart duet "La ci darem," with Miss Barton.

Ole Bull's second concert, Saturday Afternoon was mainly for the children,—those of an older growth included, who may yet be children to come. No Concerto this time, but "Mother's Prayer" of course, and "Nightingale" "Tarantella," &c. Mr. Lanning played Gottschalk. Mr. Thayer Variations on "God save the King!" Miss Barton sang "Lascia ch' io pianga," &c., &c.

Ole Bull playing a classical work for once a Violin Concerto (in D) by Mozart, as he did that Saturday evening was a rare and curious thing to witness. Here and there passages came simply, feelingly and beautifully out; but for the most part it was strangely treated. Entering at the middle of the Allegro, for instance, we for some time thought he must be in the second (Andante) movement, so very slow the tempo that he took, and yet the structure of the piece was in the Sonata form of a first movement. Mozart never seemed to us so slow, so interminable. Then in the Andante, the player's sentimental tendency to drag out and prolong a cantabile phrase or passage like the Italian opera singers, made you lose Mozart in the subjective sentimentality and [illegible] of the player. His spasmodic accents, sudden starts and freaks in the Rondo finale were not less exceptional. Whether the piece be Mozart's, or another's, Ole Bull plays Ole Bull and nothing else. His Carnival of Venice" was the same as ever "only more so." What we most enjoyed that evening was the "Hungarian Fantasia," by Kohne. That had something in it wild and sad and simple, and the player seemed to enter truly into its spirit.— Miss Barton sang that evening a Cantilene from Il Giuramento, and "La Separazione" by Rossini. Mr. Hill "Largo al factotum" and a Romanza (new) "Non torno" by Tito Mattei. Mr. Thayer tried out his elephantine variations on "Old Hundred" on the pedals.

Mr. B. J. Lang performed an interesting programme of Piano-forte Music at the Town Hall in Milton on the afternoon of Saturday before last. Other engagements, we are sorry to say, prevented us from hearing it. It was made up as follows:

Sonata ... [illegible] ... No. 2 of the [illegible]	[illegible]
Rondo Capriccioso in E major. Op. 14	Mendelssohn
[illegible]	[illegible]
Caprice in C [illegible]	[illegible]
Caprice in B [illegible]	Liszt
[illegible]	Mendelssohn
[illegible]	Mendelssohn
[illegible] Op. 31	Chopin
Transcription of Themes from a Polonaise by Weber	Liszt

Senorita Josefina Filomeno. This young Chilian girl of fifteen, of whose remarkable talent both for the piano and the violin we have spoken before, gave concerts at Chickering Hall on Monday, Wednesday and Friday evenings of last week. Here is the first programme:

Piano Solo. Grand Concerto. Op. 79. With accompaniment for Second Piano	Weber.
Senorita Filomeno.	
Soprano Solo. Prayer and Barcarolle from "L'Etoile du Nord"	Meyerbeer.
[illegible]	
Violin Solo. Fantasia, [illegible]	Alard.
Senorita Filomeno.	
Tenor Solo. [illegible] from the opera of [illegible]	
[illegible] Whitney	
Duo. Soprano and Tenor. [illegible]	Bristol.
Mrs. [illegible] Smith and Mr. Whitney	
Piano Solo. [illegible]	Liszt.

Ballad. "My [illegible]" .... [illegible]
Mrs. [illegible]
Song. "My Heart is my [illegible]" .... [illegible]
Mr. Jos. Whitney.
Violin Solo. "Air [illegible]" .... Vieuxtemps.

The second programme was the best of the three, in the matter of the vocal selections. It was this:

Piano Solo. First Concerto	....	Chopin.
Teresina Ferrari.		
Contralto Solo. "[illegible]"	....	Schubert.
Miss Addie Ryan.		
Violin Solo. [illegible]	....	De Beriot.
[illegible]		
Song. "[illegible]"	....	[illegible]
Mr. [illegible]		
Duo. [illegible]	....	[illegible]
Miss Addie Ryan and Mr. [illegible]		
Piano Solo. [illegible]	....	[illegible]
[illegible]		
Baritone Solo. [illegible]	....	[illegible]
Violin Solo. [illegible]	....	[illegible]

In the [illegible] concert, which remained [illegible] classical, the [illegible] piano pieces were Thalberg's Fantasia on the "Prayer from Moses" and one by Liszt upon *Ernani*. On the violin she played De Beriot's "*Scene de Ballet*," and a brilliant Fantasia by Alard, [illegible] Paris, on themes from *Robert le Diable*. Miss RYAN sang a [illegible] and Cavatina by Rossini, [illegible] "[illegible]" and in a Duet "*L'Addio*," by Donizetti, with Mr [illegible] a [illegible] solo pieces were from *Lorenzo* [illegible] and *Don Juan*.

But [illegible] to play pianoforte works of such [illegible] as Chopin's E minor Concerto [illegible] and Weber's *Concert-Stück*, with any fair degree of success as an [illegible] interpretation, [illegible] Liszt's opera transcriptions, and Thalberg's [illegible] [illegible] When the same [illegible] instruments, [illegible] and success [illegible] and freedom [illegible] of intonation [illegible] the case of both instruments,—who wonder [illegible] more than could [illegible] it? [illegible] is a question which only [illegible] There must be, one would think, at least a musical nature, a genius and an aptitude for music [illegible] in her conception, and [illegible] mechanical. [illegible] precocity [illegible] since [illegible] We may wonder [illegible] great work of Chopin or Weber [illegible] we must look to the [illegible] artist for the interpretation [illegible] the [illegible] of feeling [illegible] and spiritual experience [illegible] such a work [illegible] But there is much here [illegible] to make us well [illegible]

As we intimated before, her violin playing interests [illegible] Not [illegible] the piano [illegible] appears in the violin. Besides, this is the more interesting instrument, while its mastery [illegible] Would it not be [illegible] her attention should be concentrated [illegible] one instrument? And [illegible] the violin, because good piano playing [illegible] common [illegible] [illegible] We would say [illegible] We are [illegible] young [illegible] concert [illegible]

At the same time we fear the influence of so much public concert playing at so early an age. Juvenile virtuosity is dangerous. It necessarily makes its appeal to the wrong sort of public; the applause of those who are more [illegible] in the extraordinary than in the [illegible], is not improving, not in a high sense educating, does not inspire one to become an artist. In such constant self-exhibition a [illegible] We wish the [illegible] better success than concert triumphs and not only [illegible] Study, [illegible] is the thing, rather than exhibition of what already is acquired.

The vocal portions of the concerts were highly acceptable,—always [illegible] Miss RYAN's selections of Franz and Schubert songs were especially commendable. Mr. [illegible] [illegible] voice and showed great care and [illegible] Mr. WHITNEY sang tastefully and sweetly as ever, and Mr. [illegible] [illegible] in the European journey.

Jottings.

—Miss FANNY E. CARY, one excellent contralto, [illegible] returned [illegible] announces her [illegible] concerts and [illegible] during the winter. To [illegible] We understand she is to [illegible] coming weeks at [illegible] and Worcester. If the Handel and Haydn Society should undertake so noble and arduous a task as Bach's Passion Music, [illegible] easy to see how one of the difficult solo parts can be filled.

—Most of our musical artists and teachers who passed the summer abroad have returned. Mr. [illegible] is already engaged in the [illegible] of his "Boston Conservatory." Mr [illegible] receives his pupils again. [illegible] has had a delightful visit, brings good accounts of [illegible] and [illegible] Mr. [illegible] resumes his vocal teaching, and is [illegible]

—We find an orchestral worthy of interest a few evenings since, at Selwyn's charming theatre, while waiting for the curtain to rise upon one of [illegible] comedy [illegible] It was an Overture "In the Italian style" by Franz Schubert, one of [illegible] works of [illegible] [illegible] Mr. Koppitz has indeed a model orchestra for a theatre, and, were all his selections so [illegible] worthy of all praise. [illegible] being good solo-players, nothing suffers in the execution.

—This reminds us that the orchestra at the Boston Theatre, under Mr. [illegible] has been [illegible] Selwyn's. The [illegible] A [illegible] violinist, Mr. [illegible] made a mark here when he came from New York [illegible] and played in a single concert ([illegible]). A [illegible] too is among [illegible] new accessions. Both we are happy to say are engaged for the Symphony Concerts orchestra.

—In the last letters received from Mr. CARL ZERRAHN we were informed that he would sail from Liverpool on the 27th inst. [illegible] for Boston. Has he been good reason to think [illegible] a few weeks [illegible] that, and [illegible] in season for the first rehearsals of the Symphony Concerts. At any rate, he will be ready to resume his conductorship, and to receive his pupils by the 15th of November, if not sooner.

—In our next issue we shall be prepared to give a pretty full outline of the programmes of the Symphony Concerts, which will begin November [illegible]. The sale of season tickets will be publicly announced by the middle of this month.

—[illegible] FESTIVAL. Mr. [illegible], we suppose, will bring us an account of the late *Festival* at Schwerin, Mecklenburg, his native land, which was fixed to take place on the [illegible] and [illegible] At the first concert [illegible] to be performed [illegible] [illegible] Symphony in A major, and "Kyrie,"—[illegible] "[illegible]," and "[illegible]" from the Mass [illegible] The programme of the [illegible] this week. Herr A. Schmitt was to be the conductor; among the soloists were Mme. [illegible] Joachim, [illegible]

FALLS [illegible]—The members of the St. Cecilia Association will give a grand festival performance in the month of October to celebrate the [illegible] anniversary of the foundation of the Association. J. S. Bach's Mass [illegible] will be performed on the occasion.—A number of professional and non-professional admirers of [illegible] a farewell [illegible] previously to his leaving this city to enter on his engagement at the theatre, Schwerin.

"THE LEON [illegible] OF OPERA."—Upon Mr. Chorley's retirement from the *Athenæum* we were promised occasional contributions from his pen: a pledge redeemed in part by the appearance in the last number of the *Athenæum*, of a communication from Baden-Baden under the familiar initials H. F. C.

"It should first be said," writes Mr. Chorley, "that not all the care [illegible] of the opera, nor the cost expended on its performance, nor [illegible] [illegible] Herr Eckert [illegible] excellent conductor [illegible] could have [illegible] Herr Wagner's admirers [illegible] The composer [illegible] [illegible] so many great works [illegible] [illegible] [illegible] Wagner's [illegible] Weber and Beethoven [illegible] Herr Wagner's [illegible] German [illegible]

To speak [illegible] Lohengrin pleased me [illegible] [illegible] Liszt's [illegible] [illegible] original idea [illegible] [illegible] their own [illegible] [illegible] I would be loath to say [illegible] [illegible] [illegible] who have been used to honor their superior depth and [illegible] in their judgment of music

by ensemble of all Italian and French ways, and of English pretensions to enjoy and appreciate what is best in music.

"The orchestra assembled at Baden-Baden was fairly good, and went through its hard work manfully; the chorus, brought together from many places, was less satisfactory. The best had been done in the engagement of principal artists that could be done. Mlle. Mallinger from Munich, Herr Betz from Berlin, Herr Nachbauer (who replaced Herr Niemann), are all rated as in the first rank of German opera-singers; and such effect as was produced was owing to their good will and power of lungs. The heroine, too, had the dreamy, picturesque look which suits the part of Elsa, and was wonderfully devoted. The opera was accepted with as much delight as if 'parables' cut 'Russ,' had never [illegible].

"In hearing Lohengrin at Wiesbaden I was minded to [illegible] of a great German [illegible]. If this [illegible] between the [illegible] of the [illegible] there will not be a singer capable of singing Mozart's operas. What [illegible] the [illegible] answer. They have been long enough. The [illegible] of the [illegible] was [illegible] established here in a perform[illegible] of Don Juan immediately following that of Lohengrin. I have rarely seen or heard anything so [illegible] bad. [illegible] were at [illegible] In [illegible] he [illegible] Zerlina from Vienna because of [illegible] of her self-confidence [illegible] so it appeared [illegible] before her that Don Juan was as much sinned against as [illegible] had [illegible] [illegible] a very [illegible] for a [illegible] because of her [illegible] Italian of [illegible]. The lady who is Zerlina in London would hardly have been allowed to finish her part [illegible] [illegible] with [illegible] garland. [illegible] have been [illegible] had [illegible] [illegible] whose [illegible] for [illegible] [illegible] Art [illegible] as well as [illegible] of the [illegible] enough to. For the moment, it is sadly evident that we are in the iron age of national opera of Germany."

Mozart and the "Requiem."—Autographic Testimony to the Story

All the world knows the story of Mozart and the mysterious stranger: how the unknown was engaged the composer to write him a requiem [illegible] [illegible] [illegible] a large portion of the covenanted price; how he appeared suddenly at intervals urging the completion of the work; how the [illegible] and the weird manner in which it was [illegible] preyed upon Mozart's fragile nerves and sensitive temperament; how he came to regard his requiem as his own funeral dirge; and how he died under this impression before the work was finished.

A letter copied by Mr Young into the September number of Fraser's from the collection of Mr Old, furnishes convincing proof that there is no exaggeration in the tale. Mr Young does not know to whom it was addressed, as the superscription and envelope are missing. It is in Italian, beautifully written, in a firm, clear hand. Several years ago Mr Old allowed a facsimile of it to be made for the opening number of the Autograph Souvenir, a periodical started in London for the purpose of reproducing the most valuable and authentic autographs in private collections, but not carried on beyond a few numbers. Translated into English, these are the contents:

Most honored Sir:

I would follow your advice, but know not how. My head is troubled and I can scarcely compose. [illegible] I cannot rid my sight of the figure of this unknown person. I see him perpetually; he requests, solicits, importunes me for the work. I continue because composing fatigues me less than repose. Besides, I have no longer anything to fear. I know by my own feelings that the hour approaches and that I must shortly breathe my last. I have finished before I have enjoyed the fruits of my talents. Yet life has been so sweet and my career opened before me under such fortunate auspices. But we cannot change our destiny. No one measures his own days: we must therefore be resigned. Whatever Providence ordains will be accomplished; and now I conclude this as my funeral dirge, I ought not to leave it unfinished. MOZART.

Vienna, Sept. 1791.

It is a good thing to have a high C in one's voice. The tenor Wachtel has just purchased a handsome villa near Wiesbaden for 50,000 dollars. This gentleman is said to have been a cab-driver a few years ago.

The number of volumes of scores, ancient and modern, and miscellaneous musical compositions, printed and MS., sent to the South Kensington Museum from the Musical Union [illegible] [illegible] some three hundred.

The Brunswick library has been enriched with a curious collection of programmes of all countries—some forty thousand in number. A large quantity refer to the last century, and a series belongs to the literary theatres of German and French fame. The collector, a Major Kahlder, has been occupied [illegible] years in making this gathering.

The programme of the Theatre Italien, just out, is as follows: Prime donne: Adelina Patti, prima [illegible] [illegible]; Minnie Hauck, id.; de Manska, id.; Biroi, id.; [illegible], prima [illegible]; Krauss, prima [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] Tenori: Tamberlik primo tenore; Nicolini id.; [illegible] id.; Palermi id.; [illegible] secondo tenore; Arnoldi id. Baritoni: [illegible], primo baritono; Naudin id.; [illegible] id. Agnesi, primo baritono basso [illegible]. Bassi: [illegible] [illegible] [illegible] Merrarelli; Fallar [illegible] Direttore: [illegible]; Forniture, 2° direttore d'orchestra; Arrazzi, [illegible] direttore di [illegible] [illegible] direttore del canto; Mazzoli, direttore dei cori.

In the library of Wagner's new opera of "Rienzi," which M. Pasdeloup is preparing at the Theatre Lyrique, there is a scene in which the faction of the Colonna and the [illegible] cry on the one side and on the other "Viva Colonna!" and "Viva Orsini!" The [illegible] troubled [illegible] cry and of [illegible] [illegible] on the [illegible]. "The [illegible]," says the Independance Belge, "has [illegible] of the difficulty by [illegible] 'Vive l'Empereur!' for 'Viva Orsini!'" History perhaps might suffer somewhat, but the public [illegible] will not be endangered.

The Ballad Society, which at first intended to begin its publications in 1868, made its work so forward that it will not begin till 1869. It [illegible] [illegible] members may expect Part I of the Civil War Ballads, from the King's Pamphlets edited by Dr. [illegible]; and Part I of the Roxburghe Ballads, edited by Mr. William Chappell, both with [illegible] [illegible] of the original woodcuts, [illegible] by Mr. [illegible] [illegible], and engraved by Mr. J. H. Rimbault.

The Theatre-Verdi was at Busseto (the composer's native place) was [illegible] on the 15th with "Rigoletto." Verdi's bust was crowned and saluted with loud acclamations. An instrumental piece written at the age of [illegible] years was performed on the occasion. All the ladies wore green dresses, and all the gentlemen green cravats.

M. Flotow's new opera, "Les Deux Compositeurs," was announced to be brought out at Prague on the 20th ult.

Signor Verdi, it is said, intends to try his hand at comic music, by producing an opera on the story of "Falstaff."

M. Pasdeloup has engaged two conductors for the Theatre Lyrique—M. Mangin and M. Vaudry—the former being an old and tried hand who [illegible] [illegible] Puritains and [illegible].

At the [illegible] to his Opera Reminiscences of Thirty Years, Mr. Henry F. Chorley intends to [illegible] [illegible] large additions [illegible] [illegible] [illegible] and [illegible] the [illegible].

"The Athenaeum says: "It appears from the [illegible] published in America [illegible] of the programmes of various orchestral societies, that [illegible] is more [illegible] and enterprise on the other side of the Atlantic than on this. The list of works that have been brought out by the New York Philharmonic Society [illegible] [illegible] [illegible] symphony 'Harold', 'Romeo' [illegible], Liszt's 'Mazeppa', Berlioz' Symphony, Episode from an Artist's Life, [illegible] in Wagner's 'Tristan' and Isolde, Liszt's Marsch [illegible] Tag from Lenau's Faust, [illegible] Volkmann's Symphony in D minor, Berlioz' Romeo and Juliet Symphony, and [illegible]'s [illegible] overture. There may be great variety of opinion about the merits of many of these compositions and several [illegible] [illegible] [illegible] [illegible] [illegible]. [illegible] the New York Philharmonic Society has [illegible] [illegible] [illegible] [illegible] much [illegible] in the [illegible] of public performance. In the New York Symphony Soirées, [illegible] [illegible] [illegible] [illegible] have been produced, while the Symphony Concerts of the Harvard Musical Association [illegible] just as [illegible] and [illegible]. Only in the Crystal Palace can any parallel to be found in England in such activity.

Special Notices.

DESCRIPTIVE LIST OF THE

LATEST MUSIC,

Published by Oliver Ditson & Co.

Vocal, with Piano Accompaniment.

Armed cap-a-pie. (Bolero de Charlie Mariel). 2. C to e. "Genevieve." 30

Chanticleer at morning's dawn. (Complets de la [illegible]). [illegible] Ab to e [illegible] "Genevieve." 30

With [illegible] (C'est [illegible].) Song and Cho. [illegible] A to [illegible] "Genevieve." 30

In this delicious vale. (Les Ingénieuses) Song [illegible] 2. E to g. "Genevieve." 30

[illegible] of Him [illegible]. 2. G to [illegible] " 30

[illegible]

Now [illegible] I [illegible] [illegible]! (Amour [illegible]) [illegible] G to g. "Barbe Bleue." 30

Why should they pout. (Pourquoi [illegible]) [illegible] Song and Cho. 3. [illegible] "Barbe Bleue." 40

Two additional airs from "Barbe Bleue." They are among the best.

My love Nell. Comic Song. 2. G minor [illegible] Carleton. 30

Pat M'Carty. " 2. Eb to f. " 30

The Irish [illegible] boy. 2. G to e. " 30

Dandy Pat. 2. A to f sharp. " 30

[illegible]

Instrumental.

Polka. "Genevieve."	3.	F and Bb.	Knight.	30
Galop. "	3.	C " F.	"	30
Schottische. "	3.	C " F.	"	30
Polka Redowa. "	4.	F " Bb.	"	30
Lancer's Quadrille "	3.		"	30

[illegible]

Long Branch Schottisch. 3. Ab. Wellman. 30

[illegible] "On the Beach" &c.

Telegram Waltz. 3. Strauss. 75

Entrebecero [illegible] 3. " 75

[illegible] brilliant "grand" waltzes, of Strauss's best style.

Crosby Band Waltz. 3. Ab. Maery. 30

[illegible]

Austin Waltz. Landyn. 3. G. (Simplified) by Knight. 30

Bologna Waltz. [illegible] 3. C and F. " 30

Carnival [illegible] Strauss. 3. F. " 30

[illegible]

[illegible] du coeur. (Sounds from the heart) 4. Bb. L. Teilifson. 30

A very sweet [illegible].

[illegible] Grand Polka. 3. A. H. Sanderson. 40

[illegible] Very graceful.

Christmas Waltz. 2. C. W. A. Cory. 30

[illegible]

Books.

The Golden Robin. For [illegible] Classes, Schools and Seminaries. W. O. Perkins. 50

[illegible]

[illegible]

[illegible]

Dwight's Journal of Music.

Whole No. 719. BOSTON, SATURDAY, OCT. 24, 1868. Vol. XXVIII. No. 16.

(From the Atlantic [illegible] for 1868.)

The Nineteenth Century.

[illegible]

Hints for Young Opera Composers.

(Translated from [illegible])

If you would have any hope of becoming a favorite with composers [illegible]

[illegible]

out arabesque embellishments. Mozart and Carl Maria von Weber composed operas when they were boys. [illegible]

Do not compose too long works. Nothing is so easily fatigued, [illegible]

[illegible]

The composition of an opera cannot be begun with some [illegible]

[illegible]

Treat every passage of a song at first like a simple cantata [illegible]

[illegible]

Bring all your [illegible]

[illegible]

Choose boldly the powerful first and, at first, produce a great effect in [illegible]

[illegible]

In the beginning do not be afraid of imitating. [illegible]

[illegible]

All the world admires, that C. M. von Weber in his *Freyschütz* has given a genuine German People's Opera. [illegible]

[illegible]

Do not compose pages for the [illegible]

[illegible]

do know, or must learn to know, and in which you live. The better you understand how to satisfy the cultural Present the more are you of the Future, if you care at all about the unknown thing.

Do not work fast. Look at Beethoven's sketch books, above all at his *Fidelio*; see how many different attempts he made to find for every moment of the work the best expression.

When Racine brought to Boileau his tragedy of *Alexander*, he was struck that it was uncommonly easy to him to make verses. Good [illegible] answered Boileau. I will teach you to make verses with pains, and you have talent enough to learn it soon. Racine used to say that Boileau had kept his word.

Does the young musician ask: "Of what use these brief hints to me?"

Study J. C. Lobe's *Compositions-lehre* (Theory of Composition) Vol IV: "The Opera," (Leipzig published by Breitkopf & Härtel). There you will find clearly and fully explained all that is briefly touched upon here.

Translations from Schumann.*

THREE GREAT PIANOFORTE PLAYERS.

1. Moscheles.

(*Concert on the 9th October 1836*)

Difficult as it is to say anything new about a virtuoso whose fame has been so long established as that of Moscheles, yet the fact that in his latest compositions he has taken a course which cannot fail to affect his playing induces me to attempt some remarks. In his F flat Concerto and F flat Sonata he was brimming [illegible] youthful spirit; in the G minor Concerto and the Studies, he entered upon a new though [illegible] [illegible] plan; and [illegible] he [illegible] [illegible] [illegible] [illegible] mysterious paths, apparently careless whether he can turn to please the masses or not. The fifth Concerto shows a leaning to the romantic school, and in the last one, that idea being fully developed and established in a [illegible] [illegible] wavering between old and new. The romantic vein which runs through this Concerto is not, however as [illegible] [illegible] in the [illegible] Chopin [illegible] [illegible] a [illegible] of the spirit of the time; on the contrary, its course is retrograde—it is rather the romantic spirit of antiquity which one finds here in Bach, Handel and Gluck—whose works hold a place in music as that of [illegible] [illegible] [illegible] literature. In this respect the compositions of Moscheles resemble those of Mendelssohn, who, however, [illegible] [illegible] [illegible] the [illegible] of youth. Few probably would trust themselves to give a decided judgment till that they heard on the evening of Mr. Moscheles' concert. The applause could hardly be characterized as [illegible]; in fact, the audience were very quiet, as if anxious rather to show their interest by the deepest attention. They did however [illegible] [illegible] enthusiasm after the Duo, which Moscheles and Mendelssohn played [illegible]. The two artists, but one from [illegible] [illegible] [illegible] compared them to a pair of eagles, each in turn mounting aloft or wheeling low, and each boldly answering the other in his flight. This composition is dedicated to the memory of Handel and [illegible] [illegible] of Moscheles' most successful and original works. About the Overture to Schiller's *Maid of Orleans* opinions differed, even among the connoisseurs. For my part, I [illegible] [illegible] [illegible] of Moscheles for [illegible] judged of [illegible] by the pianoforte arrangement, which certainly sounds very poor in [illegible] to the splendid orchestra. I shall speak of it more at length on [illegible] [illegible] to-day I will only say that I could

trace the shepherd-girl throughout—from the day when she first hears [illegible], till, amidst waving banners, her beautiful form is laid in the ground. The Overture has a touch of real tragedy in it.

Moscheles also played the first movement of a new "pathetic" Concerto, and the whole of a "fantastic" one—both of which might fairly be called Duets for Pianoforte and Orchestra, so independent is the part taken by the former. These two works, besides deviating entirely from the form of his earlier ones, are remarkable enough to make me impatient to play them myself, and [illegible] the deep impression which, with the exception of one or two less [illegible] parts, they produced on me throughout. As to the way Moscheles has of playing the classics [illegible] of his touch, the sound healthy [illegible] [illegible] and the [illegible] [illegible] higher range of expression—we once he has heard but one for a [illegible] [illegible] [illegible]. The exaggeration and sympathy with the modern [illegible] and fantastic style, which colored his playing as a young man he has now renounced, and the [illegible] more than made up for by the [illegible] of power and force of character of the [illegible] man. In the improvisation, with which he finished the evening there were some fine points.

We [illegible] remember with much pleasure the treat provided for us a few days before the concert by [illegible] of three great artists, and a youth who promises to become one, in the performance of Bach's D minor Concerto for three pianos. The three were Clara Wieck, Moscheles and Mendelssohn; the fourth was Mr. Louis Rakemann from Bremen. Mendelssohn played the orchestral accompaniment on a fourth piano; and the result was truly splendid.

2. Madame Pleyel.

(*At Leipzig in 1839.*)

The programme of Mme. Pleyel's concert gave one a most favourable idea of her artistic intellect. It is but a short time since we heard the G minor Concerto of Mendelssohn played by the composer himself, and it was interesting to compare her reading with that of the [illegible] [illegible] [illegible] [illegible]. She took the last movement even more quickly than he; but in other points Mendelssohn could hardly have failed to be satisfied with her thoroughly musical interpretation, except perhaps in one or two parts where the melody might have been played more simply and earnestly with less exuberance. Other pianoforte players seldom venture to play an entire concerto in public, but Mme. Pleyel gave us two, the second being Weber's *Concertstück*, which on this particular occasion was doubly interesting because [illegible] [illegible] of the [illegible] [illegible] [illegible] seem to have inspired the fancy of the younger composer in a truly bewitching manner; what a [illegible] has [illegible], though [illegible] [illegible] [illegible], delicacy and finish. Weber's Concerto bears but poor comparison with Mendelssohn's. Mme. Pleyel performed it admirably, with the same warmth which she seems to throw into every bend of a bar and [illegible] [illegible] among her audience that genuine and hearty sympathy which can only be gained by the combination of [illegible] fine music. I wish I could [illegible] [illegible] [illegible] of the piece with which the enjoyable evening was brought to a close. But [illegible] the [illegible] of the composer was far [illegible] that of the performer. [illegible] [illegible] composer of [illegible] own [illegible] by Weber [illegible] which even the melodies it endured might have been arranged and worked with more taste. And yet [illegible] was just this piece which was so furiously applauded; but she was obliged to repeat it. The playing of the highly [illegible] lady [illegible] [illegible] [illegible] [illegible], besides which her love for all that is noble in her art will help to make that art more generally known.

At her second concert, Mme. Pleyel's powers seemed to rise with the enthusiasm they created, in [illegible]. She had made an excellent selection: Beethoven's C minor Concerto and Hummel's Oberon. At the subscription concert yesterday we had Kalkbrenner's E minor Concerto and the *Concertstück* repeated. Kalkbrenner was at the same time [illegible] [illegible] which explains

her choice of his Concerto; she played it off much in the same way as one repeats to oneself a piece of poetry that one learnt when a child; but all trace of the scholar was gone—lost in the finish of the great artist. The Beethoven Concerto brought out another side of her nature; she played it both well and correctly, in a thoroughly German spirit, bringing the music before one like a picture, whilst the Hummel Fantasia seemed to descend from some airy spirit-world. Weber's *Concertstück* excited unbounded applause, bouquets were showered upon the artist, and the public [illegible] [illegible] [illegible] [illegible] being heard [illegible] [illegible] there was more poetry in this woman [illegible] [illegible]. "The longer you [illegible] [illegible]" and the [illegible] [illegible] lasting [illegible] [illegible]. Her slender, graceful figure and the [illegible] manner of [illegible] [illegible] as if she did not deserve such applause, and [illegible] [illegible] the deeper things which she unfolds [illegible] music will not easily be forgotten, and we wish her all the happiness which she has been the means of giving to so many.

3. Thalberg.

(*Concert for the Musicians' Fund, February 8th, 1841.*)

In his flight across Germany this great artist folded his wings here for a short time, and from them have dropped, as from those of the angel in [illegible] [illegible] rubies and precious stones, which at his special desire have fallen into the hands of those who really wanted them. To say anything new about one who has already had so much praise lavished upon him is difficult. But there is one thing which every earnest artist will be glad to hear, namely, that he has made progress since he last delighted us with his art. Indeed in the two years' [illegible] since his former visit he has increased his powers to an astonishing degree, and, impossible as it may seem, has gained in freedom, grace and force. His playing appeared to make the same impression on all, [illegible] impart that happy complacency which perhaps he himself derives from it. True artistic power is something more than mere execution and [illegible] [illegible] [illegible] reflection of the art itself, and it is easy to see from Thalberg's playing that he belongs to fortune's favourites, those who [illegible] has endowed with a gift and he [illegible] [illegible]. That he began his career, thus he has continued it even since, and thus he will finish it, happy himself and shedding happiness wherever he goes. The whole of his [illegible] evening everything that he played was proof of this. The audience seemed to be there not to criticise [illegible] simply to enjoy, and to be a source of enjoyment to the artist [illegible] his art. The selections were all from a [illegible] to and [illegible] from *Don Juan*; a fantasia on Italian airs, a grand study and a caprice on [illegible] from the *Sonnambula*, all most effective paraphrases of the [illegible] melodies, which, though surrounded by a whole [illegible] of trills and arpeggios, looked out plainly upon one everywhere. Most artistic was the treatment of the airs from *Don Juan*, and the whole performance was [illegible] [illegible]. As a composition the most important thing seemed to me to be the Study, based on a Russian theme somewhat of the character of an Irish national melody; the [illegible] [illegible] with [illegible] [illegible] will not easily be forgotten, certainly no one else Thalberg will hope to play it with such magic perfection. All honour to him for that evening for he earned for himself both as a man and as an artist, the applause and esteem of every one present.

MENDELSSOHN'S ORGAN CONCERT

(*Thursday, Aug. 6, 1840, at six in the evening.*)

IN AID OF THE BACH MEMORIAL AT LEIPZIG

I should like to commemorate yesterday evening's performance in letters of gold. It was for once a concert which a man might enjoy—perfect from beginning to end. It struck me afresh how [illegible] [illegible] [illegible] get at the bottom of Bach; how he always becomes deeper the more one knows him. Zelter and Marx have said much that is excellent and to the point, and yet when

*Translations, by H. F. Fox C. 1868, for *Gesammelte Schriften* of Robert Schumann. From the *London Musical World*.

one comes to hear him again, one feels how utterly powerless all words are to convey any real idea of him. No! a living reproduction of his works, a performance of the music itself is the only way; and who could do this with greater truth and enthusiasm than the great artist whom we heard yesterday, who has devoted the larger part of his life to the study of Bach, who has employed all the force of his enthusiasm to revive his memory in Germany, and has now in this concert given the first impulse towards bringing the outward image more clearly before our eyes? A hundred years have elapsed without any one having attempted this, and it will perhaps be another hundred before it is accomplished. It is not my intention to make any formal appeal in favor of the Bach memorial; those of Mozart and Beethoven are still unfinished, and may possibly remain so for some time yet. But, the idea having at last been started, it might be urged upon towns like Berlin and Breslau, which have especially applied themselves to the performance of Bach's works, and in which there must be many people who know what a debt music owes to him [illegible] than a tribute to its founder. In the circular announcing [illegible] concert [illegible] up to the present time Leipzig can show no visible memorial of the greatest artist she ever possessed. The honor of a monument [illegible] Thomas [illegible], due to Bach before all others, has been already [illegible] of his successors. But at the present moment, when both his greatness and his works are reappearing with fresh force, and so many [illegible] hearts of all true lovers of music [illegible] that the project of raising a monument to him will meet with the approval and the encouragement of the inhabitants of Leipzig.

That a project of Mendelssohn's [illegible] to the extent of success is no more than was to be expected. Every one knows how thoroughly he understands [illegible] statement. Yesterday he gave us nothing but the most splendid treasures, [illegible] of variety and increasing interest to the very close. After a short introduction of his own, he played a truly magnificent Fugue of Bach's in E flat [the so-called "St. Anne's Fugue"] in three movements, constructed on and arising out of each other; then a Prelude on the Choral "Schmücke dich, o liebe Seele," one of the most precious and touching things that ever came from the heart of an artist; then a grand Prelude and Fugue in A minor, very brilliant, [illegible] for a professional player. Here there was a pause, and then followed the Passacaglia in C minor — twenty-one variations so cleverly connected together as to keep the hearer in continual astonishment — and in which the resources of the organ were admirably used. Next came a Pastorella in F, in the deepest style of which this class of music is capable. This was followed by a Toccata in A minor, with a Prelude in B flat [illegible]. The whole wound up with an extempore fantasia, and here Mendelssohn shone in all his glory. It was founded on a Choral, to the words, "O Haupt voll Blut und Wunden," into which he afterwards introduced the name of Bach and a fugal subject, working them up in a figure, and bring up the whole [illegible] in such a manner that it might be printed right off and made a perfect work of art. The lovely [illegible] of the summer sunset was streaming through the windows, and [illegible] one's head, many a one, doubtless, felt [illegible] that there are no occasions happier in music than when one great master pays tribute to the thoughts of another. Honor and praise to them both—the old and the young—the ancient and the modern.*

BEETHOVEN'S CHORAL SYMPHONY.

I. [illegible] AFTER THE PERFORMANCE OF [illegible].

Voigt begins—I am like a blind man standing in front of Strasburg Cathedral and hearing the bells, but unable to find the entrance. Leave me in peace, my friends, for man is a mystery to me."

"But who," said Eusebius, "would blame the blind man because he can think of nothing to say as he stands before the cathedral, provided he devoutly takes off his hat, when the bells ring out from above."

"Yes," continued Florestan, after a pause, "You, love him as much as you like, and pay all honor to his never-resting moral power; but never forget that it was only after years of study that Beethoven finally attained poetic freedom. Do not search for that which is irregular in him; but go back to the basis of his creations; no need of this Symphony, however bold and marvellous may be its utterances, such as have never yet been heard, to prove his genius,—that may be done just as well by the first, or by the graceful Greek one in B flat. Never pass a rule which you have not thoroughly mastered. There is nothing so ruinous, and you run the risk of being [illegible] by persons inferior to yourself at the moment they meet you."

And when they had finished, old Raro, [illegible] said, "[illegible] and let us love that lofty genius, who looks down with such [illegible] upon his [illegible] I feel this to-day we have been brought nearer to him than before. You have a long and difficult journey before you, my lads. There is a strange glow on the sky—I know not whether it be the glow of the setting or the rising sun. Struggle for the Light!"

2. [illegible] FEBRUARY 11 [illegible].

The Ninth Symphony was yet to come. It seems that people are beginning at last to see that in this work the great man did his greatest. I never recollect [illegible] before and [illegible] pages so often as to have left myself nothing more to say. The performance was [illegible]. I observed a note the importance of which Mendelssohn had seen at a glance, though I had never before heard it so prominent: the single D in the bass trombone, which makes so astonishing effect, and gives the passage an entirely new life (see the score, page 16, bar 2, and 47 8).

(From the Cornhill Magazine.)

"The English are not a Musical People."

BY [illegible]

I.

One of our humorists has said that a quotation is never so apt as when it is misapplied, and I invite it to prove the perfect aptitude of the quotation from common prejudice which heads these remarks, by showing [illegible].

If what is common and false be vulgar, then certainly the [illegible] of the musical incapacity of the English is a vulgar [illegible] [illegible] ears; that we have taken the [illegible] and, consequently, the word which defines them, from the French; and that is why we spell it in the French way. Well, we took Italia, or a large part of it, from the French, but do not call it [illegible].

The truth is, however, that the prejudice against which English musicianship has to contend springs from domestic mistrust, more than from foreign depreciation, of our native capacity to love and practise the art. It dates [illegible] within these last hundred and fifty years, to prove which I will adduce some pertinent facts from old periods of English history.

The great Englishman is a compound of Briton, Saxon and Dane. It would be easy to exemplify, with [illegible] the very strong musical bent and musical ability of each of these three components of our nation, and thus to prove that the [illegible] love of the English people was inherent in us from the races of which we are amalgamated. I will forbear the recitation of many of these stories, but must recount one to show that our forefathers, prior to the Conquest, had musical proficiency far above the compositions and performances of a melody to such an accompaniment as would suffice to keep the voice in tune, which was the utmost attainment in musical art of the classic Greeks and Romans and of all the North European nations until long beyond the period now under consideration. In the middle of [illegible]

It has been pretended that all [illegible]

* Hardly the right translation for Choral Vorspiel.—Ed.

[illegible]

[illegible]

(To be continued.)

Spohr in London.

FROM HIS AUTOBIOGRAPHY.

[illegible]

siasm was prodigious, and it was most fortunate for me that I had sold all my tickets beforehand, or otherwise, owing to this restriction, I might easily have made a considerable loss. My concert bills at the corners of the street were speedily covered with [illegible] placards announcing, by the name of the people, a general illumination of the town in honor of the day; and [illegible] brought word that the mob had intended to break the windows of every house in which this announcement was disobeyed. The police force and the few soldiers in town were barely sufficient to protect the royal residences against the threatened outrages, so that the adherents of the King, unable to stay the torrents, had no alternative but to nail up planks before their windows, and thus save as much glass as the time allowed. [illegible] the evening, [illegible] land Place, where the nobility [illegible] was heard the whole day [illegible] the delight of the street boys, who were not sparing of their [illegible] While we were at home preparing for the concert, the people were pouring in masses through the streets on the road to meet the Queen. She came through the city and [illegible] afterwards [illegible] the West-end was left in peace. In fact we found as we went to the concert room at half past seven, that the streets were much quieter than usual and quite free from obstructions. But in every direction people were busy preparing the illumination, so [illegible] to the order [illegible] the carriage [illegible]

By degrees the hall filled with people, and the concert began. The symphony, though already known by the band, had been carefully rehearsed [illegible] was splendidly played, and received even more applause than at the first performance.

During the [illegible] which followed I returned into the [illegible] room [illegible] my wife and to [illegible] her [illegible] I then [illegible] the room, and we took our places [illegible] begin the duet. Every one was [illegible] waiting for our first note, when suddenly a [illegible] uproar began in the street followed by a volley of [illegible] stones against the windows of the side [illegible] above were not [illegible] At the crash of the windows and chandeliers all the ladies sprang from their seats [illegible] an indescribable scene of confusion followed. The [illegible] was hastily lighted to prevent a second attack, and we [illegible] the soldiers on [illegible] the mob [illegible] the disorder [illegible] to more or our original state of quiet. [illegible] was a long time before the hall was restored [illegible] and became sufficiently [illegible] for us to [illegible] I was rather afraid [illegible] and [illegible] there might have [illegible] of my wife and [illegible] tered will [illegible] for her first [illegible] was given with all her [illegible] so that I [illegible] and [illegible] to devote all [illegible] the duet, which produced the usual effect, and was applauded at the close in an extraordinary manner. Alas! we little thought [illegible] the [illegible] would ever play the harp! As to the [illegible] of the programme, I was especially delighted with the success of the [illegible] I had already produced it at one of the Philharmonic Concerts, and was [illegible] to repeat it on this occasion; and as the performance was [illegible] in perfect, I know [illegible] could not fail of its effect. [illegible] the [illegible] were very well received. And thus the concert came happily to a close in spite of the [illegible] The promenade [illegible] the concert could not take place because of the damage to the side rooms, and so my concert had had [illegible] though the stones had destroyed some of the things on the buffet.

We were much relieved [illegible] were unable to go straight home to Portland Place [illegible] full of people; the coachman had to go by back streets and byways, and it was fully an hour before we reached home. We found the [illegible] illuminated [illegible] owing [illegible] and the [illegible] at the present [illegible] than the [illegible] up one windows [illegible] We were [illegible] the people were [illegible] in masses in the street. [illegible] they found the whole of the house illuminated [illegible] passed on without doing any damage. But it was not [illegible] yet, and it was not [illegible] hours had passed and the whole town was still, that we ventured to go to bed.

Of Cantatas, and the like, Mr. Tucker's Club [illegible] Schumann's "Requiem for Mignon" (subject from Goethe's *Wilhelm Meister*) and the German Orpheus Society is preparing [illegible] Max Bruch's Cantata on the subject of the *Frithjof's Saga* in full with chorus and orchestra, some time during the winter.

Dwight's Journal of Music.

BOSTON, OCT. 26, 1867.

Music in Boston.

SYMPHONY CONCERTS.—The Harvard Musical Association have increased the number of their concerts, for this their fourth season, to ten. This is justified, indeed demanded, by the growing interest in them on the part of a steadily increasing public, an interest which has become in the most of that audience something far deeper and more lasting than the curiosity or fashion of its outset: a real love of what is best and noblest in the great forms of instrumental music; such a love as would feel strangely bereft of a dear essential part of life without the regular return of these delightful and inspiring hours. The tone and character of the audience has become moulded, in [illegible] accordance with such music; never were more better listeners, never was [illegible] a more intensely sympathetic sphere. The audience itself is one considerable attraction of these concerts, as well as the [illegible] and the refinement of the programmes; there is no confusing sense of miscellaneousness to break the spell in either.

The Orchestra has been considerably enlarged and otherwise improved. It numbers, when the whole are present, *sixty-four instruments*: namely 12 first violins, 10 second violins, 5 violas, 5 violoncellos, 7 double-basses, the usual pairs of flutes, oboes, clarinets, and bassoons; 4 horns, 2 trumpets, 3 trombones and tympani;—whole number: 41 strings, 23 wind instruments, 15. The fine body of first violins is strengthened by the very valuable accession of Mr. LISTEMANN, a pupil of Joachim, and his brother; and by the return of Mr. WM. SCHULTZE to his old place at the head. Mr. EICHBERG also with the first violins, will hold the office of second or vice-Conductor, to be called upon in any emergency like the absence or illness of Mr. ZERRAHN. Such a case presents itself in the first concert (November 12). Mr. Zerrahn, by last news, adheres to his plan of sailing from Liverpool on the 2nd of the present month, which will bring him to Boston just in time to hear the concert, but not to conduct it. Mr. HAMANN returns to his old position of first horn; and a good new fagottist, Mr. RYCHER, supplements Mr. ELTZ. Besides valuable accessions in other departments. [illegible] more of [illegible] than they have known before, the best good feeling reigns in the orchestra, and all seem to come with a true interest to the work. The opportunities for rehearsal are too few; but good will, with three years of such good experience, will doubtless carry the thing through more triumphantly than ever.

The announcement of the Concerts (on our first page) has been eagerly met; indeed it has been eagerly anticipated by anxious inquirers at the Music Hall for many weeks past. The sale of season tickets will exceed that of any past year, and a full hall for each and every concert may be counted certain.

The programme of most of the ten concerts are essentially made up, though circumstances unforeseen may compel changes in some few particulars. We suppose our readers are eager to know about it as we make bold to divulge the programme as it now stands, in parts only outlined, in others open to reconsideration.

First Concert, Nov. 12.

Reformation Symphony ("Walhalla-Ehrfurcht"?), in C, op. 124 [illegible]	Beethoven.
Rondo Symphony, No. 3 [illegible]	[illegible]
Piano Concerto [illegible] Miss Anna Mehlig.	Chopin.
Overture to "Oberon" [illegible]	Weber.

*Second Concert, Nov. 21.**

* This concert is being Thanksgiving week, instead of Friday, will be on Thursday.

Reformation Symphony [illegible]	Mendelssohn.
Concert Aria (Soprano) [illegible] with Violin obligato	Mozart.
[illegible]	
Overture, "the Waldnymphe," (first time)	Sterndale Bennett.
Military Symphony, No. 4 [illegible]	Haydn.
Songs (Miss Whitney)	
Jubilee Overture [illegible]	Weber.

Third Concert, Dec. 10.

Overture to "Medea" [illegible]	Cherubini.
Concert Aria: "[illegible]," from the Passion Music [illegible]	Bach.
Miss Fanny E. C[illegible], with Violin obligato by Mr. Listemann.	
Violin Concerto ("Hungarian"), first time [illegible]	Joachim.
Mr. Listemann.	
Overture to "Coriolanus" [illegible]	Beethoven.
Songs. Mrs [illegible]	[illegible]
Symphony in [illegible] No. 2 [illegible]	Haydn.

Fourth Concert, Dec. 26.

Symphony in [illegible], No. [illegible] (first time in Boston)	Haydn.
Concerto in E flat for two Pianos [illegible]	Mozart.
Messrs. J. [illegible] and J. C. D. Parker.	
Symphony in [illegible], No. [illegible]	Beethoven.
Overture to "Midsummer Night's Dream"	Mendelssohn.

Fifth Concert, Jan. 7.

Overture to "The Water-Carrier" [illegible]	Cherubini.
Symphony in [illegible] flat	Mozart.
Violin Concerto in D [illegible]	Beethoven.
Overture, "The [illegible]" [illegible]	Mendelssohn.

Sixth Concert, Jan. 23.

Overture: "[illegible]"	Gade.
Concert-Stück for Piano [illegible]	Weber.
Miss Alice Dutton (?).	
Symphony in D, [illegible]	Haydn.
Overture to "Genoveva" [illegible]	Schumann.
Symphony in [illegible] No. 8 [illegible]	Beethoven.

Seventh Concert, Feb. 6.

Overture to "[illegible]"	Spohr.
Aria	Mozart.
Symphony in B flat, No. 1 [illegible] (First time in Boston.)	Schumann.
Piano Concerto [illegible] Mr. Ernst Perabo (?).	Chopin.
Lieder.	
Overture, "Consecration of the House" [illegible]	Beethoven.

Eighth Concert, Feb. 13.

Symphony in [illegible], No. 2 (first time) [illegible]	Gade.
[illegible] Aria from [illegible]	Bach.
[illegible]	
Piano Concerto in G minor [illegible] Mr. [illegible]	Mendelssohn.
Overture, "The Naiads" [illegible]	Bennett.
Song. (Mrs. [illegible])	
Symphony in [illegible], No. [illegible]	Haydn.

Ninth Concert, March 4.

Overture.	Cherubini.
Symphony in B flat No. [illegible] (first time)	[illegible]
Overture	
Symphony in D No. [illegible] (without Minuet)	Mozart.

Tenth Concert, March 19.

Seventh Symphony in A [illegible]	Beethoven.
Aria.	
Triple Concerto, for piano, violin and 'cello [illegible]	Beethoven.
Songs.	
Overture to "Leonora" No. 3 [illegible]	Beethoven.

ORATORIO. The Handel and Haydn Society have resumed their weekly rehearsals, Mr. Lang, in the absence of Mr. Zerrahn, conducting as well as accompanying at the piano. The numbers never before appeared in such full numbers

[illegible] the early rehearsals, and they take up the work in real earnest. The oratorios now in rehearsal, for public performance on the evenings of Saturday and Sunday after Thanksgiving, are Handel's *Judas Maccabæus* and Mendelssohn's *Elijah*. The *Messiah* of course will be sung at Christmas. There is some thought of giving later Sterndale Bennett's "Woman of Samaria" and Mr. Paine's Mass, which surely is entitled to a hearing after the praise that it won in Berlin. But a far more really likely to be done, and what, if done [illegible] would be the great musical event of the year,—as German writers say an "epoch-making" [illegible] with us,—is the production of a whole or at least a great part of Sebastian Bach's *Passion Music* according to *St. Matthew*. The government of the Society are in deed in earnest about it, and have taken measures to procure the most approved edition of the orchestral and vocal parts, and to have the text done into English in as close and singable a manner as possible so that both may be published here, and the study of the work begin with energy in the hope of bringing it out in Passion Week. The singers may succeed [illegible] before the novel difficulties of the music; but the Handel and Haydn Society are not so easily discouraged as they used to be, and they will no doubt succeed in mastering the choruses. May the good genius only send us or raise up among us the solo singers able to cope with its wonderful recitatives and [illegible], and to enter into the spirit of them both with heart and voice! Even to have tried in earnest, and have failed in the solo part to the Society, they will have learned and grown much by it, musically and morally; and the [illegible] of first real effort will be the pledge of rare success in that and many other such things in future.

The new Choral Union, at South Boston, having made Mr. J. C. D. Parker their Conductor, are in a promising condition. Full of fresh young life, with fresh voices [illegible], and are now engaged in the study of the beautiful 95th Psalm of Mendelssohn: "Come let us sing."

CHAMBER CONCERTS, as yet, have made their beginning only in the modest [illegible] way of concerts arranged by the teachers of the New England Conservatory for their pupils, so that [illegible] may hear and become familiar with the best compositions of that kind. The teachers play, the pupils listen and then take part [illegible] going direction. Two of these, the first [illegible] of the season, and numbered 11 and 12 consecutively from the first, have taken place this month in Chickering Hall. In the first (Oct. [illegible]) the instrumental pieces were Beethoven's Sonata in G (Op. 30) No. 3, for piano and violoncello; Beethoven's Sonata for piano in C, op. [illegible]; Trio in F, op. 80, for piano, violin and 'cello by Schumann. Mr. [illegible] and the brothers [illegible] were the interpreters. The vocal contributions were from an opposite school: Verdi and Donizetti.—Of the last concert (Oct. 19) Weber's *Concertstück* formed the principal feature, the rest consisting of a Violin Fantasia upon themes by Alard, and a vocal [illegible] and romanza, both by Verdi. These quite lift the "readings," as they may be called, of classical works in the Sonata form should be good stuff for and not to lower the taste of pupils. [illegible] we should think the Italian opera pieces had better be left out as an incongruous element, or be put in its place somewhere else.

The more important series of Chamber Concerts have hardly dropped [illegible]. We trust there is much in the [illegible] and that there will be no failure of the Sextetts, of Concerts to be given at Chickering [illegible] Messrs. Kreissmann and [illegible]—and we think we have heard Mr. Kreissmann [illegible] in connection with the same connection. We all know what vocal concerts these would be, and every one would love would [illegible] to know the [illegible] in time that he may reserve an evening for them. The Mendelssohn Quintette Club will bring a a bring out of their treasures new and old soon after New Year. Their forces are more few and far between than formerly—four chamber concerts where we used to have eight or ten. They travel a great deal, they have become missionaries and [illegible] good work through the country.—Why shall we not also have a Quartette Club, so that the purest kind of instrumental music may [illegible] within our hearing? With such skilful men as the brothers Listemann, who have come to live among us, and a better chance than formerly of finding a good 'Cello [illegible]. Yes, it would seem no impracticable thing to make up really a good Quartet, and should there spring up a little rivalry between the Quintette and the Quartette, so much the better. It shows both; there would be mutual quickening; the old would gain new life, and the new would have a higher mark for competition; the listeners would be gainers in both cases, and so [illegible] Boston would have a most important element [illegible] empty category filled.

—But we have one chamber concert, which properly comes under the head of chamber music, right before us. The talented Mrs. FLORA E. CARY, the contralto singer, have arranged a Benefit for her, on next Tuesday evening at Chickering Hall. Mr. J. C. D. PARKER, Mr. LISTEMANN and Mr. LISTEMANN [illegible] assist. The two pianists will open the concert with Schumann's Variations in B flat for two pianos, and close with the "Hommage à Händel" by Moscheles. Mr. Listemann will play as violin solos the *Ballade et Polonaise* by Vieuxtemps and Hungarian Airs by Ernst, and the Andante and Variations from Beethoven's Kreutzer Sonata with Mr. Parker. Mrs. Cary's own selections are, as usual, very choice: "Fac ut portem" from Rossini's *Stabat*; "Erlkönig," by Schubert, and "Wie's so ganz still" by Franz; "The Angels Call" by Parker, and "Auf dem Meer" by Franz, and Mendelssohn's [illegible], "Through the [illegible]" and "Neue Liebe." The price of admission is high, but so is the excellence which prompts the occasion.

PHILADELPHIA. The Quaker City seems to be in labor with a musical "revival," to judge from the classical programmes we have received. The *Bulletin*, before announcing them, says: "None of the best music [illegible] and correct the respectable societies, but much Offenbach's *Belle Hélène* compositions." That surely is the conclusion to be hoped.

Carl Sentz, with orchestra, has long formed a series, with Hassler's orchestra, of [illegible] of thirty concerts with programmes including the best of our Orchestral Union party classical and party light, among other things the Reformation Symphony, "Schubert's Unfinished Symphony," Beethoven's 1st and 8th and "Battle of Vittoria" Symphony (some selection also too), Wagner's "Fly[ing] Dutchman" overture and various Symphonies by Haydn and Mozart. The Germania Orchestra, having appointed Mr. W. G. Dietrich Director, in place of Mr. Schmitz who has [illegible] has changed the hour of its public afternoon Rehearsals to Wednesday. The Germania still adheres to their old plan of giving single movements of Symphonies in the middle of very miscellaneous programmes.

Mr. CARL WOLFSOHN's programme of his Matinées is before us. He begins confining himself to Beethoven's Sonatas, he has engaged Mons. Edward Colonne, first violin of [illegible] one of the finest violinists in America [illegible], and Mr. Rudolph Hennig, a leading violoncellist of New York, and offers a great variety of trios and other classic and modern music: Trios by Beethoven, Hummel, Mendelssohn, Schubert, Schumann, and Raff; Sonatas for [illegible] by Rubinstein, Beethoven, Raff, Schumann, Schubert; Piano works by Chopin, Mendelssohn, Schumann, &c.; Violin solos by Bach, Vieuxtemps, [illegible]; Violoncello solos, &c. We wish we had room for the whole prospectus.——The [illegible] of Mr. Jarvis, also, a [illegible] (with Mr. Gärtner, violinist, and Henning, 'cello), offer six programmes very similar and in some respects identical with Mr. Wolfsohn's.

NEW YORK. The *Sun* reports thus independently and spicily of Miss Kellogg's first concert.

A large audience had gathered on this occasion; we have rarely seen a worse concert than was given us, have rarely heard. It was so bad that it is easier, so to point out what was good in it than what was bad. Miss Kellogg was good enough; she was poor and unworthy of herself and her and more.

In the first place, the programme was miserably made up. The orchestra played two overtures, Messrs. Lotti, Bosisi, and Ferranti sang, and a Mr. Alard played the violoncello. Now the orchestra was a poor [illegible] ill picked [illegible] played detestably. Its accompaniments were as bad as its overtures, which is saying a great deal. Mr. Toggi? the pianist of the concert played well — he is an artist, and always does what the *Academy of Music* is no place for a piano; it is too large, the resonance of the instrument is lost and [illegible], and the tone destroyed in the immense space to be filled. The piano is a parlor instrument, at most an instrument for a concert hall, and an instrument eminently fit for an opera house, and it is no wonder that the audience yawned through the long pieces by Liszt, and were decidedly bored, and glad when it was over. Mr. Bosisi [illegible] to have spared his men the trouble of rushing forward [after the instrument to get off the place for the [illegible] and the instrument was cleared away well. Ferranti spent [illegible] in being cut for the benefit of the audience and his own glorification. He is an instrument so many ways short when heard in his home. The piano however has given us but a solo on the violoncello. This is quite as foolish an idea as the piano solo, and passed even more trying to the patience of the audience. Who wants a [illegible] pieces on a violoncello in the *Academy of Music?* No one does, yet once when the violoncello was the head of a solo, much less when it is a thing of [illegible] commonplace and [illegible]. The piece fell flat, and [illegible] the audience had hardly a hand [illegible] raised in applause. Mr. Lotti then sang a solo. His voice is always sweet and pleasant in quality—a feeble insufficient voice [illegible] and we are apt to give one suddenly in such passages where you expect it to be strong, precisely singing in the high tones with vigor when you expect it to be weakly. In fact, Lotti spends as much vigor on a moderately [illegible] by cutting out many are the top notes. It's an old trick, and has been played by many singers, and such very tempered things are so [illegible] that it seldom [illegible] succeed. It is so a [illegible] Ferranti is that Lotti fortunately mighty [illegible] sole value. He is sure now to be "supporting Ilma," at a help as he prime Donna, so raises the tenor [illegible] quarter, or even the [illegible] but as for a [illegible] And now we come to the worst of all—Signor Bosisi. He [illegible] very tremulous to spoil the evening. He had a cold so bad that he could hardly move on and sang not a [illegible] in tune from the beginning to the end. Such voices as he made we never in a long experience of public opera remember to have heard. There [illegible] temperance that would [illegible] the hoarse [illegible] of a sickly [illegible] have been melody compared to it. We cannot imagine what induced Mr. Harris, so usual [illegible] and a man of sense, to come on the stage in such voice. It may have been the good nature and a desire not to disappoint, but it seemed to us without reason, and we are sure he had nose for a loss Mr. Strakosch should be held answerable.

In fact [illegible] concert was Mr. Strakosch's doing—what a concert should be [illegible] that he found out [illegible] at [illegible]. Let him consult some person who knows what he put [illegible]. Mr. Thomas or any competent musician could tell him better what to do. Miss Kellogg [illegible] who she could, redeem the evening, but not [illegible] was not sufficient in every [illegible] of her own. She tried to realize the final scene of Faust, which was given to close the concert, but found spirit of her of Faust correct with product [illegible] and produced a laugh from the audience. [illegible] sounds at that very effective. The only really charming things of the evening were Miss Kellogg's impassioned rendering of "Home, Sweet Home," and of the good old romance [illegible] "Kate of [illegible]" from "Faust." She was overwhelmed with flowers, of course. A white dove also fluttered among the bouquets. [illegible] she received and as she sang [illegible] welcomes, though we wish she could have appeared under better management. It better [illegible] than [illegible] round [illegible]. The concerts are to be continued. Whether for the sake of Miss Kellogg the public will stand the cost of the entertainment is very questionable.

Lauriger Horatius.

[The New York *Evening Post* of Oct. 8, has the following answer to the letter which we copied from it in our last. Many of our readers, Harvard [illegible] especial[illegible] will recognize [illegible] [illegible] associate [illegible] appended to it.]

To the Editors of the Evening Post:

In your issue of 18th of September last you give an extract of [illegible] J. M. [illegible] Morgan of New York, to the *College Courant* of Yale, in which he asks:

"Can any of your correspondents tell me who was the author of that most widely known and admired of our college songs, 'Lauriger Horatius?' Also, of the origin of the tune which [illegible] southern [illegible] appropriated during the war to their 'My Maryland'?"

In answer to this inquiry I beg to submit the following:

The song "Lauriger Horatius" is found in the [illegible] song-books of German students (called by them "Commers" books) without giving the name of the author; but is generally found by the side of the other old "Gaudeamus igitur."

Mihi est propositum,
In Taberna mori
[illegible]
[illegible]
[illegible]
[illegible]
[illegible]
[illegible]

which latter song is ascribed to "Walter Mapes," who also wrote "Confessio de Magolia," of the twelfth century.

Both songs may probably be found in a book published by E. du Méril, "Poésies populaires Latines antérieures au douzième siècle." Paris 1843.

Both songs are sung in Germany to the same melody, which is the same current here. This is an old German nursery melody known to all German children, particularly to those of North and Middle Germany to the words

"O Tannenbaum, O Tannenbaum!
Wie grün sind deine Blätter!
[illegible]
Nein, [illegible] Winter [illegible]."

The same melody is adopted to several other familiar German [illegible] songs sung by the students. It is a melody which, being without any [illegible] [illegible] character, may be sung to any [illegible] [illegible] corresponding to the rhythm of the [illegible], which, being so [illegible], [illegible] [illegible].

A North German gentleman of musical attainments, who resided in the South in Baltimore, and is now living here in New York, adapted the German nursery melody of the [illegible] "O Tannenbaum" to the southern [illegible] song "My Maryland."

The melody is certainly anything but inspiriting, and is more adapted to words of a [illegible] character, or to such simple songs for children as that "O Tannenbaum."

The [illegible] of the tune being simple, and the melody ranging within the compass of [illegible], it recommends itself [illegible] to everyone; [illegible] [illegible] [illegible] [illegible] for [illegible], and is therefore well adapted to [illegible] [illegible] by these easy [illegible] [illegible].

It is well known that a melody very [illegible] [illegible] [illegible] [illegible] character. Even "Yankee Doodle" has been adapted as a choral [illegible] and [illegible] [illegible] slowly can be hardly recognized. The melodies of many of the college songs and [illegible] [illegible] "Captain Cuddleston [illegible] gone to Sea," or "Three Blind Mice," or "A Pie sat on a Pear Tree," [illegible] are excellent in their way and [illegible] [illegible] when all the boys are [illegible]. But I believe [illegible] [illegible] will [illegible] [illegible] as to their [illegible] musical merit. The same may in [illegible] [illegible] be said of the melody to "O Tannenbaum" [illegible] adopted to "Lauriger Horatius," "Mihi est Propositum," and "My Maryland."

Allow me to call attention to two mistakes in the lines as you [illegible] [illegible]. In the second verse [illegible] "[illegible]" instead of "[illegible]," and in the [illegible] of the third verse read "[illegible]" instead of "[illegible]."

Allow me [illegible] a few words to the [illegible] [illegible] [illegible] "Dulce Domum," [illegible] of your correspondents furnished to the *Evening Post* of 1st October. This song may be found in "Bowring's Popular [illegible] [illegible]" [illegible] page [illegible] where it is preceded by the following [illegible]:

"At St. Mary's College, Winton, the Dulce Domum is sung [illegible] the evening preceding the Whitsun holidays. The masters, scholars and choristers, [illegible] [illegible] by a band of music, walk in procession round the courts of the college singing it. Tradition [illegible] very remote antiquity, and its origin must be traced not to any ridiculous tradition, but to [illegible] feelings of human nature.

"A spirited translation of this song occurs in the *Gentleman's Magazine* for March 1796, p. 209. See the *Gentleman's Magazine* for December 1811, p. [illegible]."

I have not seen the music of this song, but I found that such and similar songs are general [illegible] with a certain mock solemnness and [illegible] [illegible] old Latin church-hymns of the middle ages, like "Veni Creator Spiritus," "Omni die dic Mariae."

[illegible]

An [illegible] DOCUMENT.—The Paris opera was once [illegible] by the following [illegible]—remarkable for its ingenuous and patriotic tone—which was issued by Charles IX. in 1570:—"We, Charles, by the grace of God King of France, send greeting to all men now living and to come. As we have very much at our care, after the example of King Francis, of [illegible] memory, [illegible] of good and praiseworthy memory, [illegible] [illegible] may God forgive us [illegible] [illegible] and science should flourish in our Kingdom of France and also in our town of Paris where there are great numbers of persons who devote their daily labor and study thereto; and as it is highly important [illegible] the [illegible] of a town that the [illegible] [illegible] and [illegible] cultivated [illegible] [illegible] [illegible] [illegible] justed to certain laws and [illegible] [illegible] because that the minds of most men are formed and [illegible] by it, in such wise that where music is [illegible] [illegible] [illegible] [illegible] to [illegible] and [illegible] is properly regulated, [illegible] are of good morals. For these reasons, and after having seen the petition addressed to our privy council and sent [illegible] our beloved and [illegible] J. A. de Baïf and J. Thibault de Courville, [illegible] [illegible] for the last three years with great industry and perseverance, they have worked together for the improvement of the French language which may be applied both to the construction of poetry and to the nature and regulation of music, as those were [illegible] [illegible] [illegible] by Greeks and Romans. Well [illegible] that I may [illegible] [illegible] for these [illegible] [illegible] which God has [illegible] [illegible] I hereby [illegible] [illegible] [illegible] on the model of the Ancients, an *Academie ou Societé* [illegible] [illegible] as well of composers, singers and performers upon musical instruments as of worthy auditors, which Academy shall not only [illegible] [illegible] [illegible] we shall [illegible] day obtain [illegible] [illegible] musicians, [illegible] which shall also profit the public.

CHARLES."

[illegible]

DRESDEN.—A new cantata, *Gudrun*, has just been [illegible] by Herr L. Meinardus, who intends to produce it here shortly.—On the 20th September a performance of Weber's "Jubel Overture" was given [illegible] to celebrate the [illegible] anniversary of its performance at the Royal Opera House. It was composed in honor of the fiftieth anniversary, 20th September, 1818, of the accession of Frederick Augustus to the throne of Saxony. This [illegible] was written by Weber [illegible] in very bad health, between the 2d and 11th September 1818 at [illegible], on his return from Hosterwitz, where he had been staying for some time. The entire *Jubel* Cantata was, by [illegible] [illegible] of the opposition of German music, prevented from being included in the programme of the Gala Concert in the Royal Opera House; though Weber had written it expressly for the occasion. The overture alone was performed, and we still [illegible] [illegible] [illegible] in the brilliant and [illegible] [illegible] [illegible] been ever since. [illegible] it [illegible] to believe [illegible] [illegible] [illegible] [illegible] now [illegible] the [illegible] of the Italians, who then formed the "[illegible]" of the [illegible] of *Der Freischütz!* Besides the "Jubel Overture" the programme of the grand concert on the 20th September, 1818, contained: airs from *Rossini*, Morlacchi, Violin Concerto, Polledro, Duet, Nicolini, &c.—all [illegible] that have grown pale before Weber's fame.

[illegible]

NOT A [illegible].—The celebrated composer Jommelli was proposed by his friends to Cardinal Alessandro Albani as chapelmaster of St. Peter's. As, however, he had devoted but [illegible] [illegible] to the Palestrina style, as it [illegible] be decided that [illegible] [illegible] examination he should have to undergo in it, and betook [illegible] to the famous Father Martini at Bologna, under whom, by great industry and application, he soon [illegible] [illegible] the knowledge he wanted. He soon returned to Rome, and signified [illegible] [illegible] [illegible] to the examination; but no one [illegible] [illegible] [illegible]. After [illegible] his two examinations he would be [illegible] to examine [illegible] [illegible] [illegible]. This [illegible], [illegible] does not appear so very [illegible], [illegible] such [illegible] effect [illegible] the [illegible] [illegible] [illegible] that, the next day, they forwarded him his appointment without a word about any examination [illegible].

Special Notices.

[illegible]

LATEST MUSIC,

Published by Oliver Ditson & Co.

Vocal, with Piano Accompaniment.

The Grecian Bend. 3. C to [illegible]. *Tony Pastor.* 30
A [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] with a story told by way of interlude.

I [illegible] [illegible] [illegible] [illegible]. (A [illegible] and [illegible]) [illegible] [illegible] *Genevieve.* 30

Hail, ye festive hours. (Qu[illegible] [illegible] [illegible] [illegible].) Solo and Cho. 3. C to [illegible]. *Genevieve.* 60

Night with shadows [illegible] [illegible] [illegible] (Rondo [illegible] [illegible]) [illegible] [illegible] Cho. 3. [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]. *Genevieve.* 40

Could'st thou but know (M[illegible]). 3. A to [illegible]. *Genevieve.* 60
Additional [illegible] from the new opera. The [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] of all composition, and [illegible] [illegible] [illegible] [illegible].

O'er thee alone. 3. F to [illegible]. *Wrighton.* 30
[illegible] [illegible] [illegible]. A good song.

Fashion on the brain. Ch. 3. G to [illegible]. *W. Nash.* 30
[illegible] [illegible] [illegible] [illegible]. Very amusing.

Beautiful love! A to [illegible]. *C. A. White.* 30
A beautiful [illegible] song, with a fine picture on the title.

Hail Mary! (Salve Maria!) 3. F to [illegible]. *Mercadante.* 60
A devout song for the Catholics. [illegible] [illegible].

Hurrah for [illegible] [illegible] [illegible]. [illegible] and Cho. for Men's Voices. 3. Eb to [illegible]. *W. [illegible].* 30
[illegible] [illegible] [illegible] [illegible] [illegible] [illegible].

[illegible] [illegible] [illegible]. 3. G to [illegible]. *Guglielmo.* 30
[illegible] [illegible].

The [illegible] [illegible] [illegible] of [illegible] [illegible]. 3. G to [illegible]. 30

The [illegible] [illegible] [illegible]. 3. Eb to [illegible]. *Lloyd.* 60
[illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible].

Capt. Jinks. [illegible] [illegible]. [illegible] to [illegible]. *Hayden.* 30
Capt. Jinks on the guitar, [illegible] "[illegible]."

Instrumental.

Parting Waltz. [illegible] [illegible]. 3. F. *Russell.* 30
The celebrated "[illegible]" waltzes, arranged in easy form for [illegible].

Schaiden Waltzes. [illegible]. 3. F. [illegible] [illegible] *Knight.* 30
Another arrangement of the same waltzes. Easier by one degree than the original, but very bright and pleasing.

[illegible] [illegible] Transcription. 5. Eb. *T. Mann.* 60
[illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible].

Where has [illegible]. [illegible]. 3. F. Simplified by *Knight.* 30
[illegible] [illegible] [illegible] [illegible] [illegible] and hard to take.

Chamois [illegible]. 3. A. *Blake.* 30
[illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible].

Books.

Libretto of "Genevieve de Brabant." *Offenbach.* 30
This opera has [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible].

ABBREVIATIONS.—Degrees of difficulty [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] a capital letter, as C, B flat, &c. A small [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible].

MUSIC BY MAIL.—Music is sent by mail, the expense being [illegible]. Books can also be sent [illegible] [illegible] [illegible].

Dwight's Journal of Music.

Whole No. 720 — BOSTON, SATURDAY, NOV. 7, 1868. — Vol. XXVIII. No. 17.

The Voice, the Ear and Music.*

[We propose to make lost for our readers some considerable portions of the very clear and popular exposition of the discoveries of the acoustic researches of [illegible] book * [illegible] by Auguste Laugel.† These discoveries are the basis of much that has been found new and bound [illegible] in Tyndall's "Lectures on Sound," and we are at [illegible] of [illegible] just now in the practical application of them in the volume of "The Voice in Singing" brought out by Mme. Emma Seiler.—Ed.]

I.

ANALYSIS OF SOUND.

The pleasures of science are austere; but they have something perfect, durable, achieved which every other pleasure wants. We must surely pity those who are incapable of experiencing the delight of seeing [illegible] unrolled before their eyes, in some truth, a law of universal nature, or in observing how by ingenious and continual metamorphoses, one and the same principle engenders a well-ordered series of unexpected consequences. Never for my part have I better felt these keen and subtle emotions of the mind than in studying the recent discoveries of Helmholtz in Acoustics. After so many labors, researches and discoveries on the nervous system, on physiological Optics, on the great question of the transformation of forces, the indefatigable Heidelberg professor has attacked Acoustics, and, one may say, has made a new science of it. Newton, Euler, Laplace, Poisson had laid the foundations of the theory of sonorous vibrations; but their high analysis had never stooped to the concrete world of [illegible]. By the aid of their superb formulas, Acoustics registered experiences more or less [illegible]; after the great theorists it had its humble workers, but it [illegible]. In all these efforts, Cagniard de la Tour, Savart, himself, were hardly more than clever mechanicians.

The strangest thing about it is, that no strong bridge had ever been thrown across between Acoustics and Music; the [illegible] remained sterile, the art stayed merely the [illegible] of [illegible] instinct. Some great minds, Pythagoras, Kepler, Rameau, d'Alembert had no doubt divined a secret family relationship between these things; but these vague [illegible] had never come out upon facts. The most learned treatises on Harmony are a mere collection of empirical rules sanctioned by the experience of ages.

But now all these detached phenomena assume their place in an admirable synthesis. The physical philosopher of Heidelberg is not one of those experimenters who, groping in the domain of facts, stumble accidentally upon unknown truth. Armed with the torch of high mathematical analysis, he marches with an assured step; he does not [illegible] the cracked phenomena. On the other hand penetrated with the fruitful principles of modern dynamics, he sees in the world only force and movement; and the laws of rational mechanics guide him in the study of all the manifestations of matter.

Considering sound as one particular mode of molecular movements, he has known how to draw from the study of these movements all the consequences which the mathematics had, so to say, left there in the embryonic state, and he has [illegible] instruments, apparatus, by which these consequences, visible for the mind, become so for the senses. No more vague pretty [illegible], no more approximations, no more [illegible] reductions; all is held fast, all is enchained in the vast system, and we are led on from the most elementary phenomena of the vibrations of sonorous bodies to the last (but yesterday profoundly mysterious) of harmony and of the combinations of sounds. We discover the so recently impenetrable secret of the strange property, the timbre or quality of sounds, we comprehend whereby the most natural [illegible] different instruments. Rameau, who might be called the Malebranche of French music, had long ago divined that musical sounds are formed of several simple sounds, as light is composed of different rays; but Helmholtz has found the means of decomposing the most complex sound, and of thus discovering, even in the noisiest concert, the most [illegible] simple notes: a discovery so strange as it is fruitful, since in nature there are no simple notes, and all her sounds are [illegible] concerts, accords. In explaining the timbre Helmholtz has at the same time shown what distinguishes and characterizes the vowels; the physiologist, succeeding to the physicist, has explained how the human ear analyzes the sonorous perceptions, and in what way multiple impressions there determine the unity of sensation. To day the musician has brought out one by one from the very analysis of sounds the complex and hitherto wholly empirical laws of harmony.

Thus enlarged, Acoustics is no longer that dry and hackneyed science whose rudiments are still found set forth without art in all the treatises on Physics. It becomes a branch of universal Dynamics, and of Æsthetics at the same time. It is no longer a mere chapter of the history of bodies, it is a sort of musical grammar. Of course it is not offered to the common melodist, any more than an ordinary grammar furnishes a writer with ideas; but it teaches him how to write correctly in music, it gives laws, not genius, but style.

If there were need of proofs to show that matter is not continuous, but is composed of parts, it would suffice to cite the phenomena of sound. In a sonorous body whether solid, liquid or gaseous, all the molecules displace one another and enter into vibration. If these movements are confused, unequal in duration and intensity, we only hear a noise. If they are rhythmical and for some time like each other, we perceive a sound. The molecule, in executing its invisible dance, may have been drawn more or less away from its original place: hence a sound more or less loud. The amplitude of the movement regulates the intensity of the sound; the rapidity of periodic vibrations determines its pitch, its place upon the general scale. The grave notes result from a slow vibration, the acute ones from a more rapid, more precipitate movement. The molecule, free and complaisant, lends itself equally to degrees of quickness; but the human ear only perceives with ease and pleasure the vibrations confined within certain limits.* The ear can seize a sound which responds to 38,000 vibrations; but then the sensation becomes painful, and at these extreme rates of quickness the notes are no longer clearly distinguishable from one another.

The scale of vibrations of a piano-forte of seven octaves runs from 33 to 4,000, and the difference of these figures bears a close relation to the small elasticity of our auditory apparatus, and to the rule in number of consonances which exert so great effect in harmony.†

The study of the vibratory movements made by Galileo, Newton, Euler and Daniel Bernoulli, had long since furnished all the elements for the knowledge of sounds as regards intensity and tonality; but there is a second [illegible] quality, the timbre, which when [illegible] approached the examination of it, had defied all the efforts of the physicists. The timbre does not need to be defined; we all know how to distinguish a note of the piano from the same note played upon a violin. In the same way we recognize the a, the e, the [illegible] by the same singer and upon the same note; the vowels, so to speak, are only particular and changing timbres of the human voice. Yet what is this particular quality of sound which depends neither upon height nor upon intensity?

The physical geometers had no answer to this question. In the sonorous body they said, every molecule is in motion and describes an invisible orbit. The rapidity of the curve described determines the tonality; but the form itself of the curve cannot be without influence; behold the element which must determine the timbre.‡ Thus, we must confess, is one of those explanations which explain nothing, it gives only a deceptive satisfaction to the mind. We may admit in a vague way that the inflections more or less rapid, the [illegible] more or less acute, the curvatures more or less inflamed of the sonorous wave have an influence on the quality of the sound; but where is the direct relationship between the geo-

* "La Voix, L'Oreille et la Musique." Par Auguste Laugel. Paris, 1867.

** "Die Lehre von den Tonempfindungen, als physiologische Grundlage für die Theorie der Musik." (Study of sonorous impressions, as a physiological basis for the Theory of Music.) By H. Helmholtz.

* The lowest note of an orchestra is the lower C of the double bass, which corresponds to 33 vibrations per second; the highest note is the upper [illegible] of the piccolo flute, which [illegible] 4,752 vibrations per second.

† In some organs [illegible] continuous pipes which have only 16 vibrations per second. [illegible] the notes, like the highest, produce very [illegible] effects upon the ear; they should be employed but rarely and as auxiliary of the higher octaves.

‡ We know that to represent the vibratory movements of the air we figure them by [illegible] curves like those formed in the surface of the water by successive waves. The height of the wave depicts the intensity of the sound; the length of the wave, of amplitude of vibration, and consequently its tonality. Finally, the form of the wave, infinitely variable, will represent the timbre.

Digitized by Google

country and the impressions which different [illegible] produce upon us? I want to know why the sight of the oboe differ from the tremors of the violin; the bursts of the trumpets, the gentle sounds of the horn, the nasal sweetness of the bassoon; I would fain comprehend in what the different stops of the organ differ; why its harmonies can [illegible] from roaring [illegible] to sounds as soft as seraphs' wings; why its breath [illegible] [illegible] [illegible] only offer [illegible] in which all forms of waves are figured. It does not miss the bond between such a cause and such effects.

(To be continued.)

The Musical Festival at Schwerin.

Mr. Chorley writes to his old paper, the London *Athenæum*, [Oct. 3] the following account of the late Festival in the capital of Mecklenburg.

Great of such a locality as Schwerin, and such glowing accounts [illegible] as we have been enjoying this year few circumstances [illegible] imagined more healthy, pleasant to a German [illegible] ill, if only an account of this rare or one [illegible] the local [illegible] with which its carried through. [illegible] could a [illegible] point of view to be able [illegible] to [illegible] one of those assemblages which have become celebrations of the kind, which exercise an important [illegible] in the progress of Art.

[illegible] I was in the year [illegible] German [illegible] [illegible] [illegible] the palace [illegible] [illegible] the [illegible] of French [illegible] Chambord has been happily adopted [illegible] service [illegible] [illegible] important [illegible] [illegible]. No [illegible] [illegible] [illegible] of the place [illegible] Birmingham, Bradford and the [illegible] of Leicester. On the other hand [illegible] glories [illegible] [illegible] showers and hailing of their own, apart from their artistic value [illegible] [illegible] [illegible] School is [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] sufficiently handsome and comfortable [illegible] [illegible] arrangement [illegible] [illegible] [illegible] the [illegible] of an organ in the orchestra [illegible] Handel [illegible] [illegible] [illegible] of a European [illegible]. Herr Schmitt [illegible] son of Aloys Schmitt, of Frankfort, like his father obviously an excellent and able musician.

The orchestra [illegible] of [illegible] [illegible] by the [illegible] of Messrs. Wiener [illegible] Neu-Strelitz [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] were wrought out in the true German fashion of [illegible] [illegible] [illegible] [illegible]. The solo singers were Mme. Harriers-Wippern (soprano) and Mme. Joachim (alto) [illegible] [illegible] Krause [illegible] (bass). Herr Joachim was the solo violinist. Concerning the merits of the two ladies, there is no need to write to London. Among the [illegible] Herr Krause [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] evident. [illegible] [illegible] [illegible] [illegible] English [illegible] [illegible].

The first day's performance was devoted to Handel's "Saul." It is no light praise to say, that the most difficult portions of the oratorio were the best; in particular, the execution of the chorus, "The people shall hear," deserved to be specified. In other of the numbers of this grand oratorio, a slight want of the solidity of tone (I know not better how to express it), which is essential to the right execution of Handel's music, might have been objected to by a hypercritical listener. The fact, easily ascribable to the composer's reception and direction of his own works in England, cannot be gainsaid, that the traditions of their execution are more firmly established [illegible] country than elsewhere. This was especially to be [illegible] to the solo portion of the oratorio, where not one of the [illegible] singers engaged (Herr Krause excepted) was [illegible].

The second day's concert had [illegible] but more interesting programme. The first act was made up of scenes from [illegible] [illegible] [illegible] in Aulis." After [illegible] according to German usage, Beethoven's Symphony, in A major, was most admirably given. Of his instrumental works [illegible] I have [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] the German [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] an afternoon [illegible]. That again [illegible] [illegible] [illegible] [illegible] Beethoven's "Missa Solennis" [illegible] [illegible] the concert. The [illegible] [illegible] [illegible] "Kyrie" could not have been more [illegible] [illegible] [illegible]. The [illegible] of the "Sanctus" and "Benedictus," and of the "Gloria" was [illegible]. The [illegible] the two [illegible] numbers [illegible] [illegible]. The [illegible] [illegible] the "Benedictus" could not have been more perfectly [illegible] than by Herr Joachim. What may be called the [illegible] of [illegible] the Roman Catholic rite were brought out with an effect of [illegible] [illegible] [illegible]. But I [illegible] again an [illegible] [illegible] [illegible] [illegible] to surrender myself to the [illegible] [illegible] [illegible] [illegible] of music which cannot be averted [illegible] [illegible] in this Mass [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] Choral Symphony.

The same exception may be taken, in yet stronger degree, to many passages in the "Gloria," and the [illegible] of its final fugue. There the [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]. The [illegible] and sympathy [illegible] [illegible] [illegible] Schwerin [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] large company of young German musicians have taken their departure as regards [illegible] and [illegible] effect.

In the last day's performance—a miscellaneous concert—the playing of Beethoven's Violin Concerto, by Herr Joachim, is superior to [illegible]. H. F. C.

[From the Cornhill Magazine.]

"The English are not a Musical People."

[illegible]

(Concluded from page 329).

II.

We come now to the period of the Restoration. Whether the exile of Charles II. [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] foreign [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] "four-and-twenty fiddlers" of whom John Banister was the leader, [illegible] [illegible] "Grande [illegible]" of Louis XIV. [illegible] [illegible] [illegible] [illegible] [illegible] Lully [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] England [illegible] the days of [illegible] [illegible] [illegible]. Further, though some foreign musicians were attracted hither by the King's welcome, they made no stand against the brilliant constellation of native artists who still give lustre to the age in which their genius swayed the [illegible] of fashion. French biographers assert that Cambert came to London after his reverses at home, represented one of his operas, and died here; but no traces of his presence has been found in English annals. Unquestionably Grabut was in England, and composed the allegorical opera of "Albion and Albanius" to Dryden's verses. We also know that Draghi and [illegible] spent some years in England. But what of this knowledge? What of the certainty that a more French [illegible] [illegible] were among us, who failed to reach the heart of the people? [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] Lawes, whose brother [illegible] [illegible] [illegible] fallen at the siege of Chester [illegible] Charles I. [illegible] [illegible] [illegible] Henry Lawes, [illegible] Compare them next with that of Matthew Locke who, though his music he lost which he composed for "Macbeth," [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] "Psyche" [illegible] [illegible] Lully [illegible] [illegible] [illegible] works for the stage [illegible] [illegible] Chapel [illegible] [illegible] the Queen, [illegible] [illegible] and instrumental music for the [illegible] and [illegible] for the people. Compare these names with that of Pelham Humphreys, whom Pepys [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] the "Tempest," and therein proved that the lyrical art of our stage [illegible] [illegible] [illegible]. Compare these names with that of Henry Purcell who was the greatest musician of his [illegible] Charles's foreign predilections upon the national lyrical music.

A brief allusion must suffice to the institution of public concerts, which were first given during this reign. Banister [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] paid for admission. These were held at a large room near the [illegible] the Temple, in Whitefriars, [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] the public, who paid at least [illegible] "Mitre Tavern," near the west front of the Cathedral and elsewhere. [illegible] Britton, [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] Charles's [illegible] to the public.

The musical faith of England—and I use the word "faith" in its deepest and fullest sense—which the zeal of the Protectorate could not crush, and the [illegible] of the Restoration could not dissipate, [illegible] [illegible] [illegible] [illegible] Queen Anne's reign and [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] good lady's [illegible] [illegible]. It was during

[illegible]

Musical Convention at Worcester.

[illegible]

sence of a fine tenor voice, sang with good understanding a song, which received merited applause. Mr. F. S. Davenport followed with an organ solo, which was well performed, with the exception of a want of confidence in the arrangement of the stops; but as he is really a fine musician, we think it must have been owing to the impossibility of using the organ for practice during the week. Mrs. Harwood gave a selection well adapted to her voice and style, "*The Lord's Own Day*," by [illegible], and Mrs. H. M. Smith made her first appearance in the midst of great applause, singing Schubert's "*Serenade* [illegible]" with her usual delicacy and sweetness. In the evening the audience was a good one, but the rain deterred the attendance considerably. Those who braved the storm were well paid, for it proved one of the finest concerts ever given in this city. In point of chorus singing it surpassed any previous performance here, owing mainly to the fact that the chorus was formed of experienced, reliable singers, who with the rare aid of the Mendelssohn Quintette Club felt confident of success, and won it. Mr. Tuckerman opened the programme with Bach's Pastorale in F. [illegible], with noble success, bringing out the grand themes with remarkable clearness and strength. The second selection was the Adagio from Mendelssohn's 3d Sonata; [illegible]. The Mendelssohn Quintette Club were [illegible] welcomed, and played the overture to "*La Fille du Régiment*" and a arrangement for quintette of the Scherzo from Mendelssohn's Reformation Symphony [illegible]. Miss Smith sang "[illegible]," [illegible] which admirably displayed her wonderful sacred [illegible] and sweetness of tone. The [illegible] was encored [illegible]. Miss Cary [illegible] "*Ave Maria*" [illegible] "Stabat Mater" [illegible]. Mr. Gilbert sang "[illegible]" [illegible] and Miss Hayes and Mr. Whitney sang [illegible]. *Stabat Mater* was produced [illegible] good effect. The chorus [illegible] the support of the Quintette Club [illegible] and the organ (Mr. F. [illegible]) [illegible] (Mr. Davenport) [illegible]. It was a [illegible] chorus that Worcester [illegible], and the performance was marked by [illegible] and promptness. The solo [illegible]. "Quis est homo," was deliciously sung by Mesdames Smith and Cary. Messrs. Whitney and Gi[illegible] were [illegible], the latter singing [illegible]. His *Pro Peccatis* [illegible]. The chorus "Quando Corpus" was extremely [illegible]. It was a [illegible] performance by a [illegible] singers. The concert closed with the [illegible] *Inflammatus* solo and chorus, which was grand in its effect. The concert was a perfect success and one long to be remembered.

Friday afternoon [illegible] Concert by the Orchestral Union at Boston [illegible] Music Hall [illegible]. The Symphony [illegible] Haydn's [illegible] in C, which charmed the great audience last Fast afternoon. [illegible]. Of course the whole programme was finely performed, [illegible]. Mrs. Smith, Miss Hayes and Mr. Whitney were the vocalists, Mr. [illegible] the pianist, Mr. B. F. [illegible] accompanist [illegible]. The concert closed with Haydn's Creation. The large chorus, the orchestra and the great organ, [illegible] made a grand finale to the musical week.—*Palladium, Oct. 28.*

A Word to Musical Novelists.

It is [illegible] to find that you have been complimented as author or composer on the strength of another man's work. "I mean you, Jones, it's the best thing you ever did!" "Yes" replies Jones, "but it isn't mine; that fellow Smith wrote it." Novelists and authors generally—but especially novelists—are fond of praising Weber for the melody known as "Weber's Last Thought," which, Weber being dead, does not, perhaps, matter very much as far as he, personally, is concerned. Nevertheless, "Weber's Last Thought" was not composed by Weber, but by his friend Reissiger. Weber liked the melody, and often asked Reissiger to play it to him; but that was all; and it was enough and more than enough for the speculative publisher by whom "Weber's Last Thought" was engraved and brought out. We are reminded of these facts, which ought to be better known, by a passage in Henry Mürger's posthumous novel, "Le Roman de Capucine," in which the heroine, after praising Verdi, and observing that one of his phrases "recalls the manner of Weber," adds that the latter's "Dernière Pensée" is "worth all the melodies of the Italian masters," &c. This is hard upon poor Verdi, who, inexorably inferior as he may be, would no doubt be, to Weber, at least ranks a little higher than Reissiger.

Alexander Dumas, who admits somewhere that he neither knows nor cares anything about music,—he says, indeed, that it is "the most disagreeable form of noise that he is acquainted with,"—does not, by the way, [illegible] and states their absurdities. [illegible]. Thus, in "Le Fils de [illegible]," [illegible] makes Hoffmann play the [illegible] known in France as "Le Désir" (*Sehnsuchtswalzer*) [illegible] Beethoven just as Mürger's attributes Reissiger's music to Weber. The truth about the [illegible] played by Alexandre Dumas's Hoffmann is [illegible]. The print [illegible] Schubert [illegible] "Sehnsuchtswalzer" [illegible] Alexandre Dumas [illegible] in England. It was given [illegible] Theodore Hook, who [illegible] Beethoven [illegible]. [illegible] Carpani [illegible] Berlioz's [illegible] "Beyle" is said [illegible].

To return to our subject: [illegible] of musical confusion [illegible] the "Adieu" [illegible] Schubert's [illegible]. Beethoven [illegible] making the young woman [illegible] Schubert's "A[illegible]," which is [illegible] Schubert's waltz, [illegible] "Sehnsuchtswalzer" [illegible] Beethoven's [illegible] Weber's Last Thought," by [illegible] Schubert's name [illegible]. Beethoven's waltz [illegible]. The real composer of Schubert's *Adieu* was [illegible] the author of "[illegible]" [illegible] a German, a Weyrauch, [illegible] in the year 1830. The person to which he gave the melody was not called the "Adieu" [illegible] music publisher's [illegible] "Nach Osten." A Russian amateur singer introduced the air to the Musical Society of Paris, and being asked who wrote it, replied "Schubert," either because he knew no better (Signor Marie who sang the "Adieu" last [illegible] at a concert, Mr. Benedict accompanying him, still [illegible] it by Schubert) or, as the Gazzetta Letteraria suggests, "because he thought the Parisians would be much obliged to him for sparing them the difficulty of pronouncing one more German name."

If "books have their fates," it is at least not often the fate of a book to get ascribed, through the carelessness or stupidity of a publisher, to an author who would never have thought of claiming it. It is otherwise with musical compositions, and M. de Weyrauch's "Nach Osten" having been published, sold, and generally adopted as "Schubert's Adieu," will to all appearance, continue to be so known until it is forgotten altogether. The same sort of thing has often taken place with dramas, but then dramatists are often deliberately dishonest. Authors, as a rule, are honest. Composers are unfortunate.—*Pall Mall Gazette.*

Musical Correspondence.

NEW YORK, OCT. 28.—The Kellogg concerts three in number, and quite as successful [illegible] and [illegible] that Mr. Strakosch has [illegible] decided to give one Kellogg opera matinée. The performances are to take place at the Academy of Music this evening and on Wednesday evening. Miss Kellogg was assisted at each of her concerts by Signori Lotti, Petrelli, Susini, Mme. Abel (violin) and Mr. Tapp (pianist). The general impression seems [illegible] be [illegible] that she sings [illegible] well as she used, while a manner she has not improved. She seems to be more self-conscious [illegible] than of [illegible] to have lost that charming freshness and unassuming [illegible] which were once her attractive characteristics. All this [illegible] general impression, for the truth of which I am [illegible] able to vouch from personal knowledge.

Steinway Hall was opened to the public with a grand orchestral concert under the direction of Theo. Thomas, on Saturday evening. The hall during the summer recess has been remodelled and decorated in an elegant and tasteful style, the important task having been confided to the care of Mr. Henry Roth [illegible] European architect who was engaged expressly for the purpose.

"The old Orchestral platform has been converted into a large and [illegible] stage, enclosed on either side by elegant Proscenium boxes, from which [illegible] small balcony is supported by [illegible] [illegible] the 14th Street doors. The left of these boxes serves as [illegible] for the organ (necessarily placed in that corner of the hall) while that on the right is intended for ordinary occupation. The [illegible] of the proscenium is [illegible] by a large [illegible] which is [illegible] and [illegible] bust of Beethoven, the corresponding one on the opposite side being occupied by one of Mozart. [illegible] of the [illegible] larger than life size [illegible] being symbolical of Poetry—that on the left of Music. These [illegible] are imported from [illegible] and are remarkable for their graceful beauty of design and [illegible], and also from the fact that [illegible] other copy of these statues. There are many improvements in the interior construction of the hall in the shape of minor details tending to the comfort of the audience and the performers, among them are large additional and improved methods of ventilation.

All these improvements occupied many weeks of weary labor, and were made at an aggregate cost of $60,000. The Messrs. Steinway [illegible] for their [illegible] in the admiring appreciation of the public and the very evident fact that this is one of the most elegant Music Halls in this city, perhaps [illegible]. I certainly [illegible] anything which I have seen in Paris or London.

To return to Mr. Thomas's concert on Saturday evening. The attractions were an orchestra of 45, Mr. S. B. Mills, Mme. La Grange, Mr. F. Bergner and (last but not least) the new English dramatic reader, Mrs. Scott Siddons. The programme included the following old favorites:

5th Symphony, C minor .... Beethoven.
5th Concerto, E minor .... Chopin.
Mr. Mills.
Overture, "Melusina" .... Mendelssohn.

The orchestra, after a little weak in the last movement of the Symphony, played remarkably well. Mr. Mills was less excellent in the Concerto than might be wished, and his new composition (called for some mysterious reason "Fairy Fingers") is rather trash. Mme. La Grange sang an aria from *Don Giovanni* in a style which was so thoroughly good that would I am bound far better if she still possessed even a moment of her formerly magnificent voice. Mr. Bergner played a 'cello solo with his excellence. Mrs. Scott-Siddons, who is a grand-daughter of the famous Mrs. Siddons, read the first part of Tennyson's greatly over-rated "May Queen," and the sleep-walking scene from "Macbeth." Mrs. S. is a lady of a little more than medium height, with a positively beautiful face and a form of grace and elegance. Her reading is something wonderful and she needs only a deeper and richer voice to be superb. Her conception of the two selections so widely different in character, and something of positive genius and was entirely novel. Her reception was most warm and earnest and was a farewell augury of her professional success on this side of the Atlantic.

The Philharmonic Society will give its first concert on Saturday evening, November 28th. There will be six in the series (instead of three as heretofore) and they will occur in the months of November, January, February, March, April and May. One of the attractions offered is "Manfred" with Schumann's Overture and other music, the text being declaimed by Edwin Booth. Will give further particulars in my next letter.

I regret to say that, apparently, the Brooklyn Philharmonic Society has come to grief, at least the concerts are "suspended" during the present season, on account of the lack of adequate pecuniary encouragement in the shape of subscriptions. One of the Brooklyn papers of a recent date has a long article upon the subject in which the writer deplores "the situation" and gives the Brooklynites a sound social castigation. I quote a paragraph:

"We are going to lose one of our best institutions (which has done no more good than half the churches in Brooklyn) merely perish because we will not pay ten dollars apiece to keep it up."

Rather more truth than poetry in this bit. B.

CINCINNATI, OCT. 27.—I enclose the programme of the first concert of the season given by the Cecilia Society last evening. It embraces several fine compositions rendered here for the first time, and it is due the Society to say that with regard to choice programmes they rank foremost in this city.

Chorus from the Oratorio, "St. Paul" .... Mendelssohn.
Aria for Soprano from the Christmas Oratorio .... Bach.
Miss Fanny Hadstock.
Nocturne for Piano, in ...., Opus 37 .... Chopin.
Miss Emily Werner.
"Oh, weep for those," from the Hebrew Songs of Lord Byron, for Chorus and Solo .... Hiller.
Chorus—Andante, Soprano Solo and Chorus, Chorus and Solo ... Mendelssohn.
"The Crusaders." A dramatical poem by Carl Anderson, for Chorus and Solo .... Gade.
Third Scene . . In the Desert."
Rinaldo—Baritone and Women.
Lady Armida—Soprano Solo.
Rinaldo—Tenor Solo and Chorus.—"Song of the Crusaders."
Peter Hermit—Bass Solo and Chorus—"Prayer."
"Theme Russe" for Piano .... L. de Meyer.
Miss Emily Werner.
Two Quartettes for Soprano, Alto, Tenor and Bass.
Mendelssohn.
a. Evening Song.
b. Scottish National Song.
Chorus from "Elijah" .... Mendelssohn.

The Chorus is not so large as might be desired for the sake of a more extensive cultivation of a high standard of Music; but the execution of the choral works is fine, prompt and expressive. The leader, Mr. Jos. Schneider, is an artist of fine taste. The Society recently issued a circular, stating that they will give five concerts this winter. Among the list of new compositions announced I notice several works which probably have never been performed in this country, viz.: "The Crusaders" by Gade, "Oh weep for them," from the Hebrew Songs of Lord Byron, by Ferd. Hiller, very effectively performed at this concert; "Hero and Leander" by Vierling and the latest sensation in Germany, "A German Requiem" by Brahms, which by reliable critics is pronounced to be a highly important composition.

The Harmonic Choir Society with Mr. Andres as leader gave a fine concert some weeks ago. The Mendelssohn Society has not been heard from yet this season. Z.

NEW ORLEANS.—Having been for years a constant reader of your Journal it has been a source of pure enjoyment to witness your settled policy of counteracting the mania of clearly trash, and a rigid thorough disapprobation of "clap-trap" and the musical humbugs of these "latter days." Hence it occurred to me that some account of the Musical Fest all conducted by the C. F. Mansfield, which was held on the 11th, 12 and 13th of October might interest you and your readers.

The Festival was ushered in by the rendering of the 42nd Psalm (Mendelssohn) with a carefully trained chorus of say 150 voices, the Recitatives and Arias being rendered by professional talent from Boston. Afterwards the beautiful Choral, "Sleepers, Wake!" was most effectively given, and also "Inflammatus, from "Stabat Mater."

On Thursday evening were presented selections from "Elijah," also Chorus "How lovely are the messengers" (St. Paul), and Chorus "The Glory of the Lord," from the "Messiah."

Friday morning the Mendelssohn Quintette Club gave another concert of a purely classical character. The programme included Quintet in C minor (Mozart) Scherzo from the "Reformation Symphony," Andante and Scherzo from Quartet in E, op. 44, (Mendelssohn) and Sinfonia, Duet and Chorus from Romeo and Juliet (Gounod). A large and intelligent audience greeted these gems of Chamber music with appreciative demonstration.

On Friday evening Mr. Mansfield presented the Creation, assisted with the same chorus as above and a chorus of 150 voices. The solo parts were sustained by Miss Julia L. Houston, Mme. Adèle Hess, Mr. Wm. Wright, Mr. H. C. Barnabee, Mr. John F. Winch, and Mr. Howard M. Dow at the Grand Piano. On the evening of the Creation the Orchestra consisted of the Mendelssohn Quintette Club, assisted by August Hamann (Contra Bass).

The several programmes were interspersed with lighter music without pandering to a vitiated taste.

The festival passed off pleasantly and was well attended.

It may not be improper to express my high appreciation of Mr. Mansfield's irreproachable and thorough character as a hard student of the old masters, a superior organist to these, one who is earnest to a high degree that "music first" is necessary to "emulate" will succeed. Lovers of pure music cannot withhold the meed required to be certainly deserved.

OBSERVER.

Dwight's Journal of Music.

BOSTON, NOV. 7, 1868.

Music at Home

The fortnight past, like those before it, offers little matter for our Concert record,—some good things to be sure, but scattering and mere lunches. But now at length one of the all-absorbing crises of the national life is past: the great election is decided: we breathe freely again: we shall have peace. Thank God! the brutal element is not to have the upper hand in shaping the destinies of this great nation; the temples of Art are not to be overthrown, new temples will be built, the worship in them become more sincere and pure. Now we have hopes for Music; the musical "season" will begin.—The musical occasions claiming mention since our last report are soon disposed of.

SIGNORITA FILOMENO'S "Grand Sacred Concert," at the Music Hall, on Sunday evening, Oct. 25, was well attended. The programme contained good things, besides others that were trite and in no sense "sacred;" but the pieces were too long, too many and too miscellaneous, while the audience was too much of that so common, excessive kind which, thinking more of the person than of the music, more of the moment's pleasure in a single piece (or single phrase or note sometimes) than of the concert as a whole, goes on recklessly lengthening out what was already too long and pulling it all out of symmetry, —gorging itself with sweetmeats at the very beginning of a long bill of fare.—These remarks do not apply to that particular concert alone, but more or less to all miscellaneous concerts purposely addressed to a miscellaneous audience. And so far the uniform experience of musical culture, that the more deeply and truly musical any one becomes, the more one will recoil at the very thought of a miscellaneous concert, in any concert where the programme is not determined by purely artistic instead of personal motives of display or business. And none the less because there may be good things in the programme: the good things never sound quite right brought into such false relations. Mendelssohn's Violin Concerto, for example, in a great medley so-called "popular" Concert though played by Camilla Urso herself, as we have sometimes heard it, sounds no longer like itself, but takes a certain character of unreality from the heterogeneous companionship and seems strangely thrown out and disappointing. A musical masterwork must be heard among master works, at least amid congenial surroundings.—We make no apology for this digression (as it may seem it were) upon the much neglected art of programme making.

That Mendelssohn Concerto was the principal piece chosen by the young Chilian maiden for the exhibition of her virtuosity as a violinist. No one could but feel a wonder at the correct, even, almost easy manner in which she went through the whole three difficult long movements, without mistake or faltering, always in good time, and entirely from memory. This was a rare achievement, and as such had to be admired. But admiration of the achievement did not necessarily carry with it the musical enjoyment proper to that noble composition. A child's interpretation of a work of which a mature artist never feels that he has quite brought out all its meaning, cannot well satisfy the musical desire in such; nor can it be the child's own interpretation, at most in a great measure have been learned mechanically from others. You are not brought into live contact with the music after all: you do not realize it, you perceive an adroit manufacture only and curiously wonder at the imitation. Indeed it was not the right task for a child: nor could any more greater source of unconsciousness make it so. One great drawback was the want of power: the tone was often feeble, so that the

Digitized by Google

ear had to take on credit from the eyes many a rapid phrase or passage which it could not half hear; parts of the picture though I was doubtless all there were most faintly pencilled. But this, we are convinced, was much the fault of a poor instrument, such a talent certainly deserved a good one. In the second part the young lady played Variations by Alard, her French teacher, on *Anna Bolena* themes. For a Piano solo she played again the first movement of Chopin's E-minor Concerto, and played it, we thought, better than we have heard her do before.

Next in interest,—chief no doubt with many—was the first public appearance since her return from studies with the great French tenor Duprez of Miss ANNA GRANGER, one of our Boston sopranos, who sang a French version of the well-known Scena and Prayer from *Der Freyschütz*, a Scene *Herse* (rather commonplace) by Faure—the French baritone, we suppose, whom we remember as the best Don Giovanni that we ever heard,—and in the *Quando corpus* Quartet by Rossini. Her voice, like her face and whole appearance, is bright and *pensoned*, clear and brilliant rather than particularly sympathetic, though pleasing and of good volume, evenly developed through a large compass, finely delivered and gracefully managed. The singing has been characterized rightly no doubt as of the French school, which has its merits, chiefly those of sharp outline and a certain self-keeping and abandon and freedom. It brings out the voice effectively but is apt to treat the music rather wrongly; thus, what sense or reason was there in dragging and displaying with such force and cadences, backward and *appassionata*, out of keeping with the style of Weber, a melody so peculiarly his own, so perfect as itself? The latter part was brilliantly executed; and the other pieces, gave more mighty showed the singer to good advantage. Miss Granger must take high rank among our sopranos.

Other vocal pieces in this concert were "*Fac ut portem*" from Rossini's *Stabat Mater*, sung with the same contralto and pure style and feeling of Mrs. CARY; the tenor solo "If with all your hearts," from *Elijah* delicately rendered by Mr. WHITNEY; Handel's "Why do the nations rage" by Mr. RUDOLPHSEN; and "*Quando corpus*" by the four. The great Organ opened each part, played by Mr. THAYER.

A novelty in this concert was the appearance of an Orchestra, of some 30 musicians, all said to be of Boston, yet whose faces on that stage we had not seen before. They were under the direction of Mr. D. C. HALL, well known as the leader of one of our best bands. It was rather a green orchestra, to be sure, and yet did not get along so badly; we have heard worse performances from bands more experienced and having reputation. The not very "sacred" overture to "The Poet and Peasant" by Suppé and the accompaniments to the Mendelssohn Concerto were played at least in tune and in good time; and one of their number, Mr. O. A. WHITTEMORE, showed himself a supreme solo player on the clarinet. But what makes that first appearance noteworthy is the proof it furnishes that there are music are enough in Boston outside of those who hitherto have done all the orchestral work and (what is better still) outside of all "Protective Unions," pledged to mutual tyranny of rules regarding prices, &c. to make up another orchestra small indeed but with all the usual departments represented. Here then we see at least the possibility of two orchestras, as well as the means of supplementing the great orchestra. For so the quiet little beginning of a new movement we may read the presage of something good in due time, if it be wisely directed and conducted not in the spirit of opposition, but simply in the spirit of freedom and improvement.

MISS TERESA E. CARY. The Benefit in Chickering's arranged for the estimable lady and true artist by her friends took place on Tuesday evening, Oct. 27. The audience was of the best and numerous, though it did not entirely fill the hall. The selections, as we have shown before, were choice, and so were the performers. The concert was opened and closed by pieces for two piano played, with rare artistic union and *aplomb*, by Messrs. [illegible] LEONHARD and J. C. D. PARKER, namely Schumann's lovely Theme and Variations in B flat and the *Hommage Händel* by Moscheles, which is always interesting, Moscheles in some parts, in others just as unlike as possible, with quite striking melody.

The Violin-playing of Mr. EICHBERG was admirable in all the points of execution and full of fire and feeling. He works an every artistic line figurative passage with sure ambition and *Bravourism* the outline is never blurred or distorted, the light and shade finely graduated, the tone pure and true and musical, though of a thinner quality than we should have expected from a pupil of Joachim. The tout and the playing make an impression of refinement, genuine and from within, assuring you that the still fire of a true enthusiasm burns there. We have rarely heard the Andante and Variations of the "Kreutzer" Sonata, all his played with Mr. Parker so satisfactorily rendered. We should think Mr. Eichberg would lead a Quartet well. His solo pieces, the *Ballade et Polonaise* by Vieuxtemps and Hungarian airs by Ernst, were more wonderful in the performance than interesting in themselves,—particularly the latter, which was full of extravagance and not to keeping with its quiet and sincere programme.

The singing was all by Mrs. CARY herself, and that was all the listeners desired. She never was in better voice, and seemed heartily and happily into the spirit of the gems of song which she had chosen. Chief of these was Mozart's "*Dal cend*" from *Figaro*, with its ardentony Recitative,—a piece which always calls her at so nobly. The two songs by Franz, so opposite in character "*E mir schwimmt*" and "*Auf dem Meer*"; the two by Mendelssohn "Though far away" and "*Neue Liebe*" the romantic little Weser spring song of Hermann called "*Kaltenwind*" (*Zuckung*), well as well remained, accompaniment and Mr. Parker's *Angel's Call*—all awakened a desire to hear them over again.

The two Conservatories have each given a Chamber Concert during the past week to their pupils and friends, at Chickering Hall. That of Mr. Eichberg's Boston Conservatory had for programme: Sonata in F, for Violin and Piano, Beethoven. Song from Handel's "Jephtha." Andante from Beethoven's Quartet in E flat, arranged for violin, piano and cabinet organ. Largo, from a Sonata by Bach for Violin with Organ. Song. March from *Athalie*, Mendelssohn.

The programme for the "New England" Conservatory (Mr. TOURJÉE's) last Tuesday consisted, Fantasie by M. [illegible] Chopin; Song by Franz; *Ballade et Polonaise*, for Violin, Vieuxtemps; Elsa's Dream (*Lohengrin*), for Thalberg; Rondo from Sonnambula; *Ave Maria*, violin, Ernst. The violinist was Herr Listemann.

NEXT IN ORDER, we note, first the two concerts of Miss LOUISA KELLOGG in the Music Hall on Friday and Saturday evenings of this week,—one of them past ere this appears. Of course the same have all been taken by crowds eager to hear and see the American prima donna fresh from her London triumphs. Miss CARY, the pianist, adds a great attraction; and also there are Sig. LOTTI, the tenor, and PETRILLI, baritone, who as well as Herr WERNER HOFFA, the violinist, make their first appearance here.

The first SYMPHONY CONCERT of the Harvard Musical Association comes on Thursday next, and it is said the Music Hall will undoubtedly be filled—although it is very far from true, as has been so currently and positively reported, that *all* the seats are taken for the season. The Hall has 2 ticket sellers [illegible], a good third part of which are open still to purchasers. Mr. ZERRAHN, who should reach home to-day or to-morrow, having been away during the rehearsals, the first programme has been studied under Mr. EICHBERG, who will accordingly conduct the concert and who holds the place of Vice-Conductor. Three or four of the promised musicians having disappointed us at the last moment, the number of the Orchestra may be more safely reckoned at fifty instead of sixty as stated in our last. The programme is a stately opening, as becomes the beginning of such a series of concerts; the first part consisting of two grand works of Beethoven: the Dedication Overture op. 124, in C, and the "Eroica" Symphony. In the second part Miss ALIDE TOPP will play Chopin's first Concerto, in E minor; and the Overture to *Oberon* with its magic fire bow brings all to end of the whole.

PHILADELPHIA. We have already alluded to the feasts of chamber music announced by Mr. Carl Wolfsohn and by Mr. Charles H. Jarvis. Here are the programmes in full. Mr. Wolfsohn, assisted by Mons. Celeste, violinist, and Mr. Rudolph Hennig, violoncellist, spreads out one tempting bills of fare, as follows:

1. Matinee, Dec. 20.

Sonata, Piano and Violin, (A minor), Rubinstein. *Ave Maria*, Shakespeare Serenade, Schubert.—Piano Transcriptions Liszt. Elegie, Violoncello Serenade, Violin, Vieux. Trio (op. 11, B Flat Major), Piano, Violin and Violoncello, Beethoven.

2. Matinee, Dec. 18.

Sonata, Piano and Violin, (op. 4, Kreutzer) Beethoven. Cavatine, Romanza, Violoncello, Raff. Grand Fantasie (op. 49, F minor,) Piano, Chopin. Morceaux de Salon, Violin, Spohr. Trio, (B flat major,) Piano, Violin and Violoncello, Schubert.

3. Matinee, Friday, January 15th, 1869.

Sonata (A major) Piano and Violin, Raff. Concerto (A major) Violoncello, Molique. Des Abends, Traumeswirren, Romanze, Schicksal, Piano, Schumann. Tarantelle, Violin, Schubert. Trio (C minor) Piano, Violin and 'Cello, Mendelssohn.

4. Matinee, Friday, February 19th, 1869.

Sonata (G minor) Piano and Violin, Bach. Air & Eglise, Violoncello Stradella. Variations Serieuses, Piano, Mendelssohn. *Air Espagnole*, Andante, Violin, Rubinstein. Haydn. Trio, B flat, Schubert.

5. Matinee, Friday, March 19th, 1869.

Sonata (F major) Piano and 'cello, Beethoven. Chaconne, Violin, Bach. Nocturne, (D flat major) Impromptu (G flat major) Piano, Chopin. La Reve, Violoncello, Goltermann. Trio, (D minor), Schumann.

6. Matinee, Friday, April 9th, 1869.

Andante and Rondo, (B minor,) Piano and Violin, Schubert. *Air* Allemand, 'cello, Bach. Fantasie (C major, op. 17) Piano, Schumann. *Andante*, Romance, Violin, Mendelssohn. Septet, Trio, (E minor) Piano, Violin and 'cello, Raff.

Mr. Jarvis's soirées are *Classical*, in number and as they are to be at Natatorium Hall, no doubt they will go on swimmingly. His violinist will be Mr. Gaertner, Gulliverson, and the violoncellist he too announces Mr. Rudolph Hennig; and here is his list of good things:

November 18th.

Sonata—op. 11, E flat—Piano and 'cello, Mendelssohn. Violin Solo—Concerto in E minor, No. 22, Viotti. Piano Solo—Ballade in G Minor, op. 23, Chopin. Violoncello Solo—Adagio, Schubert. Trio in D, op. 70, Piano, Violin and 'cello, Beethoven.

December 15th.

Piano Sonata—op. 53, C major, Beethoven; Violoncello Solo—Concerto A minor, [illegible]; Piano Solo—Rhapsodie Hongroise, Liszt; Violin Solo—"Chaconne," J. S. Bach; Trio—Piano, Violin and 'cello, D Minor, op. 49, Mendelssohn.

January 5th, 1869.

Grand Sonata—Piano and Violin, C Minor, op. 30, Beethoven; Violoncello Solo—Nocturne, [illegible]; Piano Solos—a, [illegible]; b, Nocturne in D flat, Chopin; Violin Solos—a, [illegible]; b, Caprice in E flat, [illegible]; Quartet—Piano and Instruments, op. 47, Schumann.

February 9th, 1869.

Piano Sonata—op. 106 in B, Hummel; Violin Solo—Chaconne, [illegible]; Piano Solo, [illegible]; [illegible], Schumann; Violin, [illegible]; Trio in B flat—op. 99, Piano, Violin and Cello, Schubert.

March 6th, 1869.

Sonata—Piano, op. 22, G Minor, Schumann; Violoncello Solo—"[illegible]," [illegible]; Piano Solos—a, Etude in C sharp Minor, op. 25, No. 7; b, Etude in A Minor, op. 25, No. 11, Chopin; Violin Solo, 9th Concerto, Adagio—Rondo, Spohr; Trio in E Major—Piano, Violin and 'cello, Mozart.

April 3d, 1869.

Sonata—Piano and 'cello, op. 69, Beethoven; Violin Solo—Romanze, op. 50, F Major, Beethoven; Piano—Duodrame Concerto, F Minor, op. 11, [illegible]—Allegro vivace, Chopin; Violoncello Solo—Adagio, Molique; Quintet—Piano and Instruments, op. 44, Schumann.

NEW YORK. The *Weekly Review* makes favorable report of the first concert of the Liederkranz.

The programme was very fine, deserving more [illegible] [illegible]. [illegible] from the music and [illegible] to the society, and [illegible] we will not omit to mention the orchestra composed of [illegible]. Considering the fact they had [illegible] than the performance of [illegible] of Beethoven [illegible] highly creditable to [illegible] of the society, Mr. A. Paur. The next performance, including Schumann's cantata "Page and King's Daughter," were also [illegible] though the [illegible] that offered [illegible] orchestral difficulties as well as [illegible] of conception and style. The "Page and King's Daughter" [illegible] of Schumann's [illegible] of the master [illegible] was by no means a happy one. The impression produced by the work [illegible] whole unfavorable, but the [illegible] fact that the orchestral accompaniment was applauded by some for the pieces. To [illegible] such [illegible] laid down in these few pieces by [illegible] the [illegible] coloring is [illegible]. The soloists, the [illegible] Mrs. Zimmermann, Miss [illegible], Miss [illegible] and Messrs. Lord, [illegible] and Wernal [illegible] [illegible] their [illegible] appearance before a New York audience. He is one of the [illegible] from Germany and [illegible] [illegible]. In fact he already [illegible] [illegible] of [illegible]. He has a [illegible] of solid [illegible] which he uses with art and [illegible]. His [illegible] is good and can produce varied shades of expression. His [illegible] is [illegible], and [illegible], he gives abundant proof that at no distant day he will do so.

The Bergé Choral Union, formed and conducted by the distinguished organist Mr. William Bergé, announces that the rehearsals for the season have commenced and are held for the present on the Tuesday evenings of each week in the Sunday school rooms in the basement of St. Ann's Church, for [illegible], No. [illegible] West [illegible] street. An [illegible] choral [illegible] where [illegible] to be found [illegible] of the finest [illegible] will be presented this season. For the season of [illegible] four concerts will be given at Irving's [illegible] Hall, [illegible]. The first concert took place [illegible] Mr. Bergé's Mass, No. 5, Mendelssohn's [illegible], "[illegible] Prayer" and Mr. Bergé's Jubilate No. 1 were performed. The second concert [illegible] Beethoven's "King Stephen," [illegible]'s "The [illegible]," and baritone solo and chorus [illegible] third, Mercadante's "Seven Last Words" [illegible] [illegible] opus 60, Fantasia for chorus, orchestra and piano (solo pianist, [illegible]) and the fourth, Clapp's cantata, "Job."—*Ibid.*

The London *Athenæum* says:

We drew attention some weeks ago to the wide range of music performed during the past three or four years by some of the American societies. It is a good sign for the future that the Symphony Concerts of the Harvard Musical Association are to be increased in number this winter. The people of Boston have been so thoroughly familiarized with the great masters that there is now comparatively little classical novelty to be brought before them for the first time. But it appears that Haydn's genial compositions have lately been shouldered out of the way by the more imposing creations of Beethoven, only three or four specimens of the genius of the earlier [illegible] of large orchestral works having been brought out in as many years. The Harvard Association cannot do better than give their subscribers copious draughts of Haydn, [illegible] antidote to the unwholesome influence[?] of Schumann and his followers.

The Handel and Haydn Society of the same city [illegible] very extensive, the project of giving Mr. Benedict's [illegible] a "Woman of Samaria," while the best chamber music will be brought to a hearing by the Mendelssohn Quintette Club. All this speaks well for the musical cultivation of our Transatlantic brethren.

The plot of M. Flotow's new opera, "The Two Composers," appears from a short sketch given in several of the French papers to be of the very slightest. A [illegible] Haydn-[illegible] [illegible] to some German principles, is so jealous of rivals that it is the object of his life to keep all other composers at a distance. But he is tricked by his daughter so as to take the measure of a young musician of talent, and he ends by bringing out the rival's opera, and giving his daughter to a [illegible] [illegible]. It is said that the librettist, M. [illegible], has had a hand in the composition of the music, in order that the title of the piece may be doubly justified. Surely this is [illegible] trifling.

Abbé Liszt has completed a Requiem for male voices with organ accompaniment, and M. Gade is engaged on a new work for chorus and orchestra.

LEIPZIG. The first Gewandhaus concert took place on the 5th ult., Carl Reinecke conducting. The selections were: Cherubini's *Anacreon* Overture, Recit. and Aria from Spohr's *Faust*, sung by Frau Peschka-Leutner; Violin Concerto op. 26, by Max Bruch, played by Concertmeister David (first time); Recit. and Aria from Weber's *Oberon*; Concert piece for violin (op. 20) by Camille Saint-Saëns — *Pure Sound*. Beethoven's Seventh Symphony — [illegible] *friend*. Zarembo was probably a listener:—Bruch's Concerto is spoken of as a work of "great artistic solidness." It is dedicated to Joachim.

In the second concert M. Saint-Saëns from Paris, where [illegible] a piano composition of his own [illegible] [illegible] of the royal opera at Munich, was [illegible] and the orchestral pieces were Mendelssohn's *Hebrides Overture*, and the first Symphony (B flat) of Schumann. Joachim was promised for the third concert (Oct. 29) and a new Symphony by Bruch.

OPERA IN GERMANY. The pieces performed in some of the chief cities during the first half of October were as follows:

BERLIN. Marschner's *Templer and Jüdin*; Auber's *Fra Diavolo*; Beethoven's *Fidelio*; Kreutzer's *Nachtlager von Granada*; Meyerbeer's *Africaine*; *Robert*; Boieldieu's *Jean de Paris*; Meyerbeer's *Prophète*.

VIENNA. Donizetti's *Lucia* and *Lucrezia Borgia*; Gounod's *Romeo and Juliet*; *Faust*; Wagner's *Lohengrin*; Meyerbeer's *Africaine*; Verdi's *Ballo in Maschera* and *Trovatore*.

MUNICH. Auber's *Premier Jour de Bonheur*; Weber's *Oberon*; Auber's *Le Maçon*; Spohr's *Jessonda*; Meyerbeer's *Robert*; Verdi's *Stradella*.

DRESDEN. *Lohengrin*; Mozart's *Seraglio*; Verdi's *Trovatore*; Wagner's *Flying Dutchman*; Gluck's *Orpheus*.

LEIPZIG. *Robert le Diable*; *Fille du Régiment*; Offenbach's *La Belle Hélène* (?); Weber's *Oberon*; Mozart's *Zauberflöte*; Gounod's *Faust*; Auber's *Maçon*; Boieldieu's *La Dame Blanche*.

CASSEL. *Stradella*; *Huguenots*; *Der Freyschütz*; *La Dame Blanche*; Auber's [illegible]; Trovatore; [illegible] *Zauberflöte*; *William Tell*; *Fidelio*.

Special Notices.

DESCRIPTIVE LIST OF THE

LATEST MUSIC,

Published by Oliver Ditson & Co.

Vocal, with Piano Accompaniment.

Angel voices. Song and Cho. 3. Bb to f. *J. R. Thomas.* 40
A very sweet and "sacred" song.

Ballad [illegible] 2. Eb to f. *[illegible]* 30
Sung by [illegible] [illegible].

Above ! star is falling. (Es fällt ein Stern.) 3. A to e. *Franz.* 30

Two lovely [illegible]. (Die Engel.) 3. A to f sharp. *
These two belong to the 'Mi series of Franz's Songs. Perfect in their [illegible] [illegible] [illegible] a good one [illegible] [illegible].

The Milkmaid in the Morning. Song and Cho. 2. C to g. *Hopson.* 30
Charming Original Simple. Refreshing.

Little Nell. 3. Eb to f. *Linley.* 30
[illegible] Nell's [illegible] [illegible] about [illegible] beautiful [illegible] [illegible] [illegible].

[illegible] Dear. 3. F minor to f. *Edwards.* 30
[illegible] by Lingard, [illegible] [illegible] of the "[illegible] [illegible]" [illegible] good [illegible] song.

Walking in the Park. 3. C to a. 30
[illegible] of "Walking in the Zoo," which is a favorite [illegible]. [illegible] [illegible] [illegible] about Cousin Lot and the [illegible].

The Wickedest Man in N. York. 1. Bb to f. *T. Pastor.* 30
The W. M. as seen from Tony Pastor's point of view. One of his [illegible] "songs of the times."

Instrumental.

Electric Spark. Galop. 3. Eb. *Foradd.* 30
"Splash, flag and bright."

Summer Reveries. 1 Idyls. *C. D. Wilson.*
Of [illegible] published.
A [illegible]. 3. Eb. 50
Morning. 4. Eb. 50
The Shepherd Boy. 1. G. 50
These very agreeable novels of Mr. Wilson's "[illegible]" [illegible]. They [illegible] [illegible] [illegible] [illegible] of [illegible], the second a [illegible] [illegible], and the third's song [illegible] pretty Shepherd's song.

Polka [illegible]. 1. Eb. *Rudersdorff.* 15
[illegible] [illegible] than is usual in polkas. [illegible] [illegible].

Good Try plus Schery [illegible]. 3. Eb. *Winter.* 30
A spirited piece. [illegible] is your [illegible].

Galop. Fleur de Thé. 3. G. *Ketterer.* 50
One of the favorites in a new opera, [illegible] and [illegible] of mixture of French and [illegible] people.

Fleur [illegible] Thé. Galop. 3. [illegible] *Russell.* [illegible]
The same melody, [illegible] [illegible] [illegible].

Capt. Jinks' Quickstep. *For Brass Bands.* 1.00
Champagne Charlie. " " " 1.00
[illegible] bands all over the country will please [illegible] and purchase.

Books.

Exercises for training the Female Voice. *Book on Order.* $3.00
Madame [illegible] [illegible] good service by her [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]. Well worth examining.

The Organist. By L. M. Southard and G. E. Whiting. *Cloth.* $3.50
[illegible] organists are able to [illegible] well with [illegible], and are greatly [illegible] [illegible] [illegible] to secure the best results. This book is especially designed to [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible].

ABBREVIATIONS.—Degrees of difficulty are marked from 1 to 7. The key is marked with a capital letter: as C, B flat, &c. A small Roman letter marks the highest note, if on the staff, an italic letter the highest note, if above the staff.

MUSIC BY MAIL.—Music is sent by mail, the expense being [illegible] [illegible] [illegible] for each piece of music. Persons at a distance will find the conveyance a saving of time and expense in obtaining supplies. Books can also be sent at double these rates.

Digitized by Google

Whole No. 721 BOSTON, SATURDAY, NOV. 21, 1868. Vol. XXVIII. No. 18

Dwight's Journal of Music.

The Voice, the Ear and Music.*

(Continued from page [illegible])

I.

[illegible] OF SOUNDS.

Professor Helmholtz has sought the explanation of the timbre or quality of sounds in a phenomenon which had long been known but which no one before him had sufficiently fathomed. Suppose a vibrating string of a piano for example tuned to a certain note, and let us call this the *fundamental sound*. Now listen closely (not every one easily makes the experiment) to the sound given out by the string while it is in full vibration; with a little attention you will soon hear two or three notes much higher, much feebler, which seem like faint echoes of the fundamental note. It seems as if the vibration of the visible string caused invisible strings to vibrate sympathetically, of these invisible strings the first, as if it were smaller by one half, vibrates twice as fast; the second, three times smaller, vibrates three times as fast; another four times smaller four times as fast, and so on. To the principal voice respond distant voices, fainter and fainter, higher and higher in pitch. By exercising the ear well one comes to hear always above each sonorous note the chain of harmonic notes, such is the name given by the physicist to those sounds, which correspond to numbers of vibrations two, three, four times greater than that of the fundamental sound.

These invisible strings, as we have learned, are but a pure hypothesis; in reality it is the material vibrating string itself which [illegible] spontaneously divides itself into two, three, four parts, after having produced the fundamental sound under the first impulse which has set it vibrating in its whole length. The parts continuing to vibrate like distinct strings, give the series of harmonic sounds.* All these undulations are superposed one upon another without contradicting each other at all; if it is a little complicated, there is no need of citing the beautiful theorem of Fourier on what the geometricians call the superposition of little movements; we have only to think of a buoy floating on the water, which docilely yields to whatever motions, lifts itself at the will of every wave, of every wind; in the same way the minute molecule obeys at the same time several undulations, some slow, others rapid; the total movement which results from it may be represented as an indefinite sum of distinct movements.

* "La Voix, L'Oreille et la Musique." Par Auguste Laugel. Paris, 1867.

* The series of harmonics comprises the octave above, the fifth of the octave [illegible] [illegible] the double octave, the major third and the fifth of the double octave. After these the notes diverge [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]

The phenomenon which I have just described is only a particular case of a general phenomenon. Every body becomes, which surrounds the centre of several independent systems of sonorous waves, in each of which corresponds a note. Still it would be a great error to suppose that the higher notes (overtones) which add themselves to the fundamental note always form with it a chord agreeable to the ear. Nature does not trouble herself about our sensibility; it has no regard to consonance or discords. The secondary notes which form the complement of a sound have been called *harmonics* because they have been observed first in the case of vibrating strings, and in that case the name is almost appropriate: the first harmonics, it is true, fill the places of the perfect chord (keynote, third and fifth); but the seventh and the ninth note above no longer belong to the musical consonances which our hearing sanctions. Most sonorous bodies make us hear, besides the fundamental sound, certain partial notes absolutely discordant and not entitled to the name of harmonics.

It is none the less true that we should consider every sound in general as accompanied by a cortège, a chain of upper notes, more or less faint and obscure. The ear receives a total impression in which the effect of the tonic necessarily predominates. It decomposes, it is true, the complex vibration which it perceives into its simple components, each of which corresponds to a particular note; but the impression of the sound remains ... [illegible] ... as soon as the clavier or keyboard of the auditory apparatus has received all these vibrations, which are produced and involved in one and the same undulatory movement, the synthesis is re-made in the nervous centre in which the acoustic nerve terminates, and the multiplex impressions are blended in one sole sensation.

The ear, in spite of its sensibility, or rather on the very account of that sensibility, is not the apparatus best adapted to the systematic analysis of sounds; it can not detect with certainty, nor especially all the component notes in a complex sound. Hardly can physical science trust to the direct observations of the senses; it has to find some apparatus whereby the phenomenon may be amplified, so that the elements which constitute them may be studied one by one.

If the physicist wishes to effect the decomposition of all sounds at will, he must have at his command an apparatus which fulfils two essential conditions: He must admit, at need, let him hear a simple note; and it must not allow him to hear any of the notes which make up it or dominate in the compound sound. The delicate problem Helmholtz has solved, and in this manner.

All sounds, he says, are not equally rich in elementary notes. If vibrating strings are extraordinarily fruitful in harmonics, most bodies render much less complex sounds. To this number belong stretched membranes, metallic rods, tuning forks. Their acoustic poverty can be utilized by making them vibrate by putting them in communication with a hollow box whose own proper resonance swells out a single note till its superior of the others.

Everybody knows that the fundamental sound of a diapason (tuning fork) is swelled and the concordant notes smothered by placing it on a resonance-chest of suitable dimensions. In these conditions, only one elementary note of the diapason disengaged from every parasitic note is audible. A membrane stretched over a drum acts in the same manner. The resonance of the drum has the effect to swell one note and smother the others, an apparatus of that sort may enable us to detect by the echo that it yields, the meagre and always simple note which it produces of itself; it will begin to be strongly agitated the moment that the air brings to it the movement that belongs to it; for nothing is more contagious and more sympathetic than sonorous movement. That in these circumstances a membrane or a tuning fork vibrates spontaneously is a fact of almost vulgar experience. Apply the bow to a string and the flex of the wall near it will move; it will be [illegible] [illegible] string situated in unison. Raise the dampers of a piano-forte and sing a note with force, the piano will respond. Singers they say have broken glasses by holding out with force for a long time the note which answers to their natural vibration. Two tuning forks mounted upon sounding boards are in unison. Let one be set in motion, the other will move; but if let but a drop of oil or wax fall upon one of them, the molecular harmony will be broken; the other will not respond. A membrane stretched over a sounding box or drum, then, will betray in the midst of an exterior cacophony the only one that responds to its own proper vibration; it will be like a man who, deaf to all other sounds, has an ear for one alone.

Helmholtz has availed himself of the properties of membranes in making of them true analysers of sounds. Cut a bottle horizontally at about the middle of its height, take the top part which has been cut off, stretch a skin over its largest opening, and you will have the singular acoustic apparatus which Helmholtz calls a *resonator*. The air penetrates the bottle by the neck; but, whatever noise may traverse it, the membrane will not trouble itself about them, simply with the noise on tone whereof which one harmonises with its natural vibration: one note, always the same, will set it in motion; all others, whatever their intensity, will leave it motionless.

The coarse resonator, however, is not the one which Helmholtz has employed in his experiments. As a membrane he takes the tympanum of the ear itself, and he applies there hollow globes of glass or copper which serve for the sonorous bottle or resonator. These globes, of variable size, all have a pointed part, like the queue of a pear which penetrates into the ear; on the opposite end of the pear a circular orifice is opened for the entrance of the air.

The membrane of the tympanum closes the delicate point of the resonator when it is applied

to the ear; now, each of these great hollow years possesses its own fundamental note, according to the dimensions of the ball and to the size of the aperture. When you introduce the point of one of these years into one ear, taking care to stop the other, you are condemned to hear one single note alone; each one resonator is like a new ear constructed *only for one sound*. In the midst of the loudest concert, all other notes seem smothered, while the note of the resonator leaps out with force each time that it occurs in the harmony which there [illegible] for it and fall it is the vaguest and most indistinct of noises in the whistling of the wind, in the tumult of a crowd, in the murmur and the babble of the running waters. The resonator is a veritable analyser, which always detects the sound that properly belongs to it; and so it allows those phenomena, whose tones are the least sensitive to the musical shades, to make a ambitude of [illegible] ments which formerly were unrelated to those [illegible] the most delicate acoustic within reach of the hardest ears. Such is the sensibility of the instrument that it not only begins to vibrate when a neighboring body sings its *fundamental* note, it is set in vibration also by a deeper sound accompanied by a *harmonic* with which its own note may accord. This ingenious instrument lends itself thus admirably to the study of the harmonic notes; faint as they may be, it finds them, draws them out from the accurate medium in which they are drowned.

With a series of these resonators, differently tuned, Helmholtz succeeded in analysing all sounds, just as light is decomposed by mechanical means, prisms of glass for instance. He has divided sounds by appearing to these resonators differing in form and size. The sounds of most musical instruments are composed of partial notes of various intensity; these compound notes are blended in the ordinary sensation, which spontaneously forms their synthesis; but one can isolate them, one picks them out in a manner by using these artificial ears adapted each to only one vibration.

(To be continued.)

For Dwight's Journal of Music.

Music as a Part of Education.

Long before King David soothed the infirmity of Saul with his harp, or Miriam sang to her timbrel, the power of music was acknowledged. Indeed so this faculty seems inherent in human nature, it must have been coeval with man. No age or has as yet that has not delighted in sound. The savage tribes of Africa and the Arctic borders make night hideous with their barbaric instruments, take great enjoyment in their discords. It is music to them and a positive sense of happiness.

It is a remarkable fact that Homer, the oracle of the arts, produced among that was truly valuable in music, although such as it was it gave pleasure was an accomplishment very much in fashion and served as an accompaniment to give greater effect to the recitation of their poets. In the kindred art of dancing there was very great variety but "Music," honestly said "was young," too young to be scientific.

Some progress had been made in the art before the age of Alexander.

Terpander the father of Greek music who lived three hundred years prior to that era increased the compass and power of the lyre by the addition of three strings.

The much vexed question of the merits of Greek music, one upon which so many critics have brought all their learning to bear with no satisfactory results, will we suppose never be answered. Dr. Burney, one of the best readers, authorities, writes: "All I can say is, that no pains have been spared to place the Greek melodies in the most favorable point of view; but, with all the light that can be thrown on them, they have a rude and inelegant appearance." To a modern ear the Greek airs are tame and monotonous, and as harmony was not understood, the effect is bald and bare. The other fine arts attained a wonderful perfection, but no Apollo, Phidias or [illegible] was found to develop music.

After counterpoint was invented, the true music in a swaddling clothes and grew thus maturity, but did not develop into a goddess until fostered by Bach, Handel, Haydn, Beethoven and Mozart. Opera had no being until the sixteenth century when Ferdinand I., Grand Duke of Tuscany with the aid of some gentlemen of his court warmed into life and cherished in its infancy this product of the refinement of ages. Instrumentation, of which we have such solid examples in the works of Beethoven and such brilliant ones in those of Rossini, has now reached a climax of excellence.

Although our proficiency in the arts does not warrant us in making a comparison with their condition in Greece, there is a slight analogy in the inferiority of our music until lately with our sculpture and painting. Thirty years since American sculptors took the lead in Europe and our painters were on a par with the continental artists, Allston indeed surpassing all his contemporaries. Music then was in a puerile condition. A friend who is a composer having lived for many years in Italy, on his return not long since found himself at the representation of Mendelssohn's Oratorio of "St. Paul." He was strongly surprised at the improvement in the power of rendering music and the public appreciation of this composition.

I think the public are not sufficiently aware that we have been living for the last thirty years in a great musical revolution. Before that time there were comparatively few opportunities of hearing celebrated singers and singers and at rare intervals the opera visited us. Concerts were meagre and poor performed. Through the zeal of a few public spirited gentlemen the symphonies of Beethoven found a home in America. Church music was generally speaking in an inferior condition. Even in our large cities the only dependence often was on amateur performers, and we all remember well as the [illegible] seen in violin and flute [those unmodest and looking instruments] used to be seen in the choir. Now all this is changed. No longer a leader stands in a conspicuous situation, striving his hands and sometimes having recourse to a pitch pipe for the note the shrill sound of which was a signal for irreverent laughter. Great attention is paid to sacred music and our trained organists and choirs improve the public taste and render the services very attractive.

The introduction of music into our public schools is most important, as it influences our home living and refining. Let any one go into a school and watch the children when they begin singing, and how I appreciate what I feel and remember how have affected them. The scholars, weary of their books shut them and join with all their hearts in the song. The power of making a noise is dearly prized by children, and a harmonious voice they enjoy. On the love passage where they can give full play to their lungs, their enjoyment is plainly seen in cheeks and brightness their eyes wear tears. It may appear and after this refreshing process the return to study is not unwelcome. The interval has given repose to their brains and made the hard task of keeping still, easier. How much more attractive music makes the homes of the poor and what a pleasure it is to hear young voices singing in the streets! Even now as I write the singing of part music by two young servant girls, brought up in an asylum, reaches me, showing great correctness in time and tune. There was nothing of this formerly.

Another very pleasant feature in our musical progress is the training of voices for the chorus singing in oratorios. This privilege now is widely granted, and many of our respectable mechanics, shop girls and trades people, when their daily work is over, can not only listen to masterpieces of the best composers, but can take part in giving effect to them. If we reflect upon the time which must be spent in neighboring meetings for practising and regular rehearsals, we shall see that many evenings are redeemed from idleness and dissipation by this comparatively new source of enjoyment.

Conservatories of Music have lately sprung up and serve to spread still more widely the knowledge of music. From these Conservatories go forth teachers to all parts of the Union.

We still have much to learn. There is an antagonism between the light and severe schools of music, which is harmful and unnecessary. The Puritan sees her nothing but merely a sacred music, while the Catholic enjoys only a theatrical melodies. Some are in favor of German music exclusively while others are strong at the shrine of Italian opera. It is the part of education to give a taste for all that is good in different styles. As well a person to go only one age buy of pictures refuse to enjoy the works of Titian because they preferred the severe drawing of Michael Angelo, or deny any merit to the Dutch school because they had an exclusive admiration for Raphael's Madonnas. [If Germany uses a hair more of the head in it, Italian has more of the heart.] One who really understands music will make some slight find excellence in both. All nationalities have their musical characteristics which are as distinct as their languages. The melancholy Russian airs, the spirited Hungarian, and weird Polish melodies, gay French songs and stately Spanish measures, each good of their kind, give pleasure to the cultivated ear.

Some musical critics find discouragement in the fact that the mass of the people prefer frivolous music. Offenbach's affections a wonderful delight them. The tendency no doubt at present is to the sensational. This is only for a season. We have really made so much progress the *travelling* still for a taste and even retrograding in it [illegible] naturally expect so.

So long as we have music in schools (even should we be flooded with new compilations of old music, like tunes from Mozart, Handel &c. vamped up with new names and fitted to words which they suit as ill as a tight robe does beggars), we shall improve.

We may have too many Conservatories and some of them may be pure money making affairs, still good will be derived from them.

One-sided Germanism may prevail, but the seeds of harmony are now broadcast and we are reaping and shall continue to reap in abundance a musical harvest which will afford food for our imagination, serving to correct the effects of too great devotion to business and the engrossing cares of every-day life.

We live in a remarkable century. Steam and electricity have lessened the labor of man. Stereotyping has increased the number of our books and newspapers. Even matter goes not tranquillizes suffering while our material comforts increase yearly. The crowning scene of part of education may be considered its unrevelling glory.

Cambridgeport, Mass.

[From the Nation.]

Mr Emerson's New Course of Lectures.

Boston, November 4th, 1868.

The readers of the Nation, who are reminded of all good things, will perhaps like to hear a word of Mr. Emerson's new course of lectures now going on in

Boston. [illegible]

[illegible]

Musical Correspondence.

PARIS, OCT. 31.—The musical season [illegible] may be said, [illegible] last Sunday with the first of a series of eight classical concerts, which will be given once each week, at the Cirque [illegible]. The name of M. Pasdeloup appears in the programme only as director of the Orchestra, [illegible]

If the programme on this occasion is a foretaste of what we may expect in future, we have indeed much good music [illegible].

[illegible]

The [illegible] Symphony in A, [illegible] perhaps the greatest ever composed. [illegible]

[illegible]

Afterwards, [illegible] Haydn, [illegible]

The *Ruy Blas Overture*, or as Mendelssohn jestingly called it, "the Overture to the Theatrical Pension fund," [illegible]

With all due respect to the composer of the Overture to "Tannhäuser" and the prelude to "Lohengrin," I may safely say that it has never been my misfortune to hear [illegible] "Marche Champêtre," which was here publicly performed for the first time. [illegible] To describe it is impossible. [illegible]

At the conclusion of the performance M. Pasdeloup was unanimously recalled; an ovation was due him for the manner in which the Symphony and Haydn's Minuet was executed.

At his concerts to succeed according as to a course of Gluck, Spontini, Mozart, Cimarosa, &c., &c., of which I will write at a future date. At the Opera, L'Africaine and Hamlet are the attractions. At the Théâtre Italien we have Mme. Adelina Patti (as people will call her) and the young debutante Signorina Harri.

A. A. C.

Concert.—The second of the Cirque Napoléon yesterday (the second of the popular series) was hardly less interesting than that of last week. The selections were as follows:

Struensée, tragédie de Michael Beer, musique de Meyerbeer.

Ouverture.
1. Il Sbirro de Villiers.
2. Il 1re de Prepareré.
3. Ville Sancini.
La Bénédiction.—Scènes ...
Beethoven.—Symphonie Pastorale ... Lindpaintner
Prière.
Le Catéchisme des Grenadiers du temps de la Révolution.—Romance la suppliante.
Symphonie en la ... Mozart
1. Septuor. 2. Scherzo. 3. Menuet. 4. Finale.
Ouverture des Maîtres Chanteurs de Nuremberg ... R. Wagner.
Fragments du Septuor ... Beethoven.
Thème et variations, Scherzo, Finale.
Entr'acte par 36 Violons, Violoncelles, Contrebasses, Bassons, Harpe et Cor de basset.

It will be remembered that Meyerbeer's Struensée overture (one part of it) was performed at one Musical Festival in New York last May. However much one may be inclined to dispute Meyerbeer's claims to the name of a great genius, no one I am sure will deny that this Overture, Entr' Marche, Choeur, Polonaise, are full of beauty and interest. The vocal parts were not given on this occasion.

Very different from the great Beethoven Symphony in A is that of Mozart in C minor, and yet great as is the former, the latter on Feu Soire, the complete one in more than a quiet Lowlands landscape would suffer from being compared with one of our own White Mountain scenes.

The Scherzo &c. from Rheinberger's "Wallenstein" merits another hearing.

The "Meditation" from "Les Maîtres Chanteurs" served to confirm and more than confirm the opinion based upon a hearing of the Leopold or New York and of the [Boston] "Prophete," given at M. Pasdeloup's first concert, an opinion which I have already expressed. From this interesting and refreshing change in the Beethoven Septuor, in which a theme of the broader and old point description is repeated to many a one without growing wearisome. Just as certain little words may be said thus over three and in a thousand different ways, without losing their charm.

At the conclusion of the concert M. Pasdeloup was recalled to the platform and received a hearty round of applause.

A. A. C.

Nov. 4.—Already the interest in the Cirque Napoléon are become an institution, and the dense throng filling the house from floor to ceiling, the familiar faces of the Orchestra and the cheerful figure of M. Pasdeloup with his ticket for a bâton (which he knows how to use so well that it is a real pleasure to see him recalled to the platform, as he invariably is at the close of each performance), are things to be looked forward to from week to week. Among the hearers, too, one becomes acquainted, in seeing day by day the same faces, and there is a grateful sense of companionship in this. And here pleasant and interested the hearers are! Long before the preliminary tap of the bâton there is a silence so perfect that one might hear the folding of a lady's pocket-handkerchief, and a thin rustling, a commotion known as a whisper tolerated.

The selections for the third concert were as follows:

Ouverture de Lodoïska ... V. Weber.
Suite d'orchestre, op. 101, 1re audition ... Joachim Raff.
Allegretto du jeune aphide ... Mendelssohn.
Menuet ... Haydn.
Pour cordes, les instruments à vent.
Symphonie en la mineur ... Beethoven.

In listening to the Lodoïska overture one thinks of the sad life of the composer, of his fruitless journey to Paris, and of his death in poverty and obscurity.

The new Suite by Raff is a noble work, for which one hearing is by no means sufficient; it was applauded, but not so enthusiastically as it should have been. Perhaps they were impatient for the Allegretto of Mendelssohn, which was received with so much warmth that it had to be repeated entire, despite the length of the programme.

The idea of executing movements of chamber music by a full orchestra, causing the tones as the flowers are trained in the garden at Kew, is said to have originated with Habeneck, the founder of the society des concerts du Conservatoire. In this case the selection was a happy one and the Hymn of Haydn sounded well, but I think that in most instances a quartet or quintet will sound best when executed according to the intention of its composer.

The Symphony of Beethoven was well rendered. A short time since I heard this Symphony in England beneath very different circumstances; there the orchestra was weary and dispirited, and, with this added to the chilling influence of a provincial audience (worse, if possible, in England than in America) I could hardly recognize the same great work. But now how grand it sounded,—from the Adagio, which Berlioz has compared to the sufferings of a great soul which has become a prey to despair,—through the profound sadness of the Adagio, to the Triumphal march at the finale, when the soul of the poet-musician seems to cast off the chains wherewith we are darkly bound" and to ascend to the heavens.

A. A. C.

New York, Nov. 9.—In my last letter I promised to give—in the second—further particulars with regard to the concert-campaign of our Philharmonic Society. Ole Bull (yes) in Fine, S. B. Mills, Richard Hoffman, Mme. La Grange, Mme. Parepa will be among the soloists, while the Symphonies to be played will be Beethoven's 4th and 5th (Eroica), Schumann's and Mendelssohn's 5th (Reformation), one by Haydn and two movements from one of Schubert's posthumous and unfinished works. The only novelties will be Liszt's "Symphonic poem" called "On the Mountain," the Overture and Scherzo by Gade, and the Overture to Rosamunde by Cherubini, and Hiller's Ferdinand Piano-forte Concerto in A.

The N. Y. Citizen, whose reliable musical editor in a recent issue of that journal I find the following paragraph having reference to Theo. Thomas and his concerts at Central Park Garden: "Mr. Thomas designs a new Handel night and a Liszt night; why will he not give us a 'Chopin night'?" The writer would scarcely have exhibited himself in this way if he had been aware of the fact that [with the exception of the mazurkas &c.] Chopin wrote no orchestral music. Verily the Citizen goes to a hard school.

It is with great regret that I announce the death—which occurred a few days ago—of Edmund Remack, a well known and able journalist. He had for some time been editor of the N. Y. Abend Zeitung, and had contributed largely to other journals both here and in Europe. His musical criticisms were always careful, good, temperately written and even excellingly sound and kind. As a man he was beloved by a large circle of friends, to whom he had endeared himself by the unfailing genial and admirable social qualities which were in a marked degree his characteristics. By those and by the many others I know, who deem him highly an amiable man by his loss will be sincerely mourned. Mr. R. was about 35 years of age, and the immediate cause of his demise was physical exhaustion brought on by excessive literary labor.

It is announced that Pike's Opera House has been sold to the Erie R. R. Co. for the trifling sum of $850,000. If this be indeed true, the days of Opera Bouffe are numbered, so far as that locality is concerned, and Mr. Bateman will be compelled to pitch his tent elsewhere. Just now, however, he shows no intention of moving, and "La Belle Hélène," which has been brought out with great splendor, is having a fine run. As you may be aware, another of Offenbach's operas, "Geneviève de Brabant," is in full blast at the Théâtre Français, while Italian opera is as dead as a door nail, and our "Academy of Music" stands a desolate looking monument to the decline of the management. It is however reported that Max Strakosch means to try his hand there at a short season with Mme. La Grange, Miss Kellogg, Miss McCulloch, Mrs. Brignoli and Antonucci, so that Irving Place will be galvanized into life for a short time.

Mr. F. L. Ritter our well-known composer, is to give a concert in Steinway Hall on the evening of Nov. 24th. The programme will be chiefly composed of his own productions and will include the Symphony which was played at our Musical Festival last Spring, and which made such a favorable impression in musical circles here.

F.

Nov. 16.—Rumors that rumor had whispered the name of the manager of the short season of Italian Opera which will commence this evening. Max Maretzek—the old war horse—is the man, and not Max Strakosch, as Mr. Hopkins's pepinian told. The season opens with "Il Trovatore" this evening, to be followed by "Fidelio" on Tuesday and "Robert le Diable" on Wednesday. Mme. de La Grange Brignoli and Mme. ... are the principal stars, while there are rumors of Miss Kellogg, here in the west. Reason perforce over and some later in the campaign.

Mr. Theo. Thomas commences his Symphony Soirées on Dec. 5th. Last winter these Soirées were given at a loss. I am told of something like $500.

"Oh it is pitiful
In a whole city full
Friends there'd none."

Or at least there is not enough to enable Mr. T. to pay his expenses. Notwithstanding this fact, he goes nobly on in his good work and merits the thanks and money of all lovers of true Art.

Mr. J. F. Huber assisted by Mme. La Grange, W. J. Hill, H. W. Morgan, Mr. Thomas and Mr. Colby, gave a concert on Thursday evening in Steinway Hall. Mr. H. is an "American pianist" who has been studying in Europe for some years.

Mr. H. was affected with that peculiar condition of nervousness which only shows at stage fright, and consequently did not, probably, do himself justice. He has, nevertheless, and such a vocal grace of that, as I possibly in light achieve notable results. As it is, however, his playing is somewhat crude and boring, and his touch is not excellent. His chosen pieces, as compositions which exhibited no particular originality, and did manifest that composition is no ... forte. The assisting artists added something to the interest of the concert, and Mr. Morgan, of course, gave at the last table "Wm. Tell."

The Arion Society gave a musical entertainment at its new hall on Saturday. I quote the principal numbers of the excellent programme:

Overture, Hebrides	Gungl.
Allegro for Concert	Dussek.
W. Kopta.	
Six Psalms ...	F. Schubert.
Polonaise, op. 53	Chopin.
S. J. Mills.	
Overture, Leonore.	Beethoven.

Mr. Kopta played the attractive Allegro in a very easy classic style and did double note passages with artistically done. His tone is, unfortunately, a little thin, but his execution and expression are artistic and praiseworthy.

Mr. Mills was at his best in the superb Polonaise

and his charming treatment of the Andante [illegible] was most enjoyable. Just enough abandon, just enough expression, everything accurately balanced and the whole ably executed. I have never heard the Andante so well played, and I desire to record the fact that Mr. M.'s playing moved me for almost the first time. My head almost always admires his ability, but my heart is rarely touched. The Chopin Polonaise was played by Mr. Mills—not—Mr. Mills played the Chopin Polonaise. Mr. M.'s individuality was—as it should not have been—subordinated to that of the composer.

The orchestra played fairly, except in the short prelude to the Polonaise, and that was shocking.

Music Abroad.

Music in Leipzig.

The Gewandhaus Concerts—The Singers and Conductors—New Works—The Music Hall, &c.

[Correspondence of the Evening Post.]

Leipzig, October 18, 1868.

The event of the last week in musical circles was the opening of the Gewandhaus concerts. It seems needless to say anything in praise of an orchestra whose reputation is already world-wide. To say that every piece was rendered with a precision and delicacy which left nothing to be wished for will give to one who was not so fortunate as to be a listener but a slight idea of the wonderful beauty of the whole performance. The [illegible] and variety of shading of the violins has exceeded anything that I had imagined possible—partly owing, I am told, to the fact that the leader was Concertmeister David, whose presence has a wonderful influence upon the violinists.

The concert opened with Cherubini's overture to "Anacreon." This overture, though belonging to a [illegible] in the old school of music, will be one of the last to be put in the shade to make room for younger ones. All true lovers of the art will always rejoice in his sound pure style, as did Beethoven himself in his time. The other orchestral piece was Beethoven's Seventh Symphony, which was loudly applauded, as owing that he will ever be the favorite with an appreciative public. At different periods the tempo of this symphony were changed by the conductor [illegible] [illegible] is permitted to require the rendering of it. The theme of the first movement was played a little more slowly under Capellmeister Reinecke's direction than I have hitherto heard it, and I thought it was owing to this change that so many new beauties were revealed in a composition which I had always considered before as perfect.

Madame Pauline Lucca delighted the audience with two arias that we seldom have the good fortune to hear: Ihr edle Reich [illegible], from Spohr's "Faust," and Er [illegible] er hart und mude from Weber's "Sylvana." It seems to be rather from the [illegible] time of these operas, than from want of beauty in the music, that they have come from becoming [illegible] with the public. At its first production in Berlin, 1810, "Sylvana" failed to meet with any favor.

The text of "Faust" has little in common with Goethe's poem except the main features of the characters. The very [illegible] character of the libretto has more than [illegible] the Germans to the pleasing character of the music and it is very widely [illegible].

Madame Lucca is a great favorite with the Leipzig opera-going public, and they are already lamenting that she is so soon to be lost to them. It will be difficult to find a Germany another singer who unites so much artistic feeling with such perfect execution. She must have felt that the one pleasing fresh laurels on Thursday evening to take with her as souvenirs of the appreciation of the public here when she met with such a warm reception, and was so generously applauded and recalled at the Gewandhaus by probably the most critical audience in all Germany.

Concertmeister David, so long celebrated as leader, composer and virtuoso, and so intimately associated for years with Mendelssohn, rendered a new [illegible] [illegible], p. 26, by Max Bruch, and Concertstück for violin, op. 20, by Camille Saint-Saëns.

Max Bruch (Capellmeister at Sondershausen), though still very young, is acknowledged as one of the best composers in Germany, and his "Loreley" and other works have awakened a lively interest among artists here. In this concerto he shows an independence of conception, great clearness of expression and exquisite instrumentation. Although the composition of Saint-Saëns exhibits hardly as much interest as the concerto just spoken of, it is full of good harmonic combination, and artists here consider that he is destined to take a high rank as composer.

It is indeed a gratifying recognition of talent, that here a one-word [illegible] as [illegible] considered the composition worthy of being brought out in the Gewandhaus. This building, which has been made famous by the concerts, was built in 1743, by Schmiedlein. It is always spoken of as the old Gewandhaus, but since being here, where so many buildings have been rebuilding for fine new [illegible] [illegible], this one seems to belong among the [illegible] ones. It is situated on the [illegible], the Universitäts street, and is four stories high, with its [illegible] black walls, and all the lower windows covered with iron grating. It might easily be mistaken for a prison, and certainly does not suggest anything connected with the fine arts. Nevertheless, the memories are [illegible] of uniting the artistic with the practical, and here a little convert room in the upper part of it. The merchant [illegible] was the leader in establishing the concerts, which have been in existence since 1743 and have been the most favored principally in the production of history [illegible] classical music. There was more enthusiasm with regard to them in some, and the music in general in Leipzig under Mendelssohn's [illegible] than at any other time.

This hall will seat about six hundred persons, and two thousand more, in boxes, each for the privilege of a seat, and with [illegible]. These seats are held by families, and considered hereditary property and are so jealously guarded by their owners that it is [illegible] give up the right to seats for a stranger; the tickets [illegible] bear this [illegible]. Several concerts are obliged for the steady permanence with which the members cling to this old hall, instead of building one that shall meet the demands of the community.

A friend tells me that they are unwilling to give up the hall, because what orchestra should take it, and with it the name of Gewandhaus and the present orchestra and a portion of its prestige. Another consolation I [illegible] is that in this hall the acoustic properties are so good, but certainly so skilful an [illegible] can be found now as lived a century ago.

These concerts are the fashionable reunions of Leipzig and the ladies appear in full evening costume. Their toilettes would make you, in the stalls, those in the dress circle of our New York Academy.

Adjoining the hall communicating through a small door is an ante-room containing a limited number of more seats, where "we outsiders" are allowed to listen to this music without even a distant sight of the orchestra or the privileged audience, the little door being filled with the happy few who secured the pleasure of standing here by being present on the instant the doors were opened.

The audience [illegible] with breathless attention. Such [illegible] silence as long continued was remarkable. It [illegible] [illegible] the charm of life in Germany. It is very difficult to be always tolerant of the [illegible] and [illegible] of [illegible] which exist here, and in this instance I almost lost my temper in the absence of comfort in the arrangements.

The Conservatorium building is connected with the Gewandhaus, and opened the [illegible]. Lessons for the new year began on the 12th, and the students number one hundred and seventy. There have never been so many in any time since Mendelssohn founded the institution, in 1843. A new professor is added to the list for piano and harmony. Dr. Paul, an artist of very high position here. The vacancy [illegible] by [illegible] has some been regularly filled until now when his classes are given to Richter.

The expense of living here is so much less than in America, that I am astonished more students of music do not seek the town. Besides the instructions offered, every opportunity is afforded for hearing the best music, and from time to time the most renowned artists, so that any one with the slightest aptitude for music cannot fail to profit by a sojourn here.

London.

Crystal Palace Concerts. The Times (Oct. 31) gives the following report of the first five concerts:

That Mr. Manns's orchestra plays better than any other concert orchestra in England is by this time sufficiently notorious, and—allowing for the advantages the constant presence of the members of the Crystal Palace orchestra [illegible] which they be heard practising symphonies, overtures, &c., every day of the week, inseparably gives him—the credit is mainly his.

Even writing about these concerts we have heard much that is old and good, with much that is new if not uniformly good. We have heard, for example, the Eroica, perhaps, without excepting even the [illegible] "No. 1," the weightiest of Beethoven's symphonies; we have had the two movements from Schubert's projected Symphony in B minor (a Crystal Palace discovery) which the oftener they are given the more deep become the regret that a work so rich in promise should have been left unfinished; we have had the fiery overture which Mendelssohn wrote off currente calamo, for Victor Hugo's play of Ruy Blas, and the more delicate and thoroughly [illegible] overture which (in 1848) [illegible] with an overture upon the same story by Cornelius Kreutzer he composed for the "Fair Melusine;" and we have had Beethoven's incomparable Coriolan—better fitted for the play of Shakespeare than for the [illegible] of H. J. von Collin. These were among the old things and are good. Among the new things must be reckoned the [illegible] in the procession of the "Meistersinger," from Herr Wagner's "comic" opera, recently brought out in Munich; a rehearsal ("The Sailor's Bride") by Hans Johannes Hager, composer of an oratorio called John the Baptist which created anything rather than a lively sensation when introduced by Mr. Hullah some eight years ago, at what was then St. Martin's Hall—one of the curiosities from The [illegible] an opera composed by Herr Reinecke, actual leader of the Gewandhaus Concerts at Leipzig; a new part-song ("Echoes") by Mr. Arthur Sullivan, and yet [illegible] fragments from Mendelssohn's Loreley, which was combined with the most deeply known (including the exquisite "Ave Maria") from that unhappily incomplete opera. Mr. [illegible]'s part-song which is [illegible] and worthy of neighbors so [illegible]. The "Vintagers' chorus" from Loreley, [illegible] with grandeur melody and characteristic [illegible], was [illegible] called for again; and the result would have been, even happier had it been possible to divide the singers into two departments on either side the orchestra, so as to realize the full and [illegible] the good by the composer. It is consoling by the way to know that there exist here Mendelssohn's intended opera still [illegible] [illegible] and [illegible] of his own [illegible] for a speedy hearing of which we may safely look to those who direct musical matters at the Crystal Palace. The pieces we have enumerated were all included in the programmes of the second and third concerts and here must we may finally say, as in every way remarkable, the performances of Beethoven's Eroica, the two movements from Schubert's unfinished symphony, and the overture to Coriolan. The Melusina of Mendelssohn (perhaps the most difficult of all overtures to play with the requisite finish) we have heard still better given by the Crystal Palace orchestra. There was also singing, more or less attractive, by Mlle. [illegible], who did her utmost for Herr Hager's song from [illegible] who, though [illegible] we asked for her on account of its [illegible], gave great effect to the [illegible] in Loreley. Messrs. Vernon Rigby and Nelson Varley—besides a very admirable performance of [illegible] from Rossini's Otello, by one young and gifted English violinist, Mr. Carrodus.

The programme of the fourth concert, which, in spite of the unpropitious weather, drew a large audience on Saturday was as follows:

Overture, "Le Nozze di Figaro"	Mozart.
Symphony, No. 7, in A flat, Op. 92	Beethoven.
Aria, "La [illegible] [illegible]"	Mozart.
[illegible]	[illegible]
Romance, [illegible]	[illegible]
[illegible]	Haydn.
Lied, "[illegible]"	[illegible]
[illegible], "Romeo and Juliet"	Gounod.
Ballad, "The [illegible]"	[illegible]
Overture, "[illegible]"	Auber.

Though in all probability Mozart never heard his very [illegible] overture played so fast, it is no less probable that he never heard it played so well. Every delicate nuance—as the French express it more pointedly than we can—was attained in a [illegible] and the crescendo here and there [illegible] so much [illegible] [illegible] passage, were managed to perfection. Indeed if the Crystal Palace orchestra does anything in particular better than any other orchestra, with which we are acquainted, it is the crescendo, or gradual increase from soft to loud, and the diminuendo or gradual decrease from loud to soft. Of these peculiarities of execution however and more especially of the last, the overture of Mozart (which was extraordinarily executed, and performs, repeated, presents few examples [illegible] compared with the Symphony of Beethoven, which, as Mr. Mahler seems to [illegible], seems in a great degree made up of them. That extraordinary work, and extraordinary in every sense, was now heard

for the first time at the Crystal Palace, though by no means for the first time in England. It appears to us, in some respects, the best, and, in others, the least, admirable of the four symphonies which the aspiring composer gave to the art. The first movement ("Lebhaft"...) is, perhaps, on the whole, fuller of beautiful, yet only half-expressed ideas than any movement from his pen; the second ("Scherzo"), which, like the last, was meant by Schumann to assume a popular character, ... [illegible]

[illegible]

... Schumann.

At the concert to-day we are promised, among other items, Haydn's "Surprise" symphony, ... [illegible] ... Symphony by Schubert (No. 10, in C major) ... [illegible]

Dwight's Journal of Music.

BOSTON, NOV. 21, 1868.

Rossini.

The greatest musical genius, and, in his way, the greatest composer of modern Italy has passed away at last. As a creative artist he has been dead a quarter of a century. During that time he has lived at Bologna and Paris, the theme of countless anecdotes, some true, some silly, some too good not to be true ... [illegible] ... pleased with himself ... [illegible] ... to all, flattered and himself ... [illegible]

[illegible]

Music at Home.

[illegible]

than the concert of Thursday Afternoon, Nov. 12, could hardly have been desired. Expectation, nourished and excited by these steadily improving concerts, was at its height. Very nearly 1200 season tickets to the ten concerts had been eagerly taken; to 1300 at last winter. All were punctually in their seats, and the Music Hall revealed few empty places. Nor does interest of numbers seem at all to be drawn [illegible] the tone of musical good behavior; it is still the best listening crowd that can be found. [illegible] well up in concert [illegible]; "[illegible]" everywhere [illegible] before [illegible]. On the other hand the orchestra appeared in fuller proportions and [illegible]. [illegible] has done its work there, [illegible] pride and pleasure [illegible] noble [illegible] than. There were just [illegible] instruments. [illegible], headed by Schultze, including the brothers [illegible]—a great accession; [illegible] second violins; [illegible] violas; [illegible] violoncellos; [illegible] double basses; [illegible] wind instruments.

The very first strong chords of Beethoven's grand and really religious Overture, in C, op. [illegible], called the "Dedication of the House," made the [illegible] of the full orchestra [illegible]. And throughout the concert the ensemble was satisfying beyond any past experience here except the great Festival in May. That overture, though written for the opening of a theatre, was truly a sublime and [illegible] (we may use the abused word for once) [illegible] of concerts of so high an aim. The two excellent bassoons did their running passage [illegible] the beginning finely, and were not so usual quite obscured by the [illegible] of trumpets: the horns and all the wind band [illegible] more as nice and true as one could hope; the violins [illegible], fine and smooth [illegible] the middle strings warm and rich; the basses round and manly; the intentions of the [illegible] were at the same brought out [illegible] both stately and [illegible], deep and tender; here this recalled the Eroica, and [illegible] Handel's fugue [illegible] the whole work throughout [illegible] high pitch of [illegible]. It was certainly [illegible] of Mr. Eichberg, [illegible] considering the very short time he had had in which [illegible] understanding between himself and the musicians against [illegible] the musical routine and therefore some nervousness; but he [illegible] more [illegible] and still more in the Symphony a [illegible] musical perception, [illegible] and [illegible] feeling of the music.

We can truly say and we believe it was the general feeling, that never before have we enjoyed the Eroica so keenly. For the first time, that only one of the Beethoven Symphonies really [illegible] in Boston. The whole audience felt [illegible] and grandeur, felt the [illegible] of its great thoughts and rhythm. The rendering was unequal to be sure. In the finale of the Marcia funebre, despite the [illegible] harp-like [illegible] of the Conductor, some of the instruments [illegible] and the unsteady chords were [illegible]. But the [illegible] of [illegible] of the Scherzo, [illegible] on the eve of a glorious [illegible] and the [illegible] proclamations of the four horns in the Trio [illegible]. Best of all, the last movement, with its variations,—(we heard it [illegible] on the dropping of a few seeds in the ground—the theme—and see springing up and spreading [illegible]) [illegible] was indeed superbly played.

After this stately introduction a short intermission, and then the radiant face and form of Miss Alice Topp gave then the [illegible] welcome [illegible] appeared upon the stage. The [illegible] was hardly as happy in the accompaniment of Chopin's E minor Concerto, as the purely orchestral pieces,—[illegible] was the [illegible] but she played it wonderfully well [illegible] the beginning passage from [illegible] to her musical feeling, [illegible]. The delicate Romanza was exquisitely breathed upon

the canvas, and that most bright, vivacious, piquant, thoroughly healthy Rondo finale was irresistible. Chopin is sometimes sickly, but not here; a glorious composition from first to last, so interesting at every point that you scarcely think of its [illegible], [illegible] to the first [illegible] we have had of it within a twelve month!—The ever-welcome Overture to Oberon closed the concert with great spirit.

The second concert will be next Friday, Thursday being Thanksgiving. Then Mr. Zerrahn will be welcomed back to his Conductor's post. His arrival [illegible]. The programme stands thus: Mendelssohn's Reformation Symphony (second time in Boston); the great soprano Scena and Aria from "Fidelio," in which Miss Anna S. Whitten will make her first public appearance since her studies abroad; Sterndale Bennett's Overture: "The Wood Nymph" [illegible] the "Naiads"; [illegible] Part II. Haydn's Military Symphony (first time here for many years); Songs by Mozart and Mendelssohn. Weber's "Jubilee" overture.

The two Kellogg Concerts, a fortnight ago, were generally failures, for the young prima donna always had her [illegible], [illegible] elsewhere, and the reports of her successes in the London opera have [illegible] her [illegible] to great [illegible] high in their estimation. We heard the first concert, which had all the faults of concerts in which the person [illegible] all, the music [illegible] a secondary matter. That is [illegible] was of [illegible] (aggregations, rather) [illegible] there were [illegible] and [illegible] still more [illegible] concert [illegible] there were [illegible] [illegible] concert [illegible], a round of clapping and encoring of [illegible] admiration. "Sweet Home," for instance, [illegible] a great Queen of Song [illegible] an audience, [illegible] for an absolute [illegible] can condescend to send it [illegible] with the dear people [illegible] Kellogg, [illegible] [illegible] Napoleon [illegible] German of Jenny [illegible] a [illegible] sung [illegible]. And [illegible] song, where the little [illegible] and [illegible] all the audience [illegible].

Miss Kellogg returns [illegible] to the scene [illegible], only [illegible] in appearance, [illegible] encouragement [illegible] and [illegible] formed a [illegible] she so had so [illegible] of that [illegible], which [illegible]. The sprightliness of manner has drawn all [illegible] [illegible] and [illegible] charm in it. [illegible]. The [illegible] humour [illegible] and her [illegible] graceful [illegible] perhaps [illegible]. She is full of [illegible] question. A very [illegible] though it [illegible] seems to be [illegible] became a [illegible]. Her best effort [illegible]. The duet from Ambroise Thomas's Hamlet, with its baritone Sig. Petrilli was [illegible] and the Romeo and Juliet waltz of Gounod [illegible] in character.

Refreshing [illegible] natural and charming, both in form and look and manner, was the appearance of Miss Topp, [illegible] Liszt. [illegible] Paganini's Campanella [illegible] "Gnomenreigen" [illegible] and the first Hungarian Rhapsody in the [illegible]. Herr Wenzel Kopta showed [illegible] of the violin [illegible] by Vieuxtemps and Pagan[ini] [illegible] but pure [illegible] of [illegible] arrangement. Herr Lotti [illegible] tenor solos, sang Adelaide [illegible] part, besides a song and duo from Martha. Sig. Petrilli [illegible] baritone [illegible] with the familiar [illegible] from Verdi's Attila.

Mr. [illegible] with the same assistants, to give two more concerts in the Music Hall, tonight and to-morrow night.

Oratorio begins next week. In successive [illegible] the Symphony Concert, we are to have Judas Maccabæus on Sunday [illegible] Elijah on Sunday [illegible] in succession, and the Handel and Haydn [illegible] numbers, [illegible] will be [illegible] by Mr. Lang, who [illegible] at the Organ. Several new singers will lend [illegible]. In Judas Miss Anna Whitten, who [illegible]

[illegible] the soprano solo with Miss Houston, Mrs. C. A. Barry [illegible] Mrs. Cary, takes the contralto, Mr. James Whitney the tenor, and Mr. H. Wilde [illegible] the bass. In Elijah, besides Miss Houston, Mrs. [illegible] will make a first appearance as soprano; contralto, Mrs. Barry; tenor, Mr. Wm. J. Winch, who is said to have greatly improved; basso, Mr. J. F. Winch, for the first time as Elijah, and Mr. H. Wilde. A full orchestra of course.

Mrs. Rous, whose card appears in this paper, is an English lady of character and culture, the widow of a distinguished professor and man of science in [illegible]. [illegible] unquestioned talent, and [illegible] both [illegible] organist [illegible] in the English service and as a teacher of the piano forte.

Baltimore.—The Messrs. Chickering & Sons, with [illegible] liberality and public [illegible] musical culture, have presented one of their noble Grand Pianos to the Academy of Music of the Peabody Institute of the city [illegible], [illegible] of which our [illegible] Mr. Southard, has been called to preside. The Baltimore American which publishes the correspondence between the donors, Chickering and the Trustees of the Academy, also speaks well of the [illegible] Mr. Southard has already made [illegible] an orchestra for the winter concerts.

Philadelphia.—We have already alluded to the awakening interest in classical music in the old Quaker city. Not content with all these fine Chamber Concerts and the Orchestral entertainments [illegible] half popular, the music lovers there have set to work to [illegible] establish something solid and permanent, like our own Symphony Concerts. The Bulletin [illegible]:

We have alluded already to the fact that a movement was on foot to establish a Philharmonic Society in this city, and we are glad to announce that the efforts of our best [illegible] in this direction have been crowned with success.

The Philharmonic Society has been inaugurated in accordance with the oft-expressed wishes of leading [illegible] and professors for the establishment of a Musical Association similar to that of the same name in New York and London. Its primary object will be the dissemination of pure taste, through stated performances of the highest order of compositions, vocal and instrumental. [illegible] for the formation of [illegible] never be [illegible]. [illegible] prepared to [illegible] the public with four concerts [illegible] three rehearsals before each concert, at Horticultural Hall, with a highly drilled and well appointed orchestra of not less than fifty performers on the stage, elsewhere not [illegible] and to intersperse the concerted music with brilliant solos by first class artists, both vocal and instrumental.

The first concert will be given on the evening of Saturday, January 16, 1864, with the following programme:

Symphony in A, Op. 92. Four movements. Beethoven. Orchestra.

Overture, "Lurline" . . . . . . W. V. Wallace.

Concerto, [illegible] in E minor (First movement) . . . Mendelssohn. Orchestral [illegible] [illegible]

Concerto, [illegible] Larghetto and [illegible] . . . Chopin. Mr. C. [illegible] Jarvis.

Overture, "Jubilee" . . . . . . Von Weber.

Conductor: Mr. W. G. Dietrich.

The first Public Rehearsal will take place on Friday, January 1st, 1864, at 3 o'clock p. m. at Horticultural Hall.

The following gentlemen are officers of the society: Chas. R. Dodworth, President; [illegible] Von Amsberg, Vice-President; Ludwig A. [illegible], Treas.; C. A. Brown, Librarian; Directors—Charles H. Jarvis, [illegible] H. Cross, R. L. Albrecht, Carl Wolfsohn, C. Master, C. Plagemann.

The third orchestral matinée of Messrs. Kemp & Hassler gave the Philadelphians a fine hearing of Mendelssohn's "Reformation Symphony," which appears to have received [illegible] and [illegible] admiration, and [illegible] a repetition. It was preceded by Nicolai's overture to Joseph; Gounod's Elegie played by W. Stoll [illegible] and a Serenade for Horn and Flute [illegible]. The two movements of Schubert's unfinished Symphony [illegible] in a [illegible] first [illegible] for a [illegible] concert. Mozart's Jupiter Symphony was the [illegible] feature of its fourth matinée, followed by a [illegible] Waltz, a [illegible] dance and march, [illegible] the [illegible] of which the [illegible]

Digitized by Google

The most attractive of these afterpieces was the violoncello solo by Mr. Frederick Hennig, who made his first [illegible] Philadelphia at this concert. Mr. Hennig played with much elegance, grace and feeling, and [illegible] his audience. He is destined to be very popular, and he richly deserves to be. His execution is without an equal in this city, and no musician who has ever had a superior [illegible]. His playing is characterized by breadth and strength of tone, by unusual power of expression, by delicacy and finish, and by a depth of passionate feeling, which belongs only to a genuine, devoted artist. Mr. Hennig will play at Mr. Wolfsohn's concerts during the winter.

Another of these concerts began with Haydn's "Surprise Symphony," but as if ashamed of its own boldness, proceeded to sing songs to Catherine in the shape of a Cornet solo, a quadrille from *La Grande Duchesse*, [illegible].

NEW YORK.—The Philharmonic Society gave its first public rehearsal on the [illegible], when Beethoven's Symphony No. 3 "Eroica," Berlioz's "Symphonie Fantastique," and Gade's [illegible] were performed—the latter for the first time in America.

During the coming season six concerts will be given, each preceded by the usual three preliminary public rehearsals. The following orchestral works will be performed under the direction of Mr. Bergmann.

SYMPHONIES.

[illegible]	Beethoven.
[illegible]	Beethoven.
Symphony [illegible]	Haydn
No. [illegible]	Mendelssohn
(First time by the Society.)	
No. [illegible]	Schumann.
Two parts from unfinished Symphony	Schubert.
(First time by the Society.)	

SYMPHONIC POEMS.

"On the Mountain" [illegible]	Liszt
[illegible]	Liszt
Two parts from "Symphonic [illegible]"	Berlioz.
[illegible]	
"Manfred" [illegible]	Schumann.

OVERTURES.

[illegible]	[illegible]
[illegible]	[illegible]
[illegible]	[illegible]
Leonora, No. 3	Beethoven
Faust	Wagner
Concerto [illegible]	[illegible]
[illegible]	Mendelssohn
Three parts from [illegible]	Bach.
(First time by the Society.)	

The following soloists have been engaged [illegible] at the [illegible] concerts: Mme. La Grange, Mme. Parepa-Rosa, Miss Adelaide Phillips, [illegible], Herr Ole Bull and Mr. [illegible].

Mr. Edwin Booth, the distinguished tragedian, has consented to deliver the soliloquy of "Manfred" from Byron's poem, and the choral parts will be performed by the Liederkranz Society.

For the rest, I would state that Offenbach has it all his own way in New York; this last vulgar fashion not only is in the channel of its own opera, but keeps all other music in abeyance. Thus, the *Evening Post* says:

It is confessed in musical circles that the season just opened will hardly be as brilliant as some of its predecessors. The genius of concert [illegible] public. Fate proves that the public prefer the glittering gaiety of the Opera Bouffe to the more serious attractions of the concert room. The management books of the [illegible] show that they cannot [illegible].

Of the concerts thus announced a majority are by local musicians and are less pretentious, [illegible] depend for patronage upon their personal friends. Their offer programmes, however, [illegible]. At Mr. Mason's concert at [illegible] Hall, [illegible] Mme. La Grange and Mr. W. J. Hill [illegible], Mr. Kopta will play the violin, and Mr. Mosenthal will play the organ, besides the pianoforte performance of the beneficiary.

On Saturday night the Arion Vocal Society will give their annual concert at Steinway Hall [illegible] and an orchestra [illegible] under Carl Bergmann. [illegible] the [illegible] of the society [illegible] Kopta will be the solo violinist, and Mills the pianist.

On the evening of Wednesday the 14th there will be a concert at Steinway Hall, for the benefit of Miss Henrietta Markstein, a little girl pianist [illegible] whose [illegible] will marvellous as we are told. She will be supported by other performers of ability.

Next Sunday night Ignaz Pollak, a baritone who has been frequently heard in the concert room, will give a concert at Steinway's, where, indeed [illegible] are [illegible] of vocalists of voice—excepting the Philharmonic Concerts—will take place. He has secured the assistance of [illegible] to sing. Here to play the violin and Mendelssohn the German tragedian [illegible] recitations. The combination is a good one, and will probably bring out our Teutonic citizens in large force.

A concert is talked of for the evening of the [illegible], for the benefit of the family of the late [illegible]. Theodore Thomas gave a concert last night with two orchestras, at the Brooklyn Academy of Music, and announces a similar concert in Steinway next Tuesday night.

It is expected that the Harmonic Society will give the usual Christmas performance of the "Messiah" this year, though no special arrangements have yet been made. Brooklyn [illegible] at its Academy of Music a performance of the "Creation." Miss [illegible], Mr. Simpson and J. R. Thomas having been engaged as the leading singers.

As yet Mr. Harrison has made no announcements as to the expected series of oratorio performances at Steinway Hall, but probably later in the season Mr. Harrison's oratorio will speak. In the meantime, there are signs of renewed vitality in the two leading choral societies of this city—the Harmonic and the Mendelssohn; but there is no apparent possibility of the fusion of these two respectable but limited associations into one choral society which would be worthy of the metropolis.

Mr. Maretzek's plans for a brief opera season of [illegible] would lead a foreign reader to suppose that New York was a provincial town, as [illegible] operatic artists. His company, with the exception of the prima donna Cellini, whose [illegible] array of fourteen lyric performers, who will attract audiences through their [illegible] rather than their novelty. It is rumored that Mme. Kellogg [illegible] the season will be prolonged, and that Auber's latest opera, "Un Jour de Bonheur," will be produced, together with something new from Flotow's pen. Next week Verdi, Beethoven and Meyerbeer will be the singing composers, and an opera will be given on afternoon night in Italian and German all [illegible]. Mme. Rosa, whose powerful [illegible] favorable [illegible] the opening season at Pike's Opera House will have [illegible] place of [illegible] here by Eugene [illegible]. Harrison [illegible] Maretzek's troupe, and it would be unreasonable to ask for [illegible]. We wish for Maretzek every possible victory in his forthcoming [illegible] battlefield.

In the line of French Bouffe there is little to say that is new. At the French Theatre Mr. Grau finds that "Geneviève" is drawing crowded houses, and that among the singers who have been less widely [illegible] the leading names. Mlle. Desclauzas attracting special attention [illegible] the purity of her [illegible] and the charming quality of her voice. This lady is the wife of [illegible] the violinist, and it is a measure that adds greatly to the success of "Geneviève." The [illegible] has become a popular favorite, and with the [illegible] quartet and the Tyrolean trio, is the most admired part of the opera.

Mr. Bateman's troupe are [illegible] this week the "Belle Hélène" at Pike's Opera House, Tuesday night [illegible] a double success [illegible] *Mme. Sapo*. Next week the "Barbe Bleue" will be revived, with Irma and Aujac in their original [illegible]. Offenbach's "Perichole" is promised to that establishment. The opera bouffe will remain at [illegible] the change of programme up to the middle of [illegible]. Talking of opera bouffe, we may add here that [illegible] [illegible] an English translation of "Barbe Bleue" at the New York Theatre.

CHARLESTOWN, MASS. The *Advertiser* of our neighbor city tells us, what hosts of musical friends [illegible] will be glad to know, that

The Concert in Union Hall [illegible] evening, complimentary to Miss Nagle, the leader of [illegible] the [illegible] Boston, was a great success, the hall being crowded—the audience being composed principally of Boston [illegible]—and the gentlemen and ladies whose names appeared on the programme [illegible] their parts in a satisfactory manner. The ladies who appeared were Miss Addie S. Ryan and Mrs. D. C. Hall, and Messrs. Barnabee, W. W. [illegible], G. Carr, J. W. Cheney, T. P. Ryder and Professor Walluch.

Special Notices.

DESCRIPTIVE LIST OF THE

LATEST MUSIC,

Published by Oliver Ditson & Co.

Vocal, with Piano Accompaniment.

The Pie Bonds. (C'est un pied) 3. G to a. "*Geneviève*." 40

Play mal. (Bon ermite.) 3. G to g. " 40

The Baddy Buy-gardner. (Tyrolienne) 3. G to a. "*Geneviève*." 40

New Governess with unborn [illegible] (Couplets de la [illegible]). 3. F to f. "*Geneviève*." 30

Duet of the [illegible] Men-at-arms. 3. F to g. 30

Beneath my ladies' window. 3. G to g. Serenade and duet. "*Geneviève*." 30

Still from "Geneviève," which contains a large number of agreeable melodies. The Pie Bonds [illegible] of the gentlest [illegible]. The second [illegible] the [illegible] of the Garden. The third, a very spirited Tyrolean trio. The fourth, the curious tale of the [illegible] of [illegible] the lady's pretty [illegible]. The fifth, the Men-at-arms' duet, which is very good and, in the opera, [illegible], and the sixth, the very favorite serenade [illegible].

The Wedding [illegible]. 3. D to e. *Hatchelder.* 30

The Ladies. Song and Cho. 3. F to f. *Foster.* 30

Old Man. 3. Eb to f. *Pratt.* 30

Sweet Isabelle. 3. D to e. *Lepinome.* 30

Four songs of [illegible] each of which [illegible] contains a [illegible] with very [illegible] melodies. "The Wedding" [illegible] "The Ladies" is a [illegible] subject.

Come into the garden, Maud. 4. Eb to f. *Mrs. Lindsay.* 40

Tennyson's sweet words with equally sweet music.

Let that leave me thy [illegible]. 3. Eb to g. *F. H. Jenks.* 30

Interesting and pleasing.

Lo, I am with you alway. 3. Ab to a flat. *Hale.* 35

[illegible] with beautiful words, [illegible] sacred piece.

I wouldn't if I could. 3. C to f. *Pratt.* 30

[illegible] little thing, and will please.

Instrumental.

Wild Wave Quickstep. 2. Eb. *Adams.* 30

Sprightly and dashing. Short ways.

Gondola [illegible]. 4. A. *Spindler.* 30

Has the [illegible] characteristic of the [illegible].

Gardener's Polka. 3. G. "*Geneviève*." *Arr. by Knight.* 30

Dragon Schottische. 30

Contains a few bright airs from the Opera, which [illegible] measure of dancing [illegible].

Fierce Melodique. Zampa. 4 hds. 4. *Beyer.* 65

Good arrangement from a celebrated opera.

Potpourri. Don Giovanni. 4. *Wels.* 75

A capital arrangement.

Moonlight. Petite Nocturne. 4. Ab. *Wallace.* 65

Pretty, [illegible].

Chaconne. Fant. Brillante. Op. 90. 5. C. *Leybach.* 75

Very graceful, with plenty of variations, light arpeggios, &c.

Grand Duchess Quickstep. For Brass Bands. 1.00

[illegible] favorite.

Stylus Tempest. For Brass Bands. 1.00

Very popular.

ABBREVIATIONS.—Degrees of difficulty are marked from 1 to 7. The key is marked with a capital letter; as C, B flat, &c. A small Roman letter marks the highest note, if on the staff, an italic letter the highest note, if above the staff.

MUSIC BY MAIL.—Music is sent by mail, the expense being two cents for every four ounces, or fraction thereof (about one cent for an ordinary piece of music). Persons at a distance will find the conveyance a saving of time and expense in obtaining supplies. Books can also be sent at double these rates.

Dwight's Journal of Music.

Whole No. 722 BOSTON, SATURDAY, DEC. 5, 1868. Vol. XXVIII. No. 19.

The Voice, the Ear and Music.*

(Continued from page 145.)

I.

CREATION OF SOUND (Completed).

It is necessary to distinguish between the *impression* and the *sensation* of sound. The impression results from the communication of a material movement to a part of the nervous system: the sensation refers this movement to the presence of an external object. The first is entirely passive, the second can become an education more or less complete, can become blunted or refined by force of will. In the midst of a concert what are we interested to distinguish? The different instruments, violin, flute, clarinet, bass, &c.; like we soon learn to do. In every conversation it is important to us to refer the voices to persons: habit renders this labor easy to us. But if it is absolutely necessary to us to recognize sounds of different origin, it is of no use to analyze a particular sound into all its component notes: such analysis would only bring trouble into our sensibility. If we had by force of attention acquired the privilege of decomposing all sounds, the perpetual *illusion* would prevent our perceiving the phenomena of the outward world so easily as we do by hearing.

The manifold impressions made upon the nervous system by a note escorted by its harmonic *partials* (overtones) are thereby blended in a single sensation. To the analysis of the mixture we must bring a very great attention, a certain power and tenacity of abstraction to detect in it the different impressions that compose it. This can be done, however, and the experiment is interesting to the philosopher and to the physicist. Strike, for example, *Do* on a piano where the hammers have been raised so as to give the strings full freedom. Listen attentively: you will not be slow to hear two upper notes, scarcely perceptible at first, but soon growing more distinct (namely, the *Sol* of the octave above and the *Mi* of the double octave). These notes, which one would say were echoes, answer to vibrations three and five times more rapid than those of the fundamental *Do*. The vibrations of double and quadruple rapidity, answering to the octave and the double octave, are much more difficult to follow. To make the experiment more easy you need put into the ear beforehand, by playing it separately, the harmonic note which you are seeking to hear.

One might believe, since one *hears* best that which he wishes to hear, that there is some mental illusion in this phenomenon; but such incredulity is easily undeceived. Take a fine metallic string: in vibrating it will spontaneously divide itself into two, three, four, five parts, to give all its harmonics: the points of division are called *nodes* and remain immovable in the relative movement. Between two nodes is placed what is called a *belly*, the last point where the vibratory force draws the string as far as possible out of its primitive position. This being understood, let us suppose the string in full vibration, so as to give all its harmonics (and it can be made to yield as many as sixteen at a time); it will be easy to suppress certain ones of them: it will do by lightly touching with the finger or with a pencil those points of the string where theory has already told us that the bellies corresponding to those harmonics must be found. If I touch the middle of the string, all the harmonics of the odd numbers disappear; if it be touched at one third of its length, the numbers 3, 6, 9 will fall. One can vary and modify the experiment in infinitum: one presses more or less lightly upon that point of the string which he wishes to smother; one can make the sound pass by insensible gradations from the fullest timbre to the thinnest one; and in this experiment the ear follows all these metamorphoses with docility. It no longer perceives the harmonics after they have ceased to sound: these therefore have an absolute reality quite independent of the subjective sensibility of the observer.

The stringed instruments are the richest in harmonics: at most of the wind instruments, and above all in the human voice, it would seem difficult to hear them. Yet Rameau had already very clearly detected them in the voice of man.* He had remarked that the fundamental sound is escorted by two acute notes, the fifth of the octave and the major third of the double octave. Indeed it is to that great musician that we owe the expressions *fundamental sound* and *harmonic sounds*. He endeavored to base the whole theory of music upon this phenomenon of multiple resonance and to deduce from it the formation of the gamut and even the principal rules of harmony. His work unfortunately was destined to remain imperfect: for, without mechanical means for analyzing sounds, he drew too little of harmonics and, in the lack of reserve, was obliged to grope his way in the darkness where his profound genius and rare delicacy of perception urged him. Helmholtz has completed the imperfect work of the French musician: the instruments furnished him now guides to harmony: the analysis of sounds becomes now as easy as precise as it was before vague and difficult.

Organ builders for a long time had felt the necessity of swelling the harmonics of the fundamental notes. Organ pipes by nature are compared only poor in overtones: so when it is desired to give a good deal of brilliancy and power to a note, they reinforce it with a special accompaniment composed of from three to seven pipes often tuned to the unison of the harmonic consonances, that is to say, an octave or a fifth apart (so likely they also use the third). This ensemble of pipes which sound together is called a *furniture*, in mixture, and is employed in the full organ. It gives to the ear the sensation of a single note, the lowest one of the assemblage: the acute harmonics or overtones only have the effect of furnishing, sweetening the sound of *fullness* and brilliancy. Up to this day the theory of the *furniture* had remained an enigma for the physicists as well as for the organ builders. It is very well explained since Helmholtz has demonstrated experimentally that every musical sound is analogous to the sound of a *furniture* or mixed stop in an organ.

The knowledge of the overtones necessarily remained sterile so long as they were taken for fleeting echoes, irregular so faint that the ear need not concern itself about them. We now know that they play a preponderating part in the phenomena of sound; that they give it *quality*, what may be called color. One makes but a grey and colorless sound (*musique grise*) with instruments which only give a fundamental sound, as membranes, tuning forks, strings whose are dampened in their movement, large stopped organ pipes; but we get *colored music* from reeds freely vibrating, from organ pipes reinforced by mixtures. Each sound then is full of harmonies, and the impressions come in a crowd upon the auditory apparatus.

One is surprised, when he sets to work to study the overtones, to find them numerous so numerous; one must not doubt them, because we hear some difficulty in distinguishing them, for the difficulty arises due to the weakness of the vibrations than it a phenomenon at once physiological and psychological. We hear no difficulty in referring different sounds to different instruments: but it is not enough to say that experience has permitted us to distinguish them: we must also consider that a secondary material circumstance aids us there necessarily. On different instruments, the same note has variable phases of intensity: it leaps out and slowly dies away on a piano; it sends a swell out in a wind instrument; on the violin especially when the music is melodious, a series of little interruptions add a certain nasal quality. Each instrument and each voice moreover follows a particular rhythm in the notes, here rapid, light and airy, there slow and solemn. The intervals differ also: sometimes the notes leap boldly, sometimes they mount and descend deliberately. In short, in every instrument the production of sound is accompanied with little characteristic noises. The bow of the violin frets and scrapes; the air whistles round the apertures of wind instruments; the dry noise of the keys of a piano mingles with the vibrations of the strings. Our sensibility is habituated to all these shades, and these circumstances explain why we hardly fully distinguish their sounds, even in unison. But let the finest harmony be two notes produced in physical conditions absolutely identical, at an octave apart from one another for example, and the ear usually will think it hears only the lowest sound: the upper note will be lost, swallowed up in the lower note.* The natural ear has little aptitude for separating the harmonic notes; so it constantly disagrees with the best musicians in the decision

* "Le Son, L'Oreille et la Musique." Par [illegible] [illegible]. Paris, 1867.

* Mémoires de musique. Lyon 1736.

by an octave. The famous violinist Tartini, who had pushed the theory of music very far, has carried too high by an octave a great many tones which spring from the concurrence of two sounds.

(To be continued.)

* Robertson proved this by the experiment of making the air vibrate in two directions, to the mouths of which were attached India rubber tubes through which he forced the air by a bellows. When the [illegible] tended to the [illegible] began to vibrate, it produced a [illegible] tone of which the [illegible] the sound of the [illegible]. When the two [illegible] only the addition of the second sound, which was the harmonic octave of the first, gave either tone [illegible].

† Traité de l'harmonie 1754.

Mendelssohn's "Reformation Symphony."

In 1830 Protestant Germany was preparing to celebrate the tercentenary of the "Confession of Faith" presented by Luther and Melancthon to the Emperor Charles V at Augsburg. It was almost inevitable that Mendelssohn, then but twenty-one years of age, should take advantage of such an opportunity for conspicuously employing his talents and extending his fame. At all events he set about writing a symphony intended for performance at Leipsic on the occasion of the festival. The work was finished in good time, except at Weimar (where Mendelssohn was staying on a visit to Goethe just before starting for Italy) and—there is no reason to doubt—sent to Leipsic [illegible]. But [illegible] the composer to alter his plans. The proposed rejoicings greatly irritated the Catholic section of the population, and to such a height did party spirit rise that disturbances took place in several of the principal cities. These eventuated in a general forbidding that the fête should be allowed to take place quietly, and therefore no one knows what [illegible]. Mendelssohn withdrew his symphony that it could be heard under more auspicious circumstances. Nearly two years and a half passed by, however, before a favorable opportunity presented itself. In the meantime the work had been rehearsed at the Paris Conservatoire, and for two months the composer waited in expectation of an immediate performance. To this suspense the advent of the cholera put an effectual [illegible], and the honor of first playing the Reformation symphony eventually fell to the lot of Berlin, where it was given in November 1832 at a concert for the Orchestral Widows' Fund. Immediately after being produced with so much difficulty it was withdrawn for reasons that can at this time of day only be guessed. The balance of probability is clearly in favor of Mendelssohn's dissatisfaction with himself and his consequent [illegible] never found [illegible]. But [illegible] the composer refused to publish the symphony, the conduct of those [illegible] in keeping it back for twenty years is far more inexplicable. In the one case there is a choice of [illegible], in the other, so far as the public can see there are no reasons at all.

Seldom has a symphony been sketched under more favorable conditions than those Mendelssohn enjoyed in the present instance. Designed to commemorate a leading event in a great religious revolution, the scope and plan of the work were too obvious to be mistaken. There could be no plan of [illegible] fulfilling the intention than by depicting the downfall of the old and the rise of the new faith. But this was not all. Each faith had its representative music, which supplied the composer with a fine amount of expression. On the one hand were the ancient and [illegible] melodies of the Catholic Church; on the other the vigorous and stirring [illegible] which the text of Luther wonderfully turned to account. Here were materials ready for use not likely to be overlooked by any writer of a "Reformation" symphony, much less by Mendelssohn, whose [illegible] was on a par with his musical genius. The work, it need hardly be said, is precisely what these considerations would suggest. It depicts the rise, progress and final success of rebellion against the ancient faith, personifying both the old and new order of things by help of distinctive melodies clearly contrasted with each. Hence it follows that the meaning of the symphony is far more clear than is usual in cases where it has been left unexpressed in words. Only one movement, as will presently be seen, is at all ambiguous, and even that is susceptible of an interpretation having probability obviously on its side. [illegible] interest with which the work is heard we need not stop to show.

The symphony is divided into three parts and subdivided into seven movements, of which two belong to the first part, one to the second, and four to the last. It opens with a short Andante (in D major) written so as to resemble [illegible] the character of its construction. By this Mendelssohn [illegible] to depict [illegible] as yet undisturbed by doubt or agitated by conflict. What then follows [illegible] very soon makes clear, for the [illegible] an ancient Catholic response [illegible] breaks in upon the otherwise [illegible] harmony of the strings with striking effect. The phrase thus used in symbolizing the old religion is thoroughly characteristic, and once heard can hardly be forgotten. Its announcement, however, does not disturb the peaceful progress of the Andante, which [illegible] as calmly as it began. But it [illegible] only an ominous quiet before the coming storm; for the opening bars of the second movement (an Allegro con fuoco in D minor) [illegible]. It is hardly possible to mistake the [illegible] to which the subject has been treated by the composer. Listening to the music one [illegible] to some extent in the [illegible] of the struggle, while the ever-recurring Catholic response [illegible] above the din and turmoil sounds like the war-cry of a host. The first and second subjects of this movement are finely contrasted, and [illegible] of the most masterly order, but [illegible] of the ancient faith. Heard [illegible] suggested throughout, it becomes more and more vigorous towards the close, so that it would command peace with the [illegible] of authority. But the effect is altogether the reverse. The "coda" of the movement is the climax of a struggle, and one of the most stirring "crescendos" in the whole realm of music brings the Allegro to a passionate close, leaving the result in doubt as to what the final result will be.

The second part of the symphony—an Scherzo in B flat with Trio in G—has been variously interpreted. But if there be room for dispute as to its meaning there is none as to its beauty. [illegible] a little child that [illegible] understand and appreciate them as [illegible]. In the simple [illegible] might be found [illegible] the composer's meaning. It [illegible] to look upon the fields and flowers, and to listen to the songs of birds [illegible] the peace and rest denied elsewhere. But whatever may have been Mendelssohn's [illegible], the Scherzo will be popular as much for the welcome contrast it affords as for its own inherent charms. Both at the Crystal palace and St. James's Hall it was received with every mark of approval.

The last part of the symphony opens with an Andante in G minor, which seems to embody a prayer for supreme guidance in the midst of much doubt and many trials. The theme—broadly phrased and wonderfully expressive—is given to the violins, and forms a very striking feature in the work. No more [illegible] music was ever written, even by Mendelssohn himself. [illegible] it to be a prayer, the answer is not long [illegible] reference to the second subject of the Allegro, the reason of which is not very obvious, the [illegible] solo gives out (in G major) the representative melody of the Reformation,—the well known *Ein' feste Burg ist unser Gott.* (It may be worth while to note here that the composer has adopted the original form of the chorale, and not that made familiar by Bach and Meyerbeer). The grand old air, thus heard alone, and on one instrument, comes like a response from the skies, and its introduction is perhaps the most impressive that could be conceived. Presently the wood wind join in harmony, followed by a portion of the strings, which thenceforward accompany the progress of the melody. At its close an Allegro vivace commences (also in G major), having the theme of the chorale for its subject. The musical embodiment of a power faith is broken up in this short movement, and distributed among the instruments, snatches of it being given out now here now there, while the violins keep up an agitated movement. At last the [illegible] the Finale,—an Allegro maestoso in D major of such a character [illegible] one can with difficulty believe it to be the work of a mere youth. In this movement Mendelssohn evidently designed to [illegible] the triumph of the Reformation over all obstacles. These we may take to be represented by the first subject, a fugue on a capital theme, the appearance of [illegible] by another subject full of the confidence of victory. At the [illegible] of the latter *Ein' feste Burg* reappears, and thenceforward constantly asserts itself. Occasionally it seems to be lost in [illegible] again with [illegible]. This result is never long doubtful, not even when the fugue enters a second time in a more elaborate guise than before, for the chorale triumphantly [illegible]. The advance of the fugue like the charge of the "Old Guard" is the last [illegible] of the old faith and the [illegible] at once begins. Grandly and with ever-increasing interest, it is worked up till at length the [illegible] orchestra joins in delivering the opening bars of the Lutheran tune, and thus proclaims the success of the reformed belief.

For Dwight's Journal of Music.

Church versus Stage.

BY [illegible]

Many of your readers who have a predilection for theatre going were probably considerably startled upon reading in the newspapers of a few days since the report of a meeting of a "Ministers' Union" at Chicago. The reverend gentlemen composing this assemblage made a sweeping attack on the opera and the drama, as the very hot-beds of sin, where the devil had spread his most splendid lures to tempt the eye and ear and [illegible] of men; and where his infernal servant [illegible] his [illegible] from a [illegible] or gambling hell. They presented a terrible picture of the [illegible] of speech and actions encouraged on the public stage, of [illegible] restaurants [illegible] lives of those who follow the profession. One gentleman stated that he was very fond of music and enjoyed hearing an opera, but was compelled by these serious considerations to forego the pleasure; another denounced in no measured terms the modern drama [illegible] certain plays as wholly unfit for Christian eyes [illegible] and concluded by making an appeal to the [illegible] to [illegible] the [illegible] generation of future exhibitions of a like character.

Now these terrible charges, if wholly sustained, may well cause thinking people [illegible] to refrain from countenancing the drama by their presence and support; but if false, then have these gentlemen deliberately [illegible] wickedly inflicted an injury on the thousands who [illegible] by the [illegible] of the dramatic profession, besides awakening the doubts of professing Christians, and provoking anew the strife of

"narrow-mindedness" and "bigotry" from those being without the fold of the church.

It seems certain that the charges are partially true, because it cannot be imagined that reverend gentlemen would denounce certain dramatic entertainments by name, to the manifest injury in reputation and purse of all therein interested, unless fortified by actual surety. Let us then admit a priori that these charges are partially proven, which we can the more readily concede in the cases particularized, by the concurrent testimony of the most respectable of the laity, and proceed to examine whether there is sufficient warrant for their general denunciation.

Here some of you [illegible] may be inclined [illegible] the sentiment pervading this paper, thinking that "ever since its origin, intolerance and old-fogyism have been the bane of the church, and consequently warnings like the Chicago manifesto have long since ceased to have weight with people of liberal minds; that the clergy with few exceptions, have ever opposed obstinately every progressive movement in the world of thought and knowledge; that, almost invariably, arrayed as they are [illegible] about [illegible] and ceremonies, their [illegible] the world at large." Now this [illegible] the language and belief of a large number of people, and it may perhaps [illegible] just as much [illegible] against the drama [illegible] at all [illegible] since the charges have been preferred against the [illegible] it behooves us to consider them soberly and endeavor to ascertain the nature and extent of the evil and then to apply the remedy.

We must for the sake of having [illegible] that amusement, if innocent, is good for man, [illegible] conducive to his happiness; that the precious capacity for happiness has been bestowed on man by his Creator, and that consequently innocent amusement has Divine sanction.

Now no one can say that he has not frequently heard old [illegible] upon the stage, and applauded by people who could be [illegible] class [illegible] and who would be ashamed to [illegible] but no one will, on [illegible] charge [illegible] connection [illegible] when he considers that [illegible] simply [illegible] to the walls of that [illegible] the performers are tempted [illegible] the audience to the tempter. On the hypothesis that the drama is not inherently evil, the remedy for [illegible] is a plain one, and if those Christian people should make it [illegible] entertainments [illegible] the [illegible] of public morality.

Those very persons, clergymen and [illegible] who [illegible] from attending theatres and upon [illegible] are generally persons of great moral and social weight in the community; their countenance and support would [illegible] a healthy reaction in the tone of theatrical performances and in the taste of theatre-going people. [illegible] if we pay the actor as well for being decent as he is paid for being scurrilous, then [illegible] perhaps we [illegible] has been incapable of understanding and [illegible] the great populace from the evil ways which the Chicago [illegible] denounces.

Are the lives of singers or actors so [illegible] disreputable? We can answer [illegible] many of those who consider the theatre a place to be shunned that such is by no means the case; that there are many bright examples of [illegible] of the first order joined to every christian and social virtue—that even many of those [illegible] and gentlemen are professing christians, supporters of [illegible] and foremost in every good deed. And we may truly [illegible] them while we [illegible] more than condemn. Only less steadfast fellow professionals, when we recollect the [illegible] with which we have [illegible] them, and especially that instead of extending to them the hand of sympathy and friendship, we coldly exclude them from the social circle; or, if we admit them to our homes, is it with a reservation—as a dainty gathering in of skirts from contact with an unclean thing—that is far more galling than utter neglect.

Since, then, there are actors of respectability, let our reverend clergy at Chicago and elsewhere by way of experiment, countenance instead of denouncing them, and they will be surprised at the [illegible] with which good as well as evil example will spread among singers and actors, as well as among other classes of the community.

Is the influence of the drama[*] necessarily evil? To this it may be answered that besides the hundreds of [illegible] who have written plays in which are found only the most ennobling and [illegible] language, over three hundred English clergymen, divines, have engaged in dramatic composition. It may be urged further that it is well [illegible] the clergy of the [illegible] of theatrical appliances in [illegible] the hollow emotions of the human heart [illegible] and have availed themselves of [illegible] the [illegible] word of God which they preach with the gorgeous framework of architectural display, paintings, statuary, sublime music and solemn ceremonial; that they rehearse their discourses and practice the arts of elocution and gesticulation. Even more, from the dawn of [illegible] Greece religious dramas have always formed a portion of public worship, and in our own day [illegible] the Roman Catholic church has not disdained to avail itself of the drama as a means of depicting more vividly and impressively scenes in the life of our Lord, than could be accomplished by the aid of mere speech.

Thus, then, the drama is recognized as a great power that [illegible] and [illegible] frequently does exercise a malign influence upon mankind, but which can be diverted to the very best purposes!

That the drama and especially the opera as an amusement, often [illegible] that in the [illegible] great [illegible] raise the question whether [illegible] of Chicago are any less [illegible] any other result, than that following Don Quixote's [illegible] Why Mr. John Bartlett's book of "Familiar Quotations," shows [illegible] of phrases in common use among the people—expressions which for good or bad have reached their hearts and brains, and are influencing their thoughts and actions—Shakespeare has furnished nearly three times as many as the Bible.

Now are the representations of [illegible] opera [illegible] or [illegible] of them good influence? The latter by those who attend the theatres (and they only can testify) will be claimed [illegible] Who has not [illegible] "Macbeth" that the terrible punishment of remorse which crime entails is conveyed far more vividly in the tragedy than pulpit eloquence could portray it?—who has not wept and felt [illegible] by the touching picture of [illegible] in "Lear"? Who has not felt [illegible] during the grand prayer in the last scene of "Faust"?

——"Ah!" says the clergyman, "that is a point against the drama. Prayers are sung and spoken by actors for money [illegible] what they are saying, save the desire to express and please their audience. It is simply blasphemy to pray in such a place."

To this it may be answered, that God is everywhere; that all places are alike sanctified unto Him; that the clergyman alike with the actor, rehearses his prayer and is paid for its delivery; that any petition to God, or indeed any use of His name, in other than a reverential sense and for a good purpose is blasphemy, but it is no worse in the theatre than in the pulpit, in the walks of daily life or in our literature. And in judging of this matter, we cannot perceive the material difference between the moral novel, in which the hero or heroine is allowed to pray with the full concurrence and hearty commendation of both clergy and laity, and the dramatic representation of the same story, except that the latter must increase the wholesome effect which is supposed to emanate from the former. In many dramas prayers are introduced upon occasions when the [illegible] or moral of the story does not justify them, and such [illegible] ought to be shunned and condemned by all christians—both [illegible] and actors; but there are on the other hand notable instances where prayer especially when clothed in solemn music, has [illegible] in the theatre. Let those who doubt this, watch the [illegible] depicted on the faces of an [illegible] audience during the delivery of Marguerite's prayer in the last [illegible] of "Faust." But the present tendency of the stage is at any rate towards [illegible] degenerating. We have [illegible] of that [illegible] style [illegible] of the [illegible] effect—[illegible] as "Dixie," [illegible] "Not for Joseph" [illegible] together with [illegible] people go, and [illegible] of feeble resolution they yield to the [illegible] of advertisements and go again "just to see what [illegible] play is like," and each time that [illegible] they go and return disgusted, yet each time [illegible] and their presence contributes to the success of the vile thing.

If the people who in despite the warnings of your own and of other independent and respectable journals have persisted in going to see the "Devil's Auction," "[illegible] Life," "White Fawn," or the "Black Crook"—if these people, I say, had not put their money into the coffers of the managers, "just to see for themselves whether it was as bad as represented," [illegible] of the recent disgraceful [illegible] of plays could have kept the stage long enough to repay the expense of their production; and if people would refuse to hear in French [illegible] to hear in English, the whole [illegible] of opera [illegible] would be swept out of existence!

Though [illegible] people and people with a predilection for [illegible] go to see these plays [illegible] purpose to correct the [illegible] merely by [illegible] the theatre altogether—thereby yielding the victory to their adversaries. If the [illegible] had remained around the person of Louis XVI instead of seeking safety in disgraceful flight, the horrors of the French revolution would have been avoided!

Here then is the chance for our Chicago friends and their brethren to work real good—to correct the abuses of which they complain. They have only to charge gallantly [illegible] see the "Black Crook" or La Belle Hélène [illegible] possibly [illegible] "Faust" or "Macbeth." Or why should they not [illegible] congregations, as [illegible] New York [illegible] has done

* Whenever we use the word drama, we [illegible] as well as [illegible] plays.

What a contrast [illegible]

"It is good to have pleasure, if it be harmless! Let us enjoy the sweet music of 'Fra Diavolo,' or 'Masaniello' or 'Crown Diamonds,' or 'Martha.' Let us laugh at 'Crispino' or the 'Barber.' Let us have reproduced before us in the semblance of reality the tragic story of 'Marie Antoinette,' the wily statesmanship of 'Richelieu,' the homely Knickerbocker legend of 'Rip Van Winkle'!"

The conclusion which we have endeavored to establish by our arguments is this:—

That the drama, and especially the opera, has an immense influence on the people and [illegible] the people make [illegible]. The influence is so great that opposition [illegible] is perfectly [illegible]. Its present tendency is bad [illegible] be made effective for good ends, and the only way to make this change is to remove the [illegible] in the place in the community [illegible] the theatre [illegible] the clergyman, the doctor and the teacher [illegible]. Trust [illegible] christian gentleman should be trusted, and he will [illegible] prove his title to the position. For the rest—Support enthusiastically all good plays and condemn unreservedly all bad ones.

Rossini.

[From the London Daily Telegraph, November 16.]

"It will be poor Rossini's turn next," [illegible] Auber's remark when he learned that Meyerbeer was dead. The Frenchman [illegible] healthy [illegible] the [illegible] of the [illegible] the [illegible] of the German Meyerbeer, [illegible] four years ago [illegible] Rossini was [illegible] older and Auber [illegible]. Although Berlin was the natural head-quarters of the Prussian General Music Director, he was so frequently attracted to Paris and lingered there so long [illegible] preparations to bring out his long expected "Africaine"—when he was [illegible] Queen [illegible] upon the stage—that he [illegible] in Meyerbeer a second [illegible]. [illegible] gifted with modern [illegible] perfected [illegible] freedom to the [illegible] of art, [illegible] masterpieces and [illegible] when [illegible] was [illegible] cynicism [illegible] which [illegible] became a second nature. Auber, of course [illegible] which [illegible] the scene of [illegible] long succession of triumphs, and which he [illegible] years ago he [illegible] London [illegible] house, and found [illegible] the three greatest composers of [illegible] had made [illegible] pany, and [illegible] rarely [illegible]. [illegible] that people [illegible] they could [illegible] the passing [illegible] of one would [illegible] the last [illegible] of [illegible] two. But Auber [illegible] himself and [illegible] Rossini, of course [illegible] in Meyerbeer's such as doubt especially Rossini [illegible] continued to enjoy life to the uttermost. [illegible] years Auber was eighty-six years old [illegible] new opera [illegible] the [illegible] a [illegible] "Fanny" [illegible] Rossini [illegible] resolution to publish [illegible] occasional pièces de circonstance, was [illegible] constantly composing and [illegible] the most charming genre [illegible] and the [illegible] so that his salon [illegible] the very centre of all the Paris [illegible] was brightest [illegible]. When he was [illegible] with bronchitis, a few weeks ago, his health became [illegible] of more solicitude [illegible] that of [illegible] great statesman would be to us. [illegible] were issued at frequent intervals, signed by four of the most [illegible] physicians. [illegible] surgeon [illegible] to perform an operation which, [illegible] became necessary. Men of [illegible] such as [illegible] waited by the bedside, [illegible] illustrious musician [illegible]. The [illegible] of Fine Arts [illegible] bulletins [illegible] and [illegible] all the way from Pesaro to [illegible] the [illegible] moments of the great man whose [illegible] had shed eternal lustre upon their obscure homes. [illegible]

homage, such tender reverence, must have brought supreme solace to the weakened piano—must have reached his aching [illegible] and heightened his failing [illegible] that not so pure could ward off the approach of Imperial Death. The words of Auber were verified at last; and while he himself was still hale and hearty, the great [illegible] fell upon his friend; on Saturday night it came to be "poor Rossini's turn."

Rossini's life has been to all appearance so happy as it was long. Born of poor parents, travelling musicians, he must have had in his early years just enough of suffering and privation to make him appreciate with [illegible] the [illegible]. [illegible] he was poor [illegible] his [illegible] sure [illegible] have [illegible] from [illegible] men. His father was [illegible] of this [illegible] A [illegible] of Bologna [illegible] among Rossini is [illegible] Rossini applies to the [illegible] for a [illegible] and the [illegible] The [illegible] Rossini [illegible] better than [illegible] his memory every [illegible] and words to the singer as well as to his lady [illegible] of the score [illegible] every [illegible] [illegible] that [illegible] a [illegible] for an opera. [illegible] the last, therefore, his very opponents [illegible] the way for his future glory. [illegible] composing in bed. The sheet of [illegible] the ground. He is so lazy and comfortable, that [illegible] in the cold to pick them from [illegible] floor he [illegible] another [illegible] "Mosè in Egitto" [illegible] in Naples, [illegible] good for the [illegible] one [illegible] on the first night to [illegible]. One evening [illegible] Signor Tottola calls on Rossini and brings [illegible] the words of a prayer which [illegible] the Red Sea. The composer [illegible] friends [illegible] he [illegible] the [illegible] in a few minutes [illegible] words of "Dal tuo stellato soglio," the most [illegible] and [illegible] of all operatic [illegible]. "Mosè" [illegible] the following [illegible] the [illegible] Rossini [illegible] "The Barber of Seville" [illegible] Paisiello's opera [illegible] work [illegible] and [illegible] has set [illegible] [illegible] comedy as an [illegible] of [illegible] society—a long peal of [illegible] laughter. The opera, to the [illegible] of the Romans [illegible] the [illegible] at first [illegible] "Never mind what [illegible] [illegible] Some of its [illegible] [illegible] the opinion of the [illegible] performance [illegible] but instead of [illegible] and [illegible] a [illegible] of the [illegible] which the "Barber" has [illegible] state of [illegible].

He [illegible] jokes with [illegible] friends while [illegible] He [illegible] which that [illegible] upon [illegible] [illegible] has [illegible] the [illegible] [illegible] Tell [illegible] judgment [illegible] [illegible] An [illegible] with the [illegible] remark. "Je ne [illegible] [illegible] of "Tell" and complete excellence [illegible] powers, [illegible] his [illegible] composition, [illegible] long [illegible] with [illegible] A man who [illegible] than [illegible] and without [illegible] supposed to be [illegible] There may be [illegible] [illegible] for the [illegible] is [illegible] Rossini was [illegible] Nothing [illegible] The [illegible] the tenderest [illegible] and the deepest feeling [illegible] a [illegible] pen. He [illegible] region. Knowing nothing of Switzerland than [illegible] Schiller [illegible] of "Wilhelm Tell," Rossini [illegible] by his clairvoyance of genius [illegible] of his [illegible] and [illegible] of his greatest work [illegible] by the [illegible] the Lake of Lucerne. He is [illegible] again, he being emphatically a man of the world

and a man of his own time. Hence his uniform success, wherever he might be. When he began to write, it was the fashion in Italy to care more for [illegible] than for dramatic truth; hence the brilliant florid passages with which all his early works are overlaid. But when Rossini established himself in Paris, and found that Frenchmen, [illegible] all by [illegible], gave more thought to the requirements of the stage, he completely transformed his style, and brought out a masterpiece that conquered all his rivals on their own ground. There is not a [illegible] in all "Guillaume Tell." Had "Semiramide" or "Otello" been written for the Paris stage, the [illegible] which they [illegible] have been [illegible] with the [illegible]. Has the [illegible] the [illegible] the [illegible] of the fashion of the age. In one respect the Southern—we [illegible] the Pagan—Rossini [illegible] from our [illegible] He has [illegible] of the horrible. He chooses by preference, light and sparkling subjects; but when a tragic theme engages his attention [illegible] we are [illegible] a garment of beauty. Would the Virgin and the [illegible] pluck this Pagan [illegible] of Rossini [illegible]. [illegible] "Guillaume Tell" [illegible] the public that at first slighted his greatest work [illegible] at the fruitful age of thirty-seven he closed his creative career.

Opulent, [illegible] and fortune, but he [illegible] [illegible] the world [illegible] deplorable [illegible] the world [illegible] during the [illegible] forty years [illegible] Rossini [illegible] the [illegible] of Auber. But [illegible] be recollected that when the Italian author ceased to write, he had already brought out forty-eight works, and that he [illegible] had [illegible] the age which has worked the [illegible] of so many men of genius. [illegible] has [illegible] and though Rossini's [illegible] public—the "Stabat Mater" [illegible] published [illegible] "Guillaume Tell" was [illegible] He might [illegible] publish, [illegible] could not help writing. To compose [illegible] to live as [illegible] to eat, or [illegible] to sleep. All his manuscripts have been preserved [illegible] care, and they will soon we presume be given to the world. Now that he is dead, [illegible] in the opera. Such men [illegible]. Every time that a new work [illegible] by the [illegible] the [illegible] of the master will flash once [illegible]. Nay, every time that one of his [illegible] the [illegible] will be there, and those who have [illegible] [illegible] hear an echo of [illegible] The [illegible] will [illegible] [illegible] the [illegible] world. [illegible] though he [illegible] Rossini [illegible] the [illegible] Be [illegible] [illegible] and the [illegible] of his works will be wafted through all the future.

Musical Correspondence.

PARIS, Nov. 8.—The following are the [illegible] performed to-day at the Cirque Napoléon:

Symphonie en ut majeur	Mozart
[illegible]	[illegible]
Ouverture de Concert, op. 71 [illegible]	J. Rietz
[illegible] "Lohengrin" [illegible]	Meyerbeer
[illegible]	Mendelssohn
Ouverture.—Allegro appassionato [illegible]	[illegible]

It is a noteworthy fact that Mozart's three finest symphonies seem to have been composed in one year (1788). They are those in E flat, and G minor, and the above mentioned in C major which (and particularly the finale) is written in the happiest vein.

Had M. Pasdeloup wished to offer a practical demonstration of the difference between genius and talent, he could have done no better than to place the Rubinstein Adagio as it was placed—immediately after this Symphony.—

The prelude to the last act of [illegible] is the finest piece of orchestral composition contained in that work. It was encored,—as it almost always is at the Opera.

Digitized by Google

The Midsummer Night's Dream music is too well known to need description and I will merely say that, whereas an American audience would have encored the Overture or the Wedding March, the Parisians only payed this tribute to the Scherzo, which is by all odds the finest part of the music.

The most important musical event which I have to record is the re-opening of the Théâtre Lyrique, which took place a short time since. I have in a former letter stated that M. Pasdeloup would have admittance in the public; counter-current against the operetta, but it remains to give the details. We are to have here [or soon] Mozart's *Idomeneo*, Gluck's *Armide*, Wagner's *Rienzi* and Schubert's Four Nuits-also Gluck's *Euryanthe*, &c.; also Sig. Grisar's *Les Porcherons de Pressac*, &c. That Cherubini's *Deux Journées*, Gluck's *Iphigénie*, Halevy's *Fée aux Roses*, Cimarosa's *Matrimonio Segreto*, Weber's *Oberon*; and some of the novelties.

Among the artists of the troupe are Mons. Schroeder and Monjauze, with Mmes. Miolan, Montrichy, Trey and Mallie.

A. A. C.

Nov. 18.—On the facade of the new opera house, between the busts of Auber and Rossini, stands that of Rossini. The inscription underneath is preceded by the date of the composer's birth (1792) and is followed by a blank space.

This blank may now be filled, for the illustrious Maestro died on Friday the 13th inst. at Passy.

For several years past his health has visibly declined, and during the present autumn it became such as to prevent his coming to Paris according to his usual custom. During the past fortnight, his illness became such as to occasion the gravest doubt of his recovery—so that the announcement of his death gives rise to sadness, rather than to surprise.

It is not always that a composer lives to reap the reward of his genius—but assuredly this has been the case with the author of *Guillaume Tell* and *Il Barbiere di Siviglia*—names familiar to our mouths as household words.

In fact most of the works on which he rests his renown were written and famous forty or more years ago—and during the latter half of his life he produced (excepting the Opera *Tell*) little that may be deemed worthy of the hand which penned the immortal "Barber."

Within the past few weeks the Opera has certainly has been on the boards both at the Théâtre Italien and at the Théâtre Lyrique.

At the Grand Opera we have had "Hamlet"—"Herculaneum" and last, but not least, the reprise of the *Huguenots*, which took place on the 9th. The representation was by no means a brilliant success. Madame Lovello, the Valentine, sang tolerably. And the tenor Villaret, being unable to appear the role of *Raoul* was, at the eleventh hour, taken by another singer M. Colin—who, however, acquitted himself well. Mme. Sasse too was admirable as Valentine.

The programme of M. Pasdeloup's 5th Popular Concert is fully occupied: two Symphonies. Haydn's in D and that of Schumann in B flat.

The B flat Symphony is the best of Schumann's works. It cannot be heard and comprehended without the reflection that the true rank of the composer is not yet justly recognized, not only by the public but by musicians and critics.

This must not be by no means uncommon; and has its parallel in the fact that the greatest of poets is, to-day comparatively unread and unknown in his own country. But happily the greatness of Robert Browning and of Robert Schumann are established facts—which in their own good time will not fail to assert themselves.

It does seem strange however that, notwithstanding all the noble things which Schumann said and wrote in Beethoven's favor, the followers of the latter composer should be foremost in opposing the success of the former—yet such is too often the case—as though every word added to Schumann's fame were a detraction from that of Beethoven! I am glad to learn that Boston will during the coming season follow up its good beginning by presenting to the public Schumann's Symphonies in D flat and E flat.

A. A. C.

New York, Nov. 30.—On Wednesday evening 18th, Miss Christine Markstein, a young pianiste of some eleven years made her debut in Steinway Hall. She was assisted by M. Wenzel Kopta (violin), Mme. De Lussan and an orchestra of 25 under the direction of Carl Bergmann.

Miss Markstein, who exhibited a commendable self-possession and nonchalance, belongs to the long list of prodigies, and they are to be deprecated. The system of forcing immature talent upon public attention is unwise, in that it is unsatisfactory to the listener and very injurious to the performer. The young lady however showed some ability in execution which future application will of course develop more fully. This was a portion of her programme:

Overture "Oberon,"	Von Weber.
Capriccio, brillante op. 22	Mendelssohn.
Prelude; "Sérénade, Fughetta, Sonate	Mendelssohn.
Grand Fantasie (Piano) Lucia	Tongroth.
Rhapsodie Hongroise	Liszt.

Miss Markstein's strong point is force; her weakness are slow playing and an indiscriminate use of the pedals. In the Capriccio—which was of course her most ambitious solo—she displayed remarkable accuracy in keeping with the orchestra, and her self-composure was of great service in her. Each of her selections was heartily encored by the large audience.

Mr. Kopta played two solos with his usual excellence. One of these "The Witches' Dance," seems to be revived as a concert attraction, for Mr. McGuffin had been playing it at a concert in Irving Hall on the same evening and Camilla Urso was to do likewise on Sunday evening. This may—I suppose—be regarded as a legitimate result of the Ole Bull mania which raged so fiercely last winter.

On Saturday evening a "Memorial Concert," to the late Edmund Remack took place in Steinway Hall. The attractions of the programme were ushered in all forms; there were piano solos, violin, and organ solos, harmonium duets, recitations and a little operetta by Offenbach (I think "Lischen and Fritzchen,") in which Mlle. Tuarie and M. Dardignac were the artists. The programme opened with the *Marcia Funebre* from the *Eroica* Symphony and terminated with the organ solo from G. W. Morgan and some I should prefer not to tell. Madame Agatha States, Mme. Lesley, Sig. Errani, Sigs. Randolphi and Pollak, Messrs. Mills and Phillips, pianists, a part of Theo Thomas' orchestra, and the Mendelssohn Union contributed, in their several capacities to the success of the entertainment, which must have resulted in pecuniary benefit to the family of Mr. Remack. I had nearly forgotten to say that two little children—Jennie and Willie Henry—played in very neat and pretty style a duo for piano and violin, which was received with unbounded applause.

The short season of Italian Opera which was commenced on Monday evening last will be continued during the present week. Thus far the works represented have been *Il Trovatore*, *Fidelio*, *Faust*, *Der Freischütz*, *Stabat Vespri* and *Ernani*.

Mr. Thomas has issued the prospectus for his Symphony Soirées and the scheme includes many novelties besides works by the better established authors; there will be much music of the "future" school—or as "Marcellus" calls it, in playful reference to the prominence therein given to the triangle—the geometrical school.

Nov. 30.—On Thursday evening (Thanksgiving) Mr. F. L. Ritter gave a concert in Steinway Hall; the programme was selected entirely from his own compositions and he was assisted by Mr. Kreissmann (of your city) the N. Y. Harmonic Society, Mr. R. J. Connolly and an orchestra of about 40. I quote the programme:—

1st. Symphony in A major.
2. Six "Songs" (from the Persian).
Scene and Aria.
Overture to Othello.
3. "Sufi" Songs (from the Persian).
95th Psalm.

The Symphony was first publicly produced on Saturday evening, May and during our Musical Festival, and impressed me most favorably upon that occasion. this impression was confirmed by hearing it a second time and I can only repeat my opinion—given in my letter of May 16th—that "it was unquestionably the most thoroughly fine symphonic composition which has ever been written on this side of the Atlantic." Its excellencies are musician-like treatment, careful instrumentation and some fine harmonic changes. Its faults are an occasional lack of continuity, a tendency to Mendelssohn ideas (particularly in the Minuet and Trio), and the impression that the closing movement has nothing whatever to do with the rest. Drop in its faults the Symphony is enjoyable and well worth hearing.

The Songs were well sung by Mr. Kreissmann and some of these are very beautiful in construction and form they are modeled after those of Schumann and Franz, but are at the same time original: one of them—called "Ich denke dein"—has a charming accompaniment which was gracefully played by Mr. Connolly.

The "Othello" Overture—performed at the 3d Philharmonic concert last season—seemed most effective this time and was played in very good style.

The 95th Psalm—first produced some two years ago—is as nice musical and effective, but its performance was not sure last, and it was evident that the chorus had not been sufficiently drilled and why will the tenors of the Harmonic Society persist in falsetto in such an atrocious way? Can nothing be done to tone down their vocal obstreperousness? I would suggest a reform in that direction.

Mr. Ritter's audience numbered perhaps 1000 and was I know attentive, and I hope, appreciative.

On Saturday evening occurred the 1st Philharmonic Concert with this programme:—

Symphony in E flat, "Eroica"	Beethoven.
Aria, "Lascia ch'io pianga"	Handel.
Miss Adelaide Phillips.	
Overture "Hamlet"	N. W. Gade.
Song, "Che faro senza Euridice"	Gluck.
Miss Phillips.	
Symphonie Fantastique (1 parte)	Berlioz.

The Eroica, with its interminable *Marcia Funebre*, was well done by the immense orchestra, and the *Scherzo* was quite above praise; the crescendos and diminuendos were carefully graduated and the general effect excellent.

The "Hamlet" Overture opens with a subdued march in C minor and subsequently is succeeded by a strong vigorous Allegro in the same key: a lovely episode in A flat is soon introduced and this seemingly reappears in E flat: there is also an ominous little fragment in D major—taken by the wind instruments—but the same disappears and again comes the Allegro, which is worked up to a climacteric conclusion, and then—after a pause—comes the slow subdued march which terminates with a long roll of drums and an immense crescendo, and thus ends the Overture.

The Handel Aria—which Miss Phillips sang at the 4th Brooklyn Philharmonic last winter and also at Mr. Morgan's concert—depends for its effect upon well sustained tones and correct expression: and Miss Phillips—need I say—sang it most admirably and also Gluck's charming "Che faro." Miss P. deserves to be complimented for her wisdom in having selected solos devoid of the vocal opportunities for vocal gymnastics, and dependent upon the voice and not the execution of the vocalist.

The Academy was crammed with people and the audience heard—for a Philharmonic one—with

unsound decorum: again must I enter my protest against the abominable chandelier in the centre of the building; by its numerous flaring gas jets incalculable injury is done to one's eyes.

At the 3d Concert—on Jan. 30, 1869—will be given a Symphony in E flat by Father Haydn, Overture to Rosamunde by Catel, and Liszt's Symphonic Poem "On the Mountain." Camilla Urso and S. B. Mills will also appear.

Theo. Thomas commenced—last evening—a series of Sunday evening Concerts, to be given in Steinway Hall. I append a portion of the first programme:

Overture, Euryanthe	Von Weber.
Andante from "Surprise" Symphony	Haydn.
Scherzo, Sonq "[illegible]"	Mendelssohn.
[illegible]	Mozart.
Overture, [illegible]	Wagner.
Marche Triomphale "Robert"	Meyerbeer.

Miss Cummings sang twice and the Dale Hess Brothers—who made their début at the Second concert—played three fine solos [illegible], while Master Willie Hess executed a violin solo in promising style.

The instrumental selections were—as will be seen—very attractive and were played with the vigor, earnestness, and perfection of detail so eminently characteristic of Mr. Thomas's well trained orchestra.

The short season of Italian Opera closed on Saturday with a matinée; the works performed during the week were *Don Giovanni, Il Trovatore, Ballo in Maschera, Robert le Diable, La Traviata* and "Sicilian Vespers." It will be observed that during the fortnight's campaign six of Verdi's works were performed, while only one of Mozart's had that honor.

CINCINNATI, Nov. 29.—To our already numerous musical societies, we have recently had another addition by a split in the old "Maennerchor" Society. They have separated into a new "Maennerchor" with Mr. Andres as leader, and, the "Orpheus" with their old leader, Mr. Barus, at the helm. Both of these Societies have recently appeared in concerts with better programmes than in old times, following in this respect in the van of our Caecilia Society. Last night the "Orpheus" gave a concert with a chorus of some sixty members, an Orchestra, and Mr. Barus as leader. The programme, which I subjoin, was quite promising.

Overture to [illegible]	Rich. Wagner.
Nachtlied	[illegible]
The Soprano sung by Madame Marie Smith [illegible] by the [illegible] and Messrs. [illegible] and R. J. Gerick.	
Ad Saxo Vino	Mendelssohn.
Sung by Mr. Adolph [illegible].	
Fair Ellen	Max Bruch.
The Solo parts sung by Mme. Henriette [illegible] and Mr. Max Bruch.	
Overture to Euryanthe	C. M. v. Weber.
Air from Faust	Gounod.
Sung by Mme. Henriette B. [illegible].	
Scene and Finale from Lohengrin	Wagner.
The Solo parts sung by Mme. [illegible], Miss Mary [illegible] and Messrs. [illegible], Max Bruch, R. J. Gerick and B. Krom.	

The execution, I last mentioned [illegible], was, exceedingly poor. We all have, unfortunately, here been made accustomed to incorrectness in many of our most pretentious home concerts: but this last performance really capped that sort of experience and was apt to make a quiet well meaning listener somewhat rebellious. Mr. Barus generally receives so much praise that he can afford to be told that, if he continues in such a way he will entirely jeopardize his musical reputation. Neither can it be said, that there is any excuse in this instance, for the old everlasting apology, that "Orchestra rehearsals cost so much money" will certainly not hold good—for in any case where high Art is involved—unless the want of sufficient rehearsals produces a slovenly performance almost from beginning to end. Better a thousand times to hear no Orchestra, and instead pianoforte and character in the performance.

I mention these things here because I suppose them to be of general application, and that Cincinnati is not the only city where such experiences are had.

The Concert given by the new "Maenner Chor" Society some weeks ago, was a pleasant contrast to the above performance, or rather mis-performance of their old brethren. Mr. Andres had insisted upon good, thorough rehearsals, and had chosen fine compositions of a simpler kind, and the result was a really satisfactory and enjoyable concert.

The Harmonic Society promise a concert in January. They have a fine chorus, and it is only to be hoped, that it will be more thoroughly drilled than is their wont. The fact is, amateurs need to be reminded all the time, that a chorus of the largest size, and the finest voices "in the world," without precision in the performance, produces a very poor artistic result.

Dwight's Journal of Music.

BOSTON, DEC. 5, 1868.

Second Symphony Concert.

(Friday Afternoon, Nov. 27).

Reformation Symphony, in D minor, (Posthumous)	Mendelssohn.
Andante and Lagrima—Scherzo—Andante—Andante and Allegro: On Luther's Choral.	
Scherzo and Aria—"[illegible]" from "Fidelio," Beethoven.	
Overture, "[illegible]"	
Military Symphony, in G	Haydn.
Adagio and Allegro—Allegretto—Minuet and Trio—Presto.	
Songs:	
a. "Lato da sei"	Mozart.
b. "Wanderlied"	Schumann.
Miss Annie Wilson.	
Ladies' Overture	Weber.
[illegible]	

These concerts do not begin to lose their hold upon the truly music-loving public; and that public still shows increase in numbers and interest. The Music Hall was almost crowded. Our principal Conductor fresh and strong from his successful European tour was very warmly welcomed as he came upon the platform and resumed his baton. The orchestra, slightly reduced in the string department for a couple of concerts by the absence of the Quintette Club, was yet in good force and discipline, so that few passages in the first programme suffered in the treatment. It cannot be said yet, to be sure, that all the wind instruments are irreproachable, which few they are in any orchestra, even at the Gewandhaus ("we heard it with our ears") the horns do sometimes announce and sound coarse; but we may certainly congratulate ourselves upon a marked improvement in the wind especially in the bassoons, which one can single out and follow with delight, and in the wood reeds generally.

The Reformation Symphony was clearly rendered and, on the whole, made more impression than it did in the Festival last May, when it was played from for the first time. Still in spite of all the London eulogy and the elaborate and for the most part clear and sensible synopses of its ideal plan and course of thought which lead our critics there have written (several of these we printed in January and May last, and we give another to-day) we find ourselves confirmed in the opinion that these critics greatly overestimate the work, and that it cannot take rank as an equal with the other Symphonies of Mendelssohn. No doubt he knew what he was about when he withheld it from publication. The fact that it had been in performance once, in Berlin, two years after its composition; that little or nothing is known of the impression made there or is there is any record of any kind during the author's life, who was then only twenty-three, and that he forbade the publication, would seem to be strong proof that he did not regard it a success. The subject was a great one, the possible plan a happy one and clearly traceable as these London interpreters have shown; but the musical consistency and clearness and felicity is less apparent, more in parts. The musical would seem rather to contain than to embody the poetic thought; the musical would be an after-thought, not vital with and one with the poetic thought, as body with the soul, produced by one creative act. The young genius of twenty-one had written the Fairy Overture and the Hebrides, and other fine imaginative creations, but was he equal yet to such a task as this? The ambition was noble, the interest in the theme sincere; perhaps if he had waited until after he had composed the Psalm and the Hymn of Praise, he would have been ripe and fully furnished to essay a theme so great as this. This we can imagine to have been his own reflection afterwards.

Still the Symphony is interesting, and one much that music in it, as it could but have. What we find most unsatisfying is the peculiarly symphonic portion, the first movement. It seems to us confused, uncertain somewhat in its sentiment, lacking musical decision and straightness, with an almost sickly wavering between major and minor, and so hung such a murky cloud over the conflict which it describes, that you account it doubt and dimness entirely, see no throughout (more than an instant) feel no quickening thrill as heavenly lift of a great hope beyond—the far off dawn of the same day that shines and glows throughout the darkest struggle in the Joy prophet Beethoven.

The Symphony describes the conflict of the old faith and the new: the old is typified by an old Catholic response, pure and imperative in spirit, of "Thus saith the Lord"), which rings through the first movement; the new by the Lutheran Chorale: "*Ein feste Burg*," which triumphs in the *Finale*. But nowhere are the two themes brought together face to face; nowhere in the one movement is there if we so assert farness of the types giving to the other, which is perhaps a not insignificant comment on the enthusiastic unity of the work.

In the short *Andante* prelude, however, we have the whole situation sketched, only with a somewhat puzzling lack of musical continuity or development as from a germ. First five bars of shadowy antique organ counterpoint; then suddenly you wonder what it has to do with it, a more hostile outburst of all the reeds and brass in full chords, also for four bars;—perhaps this means the dawn of the new, soon swallowed up in clouds and hypocrisy. Again the organ strain and trumpet strain, on another key, and soon, with burning of parts in harsh discord the old Response clashes into the midst of the more hopeful stream; then gets the whole lead and proclaims itself in thunder tones, once, twice, in so many such time followed by a sweet prayerful strain of the strings ending *pianissimo* on the dominant. The Allegro, now in D minor with its stern repressive main theme, against which all the turbulent elements murmur and rebel and are more loud and shameful second theme, which somehow does not seem to tell enough—and heard all through the din, one high note from one in this movement, one that, the indefatigable tones of the old Response like the shout of the despotic leader is certainly striking and suggestive; a tremendous struggle; but as we said before, it is too confused, too gloomy to be in enlivening edifying; and it appears to end with the crushing out of hope, after a too lengthy back to a *d*e saive recurrentary drowning of peace (the little strain that ends the prelude).

The charming piece of all, a perfect little poem in itself though out of all obvious connection with the rest, is the Scherzo, which is happy and fresh as any Minuet and Trio of Haydn,—came as delightful ecstasies when played so nicely as it was that day. Perhaps sufficient explanation is found in the turning away of the weary mind from hopeless battle of opinion and disorder to the sweet scenes of nature, of a simple unambitious rural life.

The short *Andante*, which preludes to the *Finale*,

has been well termed a prayer. But it is a very wintry sigh and prayer: another Song without Words, and not much unlike many in Mendelssohn, is what the melody is sung by the violins, and nearly all the accompaniment is done by strings. With just a hint of the cheerful second theme of the *Allegro*, here made to enter in D major, the sub-bass holding on while a high Horn hint the, sings the first notes of the Choral, the reeds soon *joining* and making harmony. How this goes on and takes possession of the whole, how an angelic Horn solo and fragments of the old tune passed from instrument to instrument; how splendidly the *Allegro Maestoso* leads into grandly ablaze over the tutti so we can well be preëxemplified therein. I see a fugue theme sets in (you may know it by modernity with the first verse of "Though shadows be longest" (*Ein' feste Burg*) and struggles with the Choral until that was the field and finds at length is better said than we could do it in the articles to which we have alluded.

It comes to us, and this is all we have to add, that this *Symphony* must be regarded as wholly unequal in form, and as consisting really of only two parts, with a gap refreshing interlude between. The first part, in which the foe of the old faith predominates, includes the Allegro with its short Andante prelude. The second part, the triumph of the New, with its Lutheran Choral, has likewise its short Andante prelude, the song without words, whose prayer for peace is answered. Suppose the curtain dropped between the two, while for interlude and recreation we are vouchsafed that happy *Scherzo*.

The new thing of the programme was the romantic Overture by Bennett (Op. 20), of which Schumann wrote, when it first appeared in 1839: "The only unfortunate thing about it, as it seems to me, is the name *Die Waldnymphe*. I knew one could wound a composer more than by criticizing his child's name. In truth I began to regret it: I now feel what he was after and we may suppose that he hit upon the name Wood Nymph in case of making a companion piece to his earlier overture 'The Naiads.' But the title is by no means so thoroughly appropriate or favorable to the work. I would have preferred the general name of *Overture pastorale* as according of the rest. Bennett's consideration seems, 'the Overture is his wondrous delicacy of slender articulation like he is the thorough enough about at one of his dimes, breathes ever purest, clearest poet life." Bennett is a piano player *par excellence* and, however skilfully with the orchestra, he knows also how to deal with various instruments; and his favorite instruments always looks out from his orchestral compositions."

"The Overture is charming; in fact, Spohr and Mendelssohn excepted, I know no living composer who so nearly and fully possesses of coloring, has the pencil so at his command as Bennett. Even the fact that he has reworked and not this much from those 'we see, especially *forgotten* in view of the masterliness of the whole, and it seems to me that never before has he so given himself up to himself, as in this work. One by one measure by measure, when I see him work from beginning to end! Instead of those harmless happy sensations in the productions of others, how closely, to every all is knit and how finely worked! Yet the Overture has been reproached with its great breadth; it is the most more so than with all of of Bennett's compositions; in he is a way the Andante down to the end in detail. Moreover its frequently repeats the same thing, and even note for note after the middle of the movement. But try to all it with one remark: it will not get it: it so pays to be benefited by advice when he has thought stands fast and wants to be pushed aside."

To us the overture, so well rendered as it was with its many niceties and difficulties, appeared to justify the good things here said of it. It is indeed a full

core tone-poem, and romantic in the best sense. Yet as it has not the qualities that strike and take by storm, its just beauties may not have been so generally appreciated as they would be upon more acquaintance.

The quaint and homely old Haydn Symphony (Oxford?) years ago has come familiar here than it has been of late, must have been enjoyed for its hearty healthiness, as well as its perfect grace and naturalness, the art concealing art; the easy, elegant, fine and complete finish of its phrasing with a few words in another tongue. Why called "military" we do not know, but if he has in mind to to the in those barracks of the military pleasures of the camp could he have done it better? The formal prelude; then the first allegro theme, as if a Melody sharpened by a high octave by the flute pair of oboes, and the gay and humorous second theme; those with all their wheelings and counter-marches, shall into a form and their imitations, so labyrinthine and so clear the same figures ever repeated and yet ever with a difference, all imply an so brisk and busy are not gentle—you can almost see the trim little heroes with their gay uniforms and cheery faces. Here the arts of counterpoint and its quiet become spontaneous natural form; and there are happy surprises, sudden changes of key the to at wide a the fantastic shade. More sportive gayety and social abandon reign in the Minuet and Trio and the Finale *presto*; while the marvellous second movement is full of military pomp and warfare. Musing of the din of battle as a whole a trumpet signal. How much Haydn does with happy little thoughts, never labored, and very simple means! The very qualities, which in a long work like the "Cremona" grow monotonous and wearisome to us, while the moderate forms of such a Symphony never cease to fascinate.—The three theme: lightly colored scoring. Weber overture after it, was so laid at once the difference between the older and the more modern instruments art, the former so intense and sensuous, the latter so much more highly spiced, with borrowing new means to enhance effect, and therefore having a great advantage in the last appeal to a miscellaneous appetite, as young audiences. Yet Weber had also ready its groove, and the *Jubilee Overture* is a grand work, closing a concert fitly some nearly two hours these. As we grow older we somewhat bluest music lovers we come back with a fresh, sweet joy to Father Haydn.

Mrs. WESTON made an excellent impression verifying all that we had heard of her fine culture and her (?) all of the good repute to which she had been mounting abroad. She was fairer than the faulty her quiet manner, lady-like demeanor, her womanly simplicity of dress, her unaffected, earnest and absorption in her music. In the Recita from *Fidelio* she had a most crowning task before her. Not without some trembling did she carry the first notes. But we were soon reassured that she had voice, sweet, plentiful and sympathetic, a mezzo soprano, of good compass, and of power enough for the delivery of such grave scenes. And she had well earned, he not of the the, she had and the style were admirable. It was honest, noble and expressive singing, womanly and full of feeling. In refreshing contrast with the false pathos by which so many public singers court success from and arouse us it, so-few. It was expression without exaggeration, prompted from within. It was musical in the sincere sense, and all were pleased to find there an artist real as a singer, one who sings for music, who will sing for us on good occasions, and whom the cheap successes of Italian opera will not be likely to ever lure us. For plainly her direction is that of pure, high Art, and her tone is of good sense. We dare to say she rendered in that piece all the power she will need. There was the drawback of natural timidity at the start; we could also feel her voice at the full not after a week or two of interruptions, which may account for her telling one or two of the highest among tones with some little difficulty; nor were the low

tones quite so clear and positive as the rest. Moreover there was enough commanding in the very first of here pure of her command of the consciously any singer. Yet all this passed for its undeniable a joy as a performance the impression of which as a whole was so genuine. Her singing of the solo 'with Mozart melody went to a Pace in, and the Psalm song of Mendelssohn had equally its characteristic treatment.

ORATORIO.—The Handel and Haydn Society opened their season with two of the noble work, the same as we last Saturday and Sunday evenings, on a supplementary special Thanksgiving. The former's Handel choral *Judas Maccabaeus*. We are of those who do, and find it among the most, welcome of Handel's Oratorios. It is so heroic, fresh, fibrous and genuine; such hearty contagious movement of the tenses to the thought with each; richness vividly, and doing the old tongue so finely. It's triumph is a happy tone and is noted itself and its well brief exhaustive treatment. Few oratorios where so little trial yet more and it fail and so much alive and formal, and old fashioned! It is the heroic oratorio *par excellence*. It ought to be words, and we often wondered why it was not sung more, being the Master's favorite.

The performance on Saturday was hardly of average excellence. Some of the singers, notwithstanding, were steady and good in but in, where, voices hesitated to ring, so is the now a middle pace of "Sound an alarm," "Father of Heav'n," &c. We were struck now by some slackness and a lo high soprano passages, and comment in the tenors, compared with any recollection of the Festival chorus. The overture was well played but too often the orchestra were rough and overloud. Perhaps it was much owing to the fact that Mr. ZERRAHN, who was so welcomed back as he before, bore his bad health and the long voyage so that he hardly be in that which brought him back to us, had not had the rehearsing of the work.

The solos were more fortunate. Miss HOUSTON is uncommonly good voice (much more so than we thought she had gained more in power than sensation, gave each of the women's recitatives with true dramatic character and force, and sang the Air "From mighty kings" well greatness. Miss RYAN has not changed her warm, sonorous voice, nor her artistic style and change of course. She excelled in a tone the part of the Air "Father of Heaven," which opens the third part, then other deep melody of pure chaste beauty, we had to see told appreciated. And the Duet, "O lovely Peace" was received so has.

Miss ADDIE GRANT, on here fresh, bright, one tingling voice, as we have said before on this more to say of her brilliant things like in its one or other of deep can rise in. She is a good singer in her way, executing all smooth ly firmly and distinctly, giving the tones well and firmly one a note, her slighting one, though she is rather careful a manner. She had in *Judas* a number of pieces suited to her, that is "Sound the alarm," she conveys the *Toccata* with an enthusiasm exuberant and freedom than any of here, her *Largo* like voice seems sincere, and indeed, in Mr. WHITNEY brings and renders it (?) powerful when he may do so greatly the same parts being: the guests was a pie so letter is so tender. In that air "Sound an alarm," it was a great victory. Mr. WINCH, as Simon, sang with a fine has had a good between his bass voice and so the tones delivery.

Elijah went much better in the chorus: some of which seemed never more superb, though the of the fiery chariot, I say at superior yet, too here was a nowhere the usual lack of safety shading. The orchestra again rough and noisy. Miss L. M. GATES shared the soprano solos with Miss HOUSTON and in "Hear ye Israel" gave proof of a fine fire the voice of large range more now, and may I see later on. This she up seem is more deep, we hear in of (?) we can hardly say. Miss HOUSTON and Mr. RUDOLPH, both sang well, of passionate note and fervor. Mr. J. F. WINCH made the first time the part of Elijah, such of a new so accurately, with a fine low bass tone but lacking a style throughout was M. Rudolphsen. Mr. WM. J. WINCH has large voice, an undoubted success. His voice and manner were so proper for the tenor solos in *Elijah*. He must have credit in a considerable amount after, with no air of pretence.

CHARITY CONCERT.—In aid of a charming Concert given by the Orpheus Club with Mrs. KEMPTON, Mr. AREY, and Mr. LANGDON at Chickering's Hall, of an excellent charity, the Temporary Asylum for Discharged Female Prisoners. Next time

NEW YORK. Here are the programmes as arranged by Mr. Theodore Thomas for his five Symphony Soirées at Steinway Hall:

First Symphony Soirée, December 12.

Concerto, Gaminorum. [illegible]	Gade.
I. Motet: "God, when thou appearest." / II. "Thou [illegible] O Lord." / III. "Glory [illegible]." (Chorus and Orchestra.)	[illegible] Mozart.
Concerto, G, Op. 58. (Piano and Orchestra.)	Beethoven.
XXIII. Psalm, Op. 132. (first time.) (Chorus for female voices and Orchestra.)	Schubert.
Symphony, No. 2, C, Op. 61.	Schumann.

Second Soirée, January 11 1869.

Faust, [illegible] Ouverture, Op. 59. [first time.] (Orchestra.)	[illegible]
[illegible], Op. 12 [first time.] (Vocal Quartet, Orchestra and Piano.)	Gade.
Symphony, No. 7, A, Op. 92.	Beethoven.

Third Soirée, February 13.

Overture, Scherzo, Finale, Op. 52.	Schumann.
[illegible]	[illegible]
Rhapsody [illegible] Op. 10. (Piano, Chorus and Orchestra.)	[illegible]
[illegible]	[illegible]
Symphonic Poem, Tasso.	Liszt.

Fourth Soirée, March 13.

[illegible], Op. 35. (String Orchestra.)	Gade.
[illegible] [first time.]	Schumann.
Symphony, E flat, Op. 20 [first time.]	Max Bruch.
Gipsy Life, Op. 29 [first time.] (Chorus and Orchestra.)	Schumann.
Overture, Tannhäuser.	Wagner.

Fifth Soirée, April 3.

Festival Overture, Op. 39 [first time.]	Volkmann.
114th Psalm, [illegible], Op. 51 (Eight-part Chorus.)	Mendelssohn.
Rhapsody for Orchestra and Piano, obligato [first time.]	[illegible]
Symphonic Poem, Prometheus [first time.]	Liszt.
[illegible], Op. 124 [first time.] (Chorus and Orchestra.)	Schumann.
Symphony, No. 3, Op. 55, Eroica.	Beethoven.

Our correspondent, in another column, tells us of the concert given by that earnest and accomplished musician and composer, Mr. F. L. RITTER. The *Weekly Review* pays the following tribute to his "Hafis" songs, and to the way in which they were sung:

Great interest was felt by the audience in the Hafis songs, as well as in their delivery by Mr. August Kreissmann from Boston. These songs are written in the true vein of Robert Franz, and perhaps show more of the real talent of the composer than anything else he has written. The words are most beautiful specimens of Persian poetry, once made famous in Germany by Daumer's translations, of which most likely Mr. Ritter availed himself. The composer shows in his illustration poetical sentiment, true adherence to the meaning of words, and yet a fine appreciation of what is due to form. They are by no means easy as to execution, but Mr. Kreissmann showed himself the true artist in overcoming the difficulties of conception as well as in conveying the meaning of the poet and composer. He was entirely successful with the audience; so much so to such extent that an encore of one of the songs was demanded and partly responded to by him.

As to the Philharmonic concert, instead of calling Beethoven's *Eroica funèbre* "incomparable," as our correspondent does, most of the critics ascribe this impression to a more likely cause. Thus the *Sun* says:

Different ideas prevail as to the time in which the dead march that forms the second movement should be taken. There are those who think that a lighter expression can be given to the idea by retarding the time as that the sentiment of the movement is changed, and instead of being a march it becomes a sort of dirge — rendered "In Memoriam." Mr. Bergmann is evidently of this way of thinking, and led it accordingly with excessive slowness. The movement is marked for the metronome at 80. It may possibly have been led in that tempo, though we doubt it. Certainly it lost in force by being taken so very slowly, and the theme was almost as it were frayed out, so inherently did the notes follow each other. In the middle fugued passage the effect was especially noticeable, and one felt a nervousness as to how the voices would come out, and an inner consciousness that it must absolutely have been intended to be played faster.

The same writer speaks thus plainly of the "programme Symphony" by Berlioz:

This is a work so full of eccentricity, so utterly defiant of precedent, so extravagant and grotesque, and the composer of it is so persistently lauded as a great genius, that we give it more than a passing notice. Without an explanatory key it would be impossible to understand. The composer has furnished us this key in the story of a young musician who, being in love and lost in despair, seeks to poison himself with opium. He takes an under-dose and instead of dying has visions, and these visions form the subject of this symphony.

This singular jumble of volcanic passion, delirious anguish, jealous fury and religious consolation, shepherds' songs, thunder and funeral march, is sufficiently extravagant when considered in plain prose; when it comes to be represented by a large orchestra, the effect becomes truly startling to the American mind. Frenchmen have got used to it. Lamartine, Rousseau, George Sand, Eugène Sue, and their novels, have quite accustomed them to it.

For our own part we like neither the thing expressed nor the manner of its expression. The ideas lack continuity and grace and well defined form, in the first place. In the second the orchestra is not well kept together and bizarre combinations of instruments are made, the effect of which is far from agreeable. It would be very easy to go into detail in regard to this, but we only instance the case of the duet between the oboe and the kettledrums as illustrating what we mean. The effect of the whole piece is fragmentary, and while it is exceedingly interesting as a study of curious tone color, of which Berlioz is a wonderful master, we fervently hope that this school of composition will ever prevail to any great extent. The march to execution, however, was full of fine somber orchestral color, and the mystical figures sinister and melodious which yoke one as we say that there was something a little sepulchral in having three funeral marches in one evening — that in Beethoven's symphony, another occurring incidentally in the overture to Hamlet, and the third by Berlioz, just referred to.

BALTIMORE.—The *Academy* of Music of the Peabody Institute, under the directorship of Mr. L. H. Southard, had its first Orchestral Concert on the 6th ult. It was given in a hall described as being much like the old Boston Melodeon in size and general effect. Mr. Southard had the hearty cooperation of all the best musicians of the various theatres, &c., of the city, and seems to have succeeded in organizing out of these materials a permanent orchestra of 40 instruments (11 violins, 4 violas, 4 'cellos, 4 double basses and a full complement of wood and brass). The Concert was considered a complete success, the fruits of thorough rehearsal showing in the execution of the following programme:

Symphony in C minor, Op. [illegible]	N. W. Gade.
Overture to Der Freischütz.	Weber.
Pastorale and Allegro Scherzo. Op. 61.	Mendelssohn.
The Tenor part by F. [illegible] Student of the Academy.	
Concert Aria, Ah perfido! Sung by Mrs. Holland.	Beethoven.
Overture to Semiramide.	Rossini.

The second concert, to-night, offers Symphony in B flat by Haydn, Overtures to *Freyschütz* and *Le Siège de Corinth*, &c.

PHILADELPHIA.—On receipt of the news of Rossini's death the Germania Orchestra changed its programme and gave a Rossini Matinée, of which the *Bulletin* says:

The programme was well arranged to exhibit the lamented composer's various styles. The overtures to the *Italiani in Algeri* and *La Gazza Ladra* gave the graceful, dainty ideas of his youth, while the overture to *William Tell* showed the mature brain of manhood engaged upon work that was at once heroic and majestic. Selections from the *Stabat Mater*, *Semiramide* and the romance from *William Tell* as a cornet solo for Mr. C. Harr, made up the rest of the Rossini selections, and thanks to Messrs. Wm. Stoll and C. [illegible] the great delight they afforded in the duo from *Semiramide* on the clarinet and bassoon. The noble Funeral March from Beethoven's *Eroica* symphony was happily introduced in the programme and well played by the orchestra which was, throughout, well directed by Mr. Wm. G. Dietrich.

BUFFALO, N. Y.—Mr. James M. Tracy, pianist, and the "Tracy Quartette" of Rochester gave a Soirée lately at St. Cecilian Hall. The piano pieces were Weber's *Concert-Stück*, Beethoven's Sonata, op. 26 (that of the marches with Variations — the *Marcia funebre* &c.) and a Sonata in C by Weber. The quartets were vocal, from the familiar German part-song collections.

Special Notices.

DESCRIPTIVE LIST OF THE

LATEST MUSIC,

Published by Oliver Ditson & Co.

Vocal, with Piano Accompaniment.

Little May. Song and Chorus. Eb to a flat.	*Mac.*	30
A very sweet, simple ballad.		
Ah, from thy lattice. (All' alba ascosi cigni.) 3. G to g.	*Lucantoni.*	40
Rather charming, and fit, and the [illegible] takes a strange turn from the [illegible].		
Christmas Bells. 3. F to f.	*J. Hoelle.*	30
A wide and-welcome song for a Christmas festival. [illegible]		
When Sammy comes home. 3. D to e.	*Liszt.*	30
The Funny Man. 2. Eb to f.	*C. E. Pratt.*	30
Two very good and very laughable songs. [illegible]		
Don't put your foot on a man when he's down. 3. C to e.	*Morales.*	30
Good & every way. Good wholesome words, good poetry, good music.		
[illegible] the Music singing. ([illegible]). 4. B minor and major to g.	*Franz.*	30
Salt and Dove. (Die Rose, die Lilie). 4. E sharp to e.	*Franz.*	30
[illegible] by Heine, [illegible]		
The Sea hath its Pearls. Voice, Piano & Flute. 4. F to a.	*Lachner.*	60
[illegible] "Es hat die Rose sich beklagt." The words are as translated by Longfellow, and the whole is full of [illegible].		
Beneath my Lady's Window. 4. E to f sharp.	*Gounod.*	30
[illegible]		
Gentle [illegible]. 3. [illegible]	*Hart.*	30
Very sweet and pleasing ballad, with a good chorus.		
The Bell goes a-ringing for Sarah. [illegible] Song and Cho. 3. C to g.	*Hunt.*	35
[illegible]		

Instrumental.

Ten Song Polka Redowa. "Genevieve." 3. G.	*Knight.*	30
The Page's Song. Galop. " 3. F. "		30
Ballo Galop. " 3. C. "		30
Three very bright arrangements, including some of the most popular airs of the opera.		
Cruel Mary Holder Quadrille. 3.	*Pratt.*	40
Includes among other popular airs, "The Galloping Snob, and [illegible]."		
Georgia Dixie Schottisch. 3.	*Vars.*	30
Very neat and pretty.		
Isabella Grand Waltz. 4. C.	*J. S. Knight.*	60
A very brilliant affair.		
Dernière Amour. (Last love.) Mrs. Seedmer[illegible]. 4. A.	*Putnam.*	30
A sad and gay [illegible] piece, with arpeggios and melodies [illegible].		

Books.

THE OPERA BOUFFE. A Collection of Vocal and Instrumental pieces from Offenbach's "Grand Duchess," "Belle Hélène," "Orpheus," "Barbe-Bleue," and "Geneviève de Brabant."
Boards. 2.00. Cloth 2.50.

We have here a book of 200 pages, filled with the music that has been so popular within the last year or two. There are [illegible] pieces from the Duchess, [illegible] from La Belle Hélène, [illegible] from Orpheus, [illegible] from Barbe-Bleue, and [illegible] from Geneviève; [illegible] vocal and instrumental music. [illegible] a brilliant book.

Solfeggi. [illegible]	*Millard.*	30
" "	*Marcone.*	1.00

Valuable accessory for the conduct of voices.

ABBREVIATIONS.—Degrees of difficulty are marked from 1 to 7. The key is marked, with the [illegible] letter, as C, B flat, &c. A small Roman letter marks the highest note, if on the staff, an italic letter the highest note, if above the staff.

MUSIC BY MAIL.—Music is sent by mail, the expense being two cents for every four ounces, or fraction thereof, (about one cent for an ordinary piece of music). Persons at a distance will find the conveyance a saving of time and expense in obtaining supplies. Books can also be sent at double these rates.

Digitized by Google

Dwight's Journal of Music.

Whole No. 733 BOSTON, SATURDAY, DEC. 19, 1868 Vol. XXVIII. No. 20

Rossini.

[Among all the [illegible] notices, whether of the French or English press, we have seen nothing better, probably shall see nothing better, than these few words in the London *Musical World*, evidently from the heart and pen of its editor, Mr. J. W. Davison.]

On Friday week Gioacchino Rossini died, aged 76.

"Neither the sun nor death," said Rochefoucauld, "can be looked at steadily;" and while the grave has hardly closed upon his prey, we are as much as unwilling to write [illegible]. Generally [illegible] that a [illegible] come. Meanwhile [illegible] more [illegible] may be suggested by the [illegible] which has taken away the Pesarese man.

The giants of music are almost extinct. One by one those who made the first half of the century forever famous have departed, and now Auber stands alone [illegible] of his race. Mozart, Beethoven, Schubert, Weber, Cherubini, Mendelssohn, Spohr, Schumann, Meyerbeer and Rossini have successively been stricken down by the enemy which comes equally to all. It would be bad philosophy to assert, even as Swift, [illegible] [illegible] [illegible] death," but these [illegible] of [illegible] leave a blank behind. They do not, however, affect us alike. Of the composers just named some were called away in the midst of work, having to lay down the pen and leave the task unfinished at the bidding of a needless fate. In these cases submission is hard. We think of what might have been had Mendelssohn or Schubert lived on through twenty years, how he would have enriched the world by many a beautiful and imperishable creation. To our mind premature is [illegible] and [illegible] to many [illegible] by a [illegible] in the ordering of things [illegible] by very few. But in other cases we can be more reconciled. "After labor cometh rest," and there is [illegible] which analogy everywhere makes us recognize in the falling asleep of an old man whose life's task has been accomplished. So, now that Rossini having lived six years beyond the "three score years and ten," and done all the work he had to do, rests from his [illegible] [illegible] — we had almost said as happy — [illegible] [illegible]. Such [illegible] in the quaint language of Jeremy Taylor — "[illegible] sweet and [illegible] [illegible] from a pleasant and [illegible] tree." Thoughts of this kind, however, do [illegible] to qualify [illegible] sense of the great gap which Friday week's event has made. While stay Rossini was [illegible] between us and an heroic epoch, a hero who played the part of a hero. More than that, his presence was a glory to the generation that has lost him. He stood among the contemporaries of his later years like a grand old oak among a crowd of saplings, or like Jupiter among the minor gods. Auber apart, there is nothing now but saplings, and the [illegible] [illegible] [illegible] to themselves.

We can look with complacency at the long life just terminated. It was an example of the unbroken sunshine in which some favored mortals bask. Almost without effort Rossini became famous. From the time when he wrote his first opera to the day when *Guillaume Tell* consummated his work and he retired, he trod an easy and flower-strewn path. Content with the success that attended it, he lived in lifelong enjoyment of whatever it brought, the centre of a circle which included all that is famous in literature and art. A career such as his excites no strong emotions, and possesses no absorbing interest. It can be looked at as one looks at a pastoral landscape, or at the summer sea. The harmony but the charm of [illegible] such a companion are afforded. Personal [illegible] and [illegible] [illegible], are [illegible], but Rossini's life [illegible] upon the ideal. Most other men who achieve greatness have trodden a thorny path now and then to fall, and at any [illegible] [illegible] of many. In such a case the [illegible] in proportion to the power the more of [illegible] to the [illegible] of victory. But of experience like this Rossini had little or none. There were few obstacles to his way, and those he encountered fell down before him like the walls of Jericho before the [illegible] of trumpets.

Happily in keeping with his history are the works which will perpetuate Rossini's memory, generally throughout all his career. His music reflects the joyousness of the life he led. Bright, sparkling, even a [illegible] [illegible] the *grief of a child* behind which laughter [illegible] [illegible] [illegible] all always be the case, as is the [illegible] of happiness. Such harmony between a composer's works and his temperament is [illegible] [illegible]. The [illegible] of Haydn, of Beethoven and of Mendelssohn, for example, stands out a study in their respective creations. Art is the better for this, because served by many minds, it can but acquire variety of [illegible] and becomes as universal as is humanity itself. Leave us to others [illegible] grave and serious thoughts. Rossini [illegible] because he could not help it, as some are [illegible] [illegible] music. Let those who [illegible] highly of him [illegible] that account, think [illegible] also of the [illegible] which has made laughter as [illegible] as tears, and far more pleasant.

The great old master is dead, but not his influence. They sang a Requiem over his body on Thursday in the Madeleine, pleading in accents [illegible] by himself for "eternal rest." In one sense however, there can be no rest, except as other [illegible] Rossini. Ages to come, the composer who has just disappeared from our midst, will exert an active influence over the minds of men. They sang a [illegible] "*[illegible]*" on his tomb, [illegible] on his works.

(From the London Times.)

Rossini.

The death of a man who has influenced his art and his times like Gioacchino Antonio Rossini cannot be passed over with merely a passing record of the fact. The illustrious musician departed this life on Friday night the 13th inst., at his apartments in the Rue de [illegible] d'Antin.

The biography of Rossini has been written over and over again, although no really valuable life of him, accompanied by a judicious critical survey of his works, can be said to exist. The latest and most comprehensive — *Rossini, sa vie et ses œuvres*, by M. Azevedo — which originally appeared in a French musical journal called *Le Ménestrel*, and has since been published in a volume by the proprietors of the journal, for the benefit of the "[illegible] des Artistes Musiciens" in France, [illegible] has a sort of [illegible] [illegible] [illegible] [illegible] and [illegible] which over [illegible] [illegible] to Rossini, and [illegible] [illegible] [illegible] [illegible] [illegible]. [illegible], however, [illegible] to [illegible] of [illegible] [illegible] panegyric. [illegible] of his [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible], [illegible] the dazzle with the [illegible] and [illegible] of [illegible].

Rossini was born on the 29th of February, 1792, at Pesaro, formerly belonging to the Papal States, now a part of the kingdom of Italy, and consequently had in his 77th year. We shall hardly be expected to give a critical [illegible] of his life and works, [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] early [illegible] [illegible] before his commencing his [illegible] [illegible] career [illegible] [illegible] of *Armida's* [illegible], which [illegible] with a better opportunity. Rossini's [illegible] and [illegible] was [illegible] [illegible] — [illegible] favorite pupil of the famous Padre Mattei. His first opera *La Cambiale di Matrimonio*, produced at Venice in 1810, is now forgotten, while [illegible] [illegible] than a quarter and the [illegible] [illegible] of M. [illegible] — *Demetrio e Polibio* — given at Rome a year later. Nor have more than a very few pieces from [illegible] seven operas (including *L'Inganno Felice* and *Pietra del Paragone*) escaped oblivion. These works, which were composed in [illegible] 1812, or thereabouts, and [illegible] [illegible] no solid representation almost beyond [illegible] [illegible] [illegible] [illegible] of production. [illegible] of his first [illegible] his fortune was *Tancredi*, brought out during the Carnival of [illegible] in [illegible] [illegible] in 1813, and this was followed some months [illegible] by *L'Italiana in Algeri*, at [illegible] [illegible] theatre, in the same city and [illegible] [illegible] [illegible] [illegible] [illegible]. By these two works [illegible] [illegible] [illegible] had shown himself equally a master of opera seria and opera buffa. His style was now thoroughly matured and what has ever since been recognized as the school of Rossini — a school which has found many disciples, good, bad, and indifferent, [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]. *Tancredi* and *L'Italiana in Algeri* [illegible] [illegible], and [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]. This [illegible], [illegible] fresh and [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]. [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] *Aureliano in Palmira* [illegible] [illegible] — which [illegible] [illegible] [illegible] [illegible] [illegible]. [illegible] the famous [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] *Il Turco in Italia* [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]. *I Turco* was followed by an opera seria called *Sigismondo* (Venice, 1814), [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] by Madame Pasta in another [illegible], has survived, and *Elisabetta*, *Regina d'Inghilterra* (Naples, 1815), which [illegible] [illegible] [illegible] little affection for the Italian school, [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] of Rossini's best music. [illegible] [illegible] *Elisabetta* had an enormous success, and is specially [illegible] [illegible] as the opera in which Rossini did not [illegible] [illegible] [illegible] of [illegible] [illegible] [illegible] [illegible] [illegible] which [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] or [illegible] by the [illegible] themselves. That overture [illegible] to the [illegible] [illegible] [illegible] from *Aureliano in Palmira* to the [illegible] [illegible] [illegible] [illegible] *Il Barbiere di Siviglia*, the original overture to which [illegible] [illegible] [illegible]. Among the singers in *Elisabetta* were Manuel García, the famous Spanish tenor, the father of Malibran, and Isabella Colbran, who afterwards became Rossini's wife. The *Don Carlo* [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]. *Elisabetta* was followed by *Torvaldo e Dorliska* (Rome, 1815), an opera [illegible] [illegible] [illegible] *Torvaldo e Dorliska* by *Il Barbiere di Siviglia* (Rome, [illegible]) — the [illegible] [illegible] [illegible] opera buffa, which was hopelessly condemned on the first night, but [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] perhaps the most popular of [illegible] [illegible] [illegible] *Mozart's Don Giovanni*. The history of *Il Barbiere* and its first performance, when on a [illegible] of the second act could be heard [illegible] [illegible] [illegible] [illegible] [illegible] opposition made by the friends of Paisiello [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] themselves in [illegible] [illegible] [illegible] [illegible] [illegible]. [illegible] [illegible] [illegible] *Il Barbiere* [illegible] [illegible] followed by *La Gazzetta* (Naples, 1816 — Teatro de' Fiorentini), *Otello* (Naples, 1816), *Cenerentola* (Rome, 1817), and *La Gazza Ladra* (Milan, 1817 — La Scala). Here [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]. To these succeeded *Armida* (Naples), *Adelaide di Borgogna* (Rome), *Mosè in Egitto* (Naples), *Adina*, [illegible] [illegible] [illegible], *Ricciardo e Zoraide* (Naples), *Ermione* (Naples), *Edoardo e Cristina* (Venice), *La Donna del Lago* (Naples, 1819), *Bianca e Faliero* (Milan), *Maometto Secondo* (Naples), *Matilde di Shabran* (Rome), *Zelmira* (Naples) and *Semiramide*. Among the foregoing some

two or three are wholly unknown in England. *Mosè* was subsequently became *Le Siège de Corinthe*, and *Mosè* became *Moïse*—both re-written and greatly extended for the Grand Opera in Paris. *Mosè* afforded the first idea of that florid [illegible] style afterwards brought to perfection in [illegible]. *Semiramide* itself, popular to this day, and the last of Rossini's purely Italian operas (the last indeed, composed in Italy), was first played at the Fenice in Venice, February 23, 1823, with anything but the success that has subsequently attended it there.

[illegible] of Beethoven, who was [illegible] his [illegible] he [illegible] In 1824, Rossini visited London. How a [illegible] who sang and played [illegible] as well as he [illegible] was everywhere welcomed and [illegible] capital, may be remembered [illegible] his his career as [illegible] of the Opera Italien in Paris, where, after [illegible] opposition [illegible] his music had acquired extraordinary popularity, where he composed the charming little opera of *Il Viaggio a Reims* (for the fêtes du Sacre of Charles X.—June, 1825) which was [illegible] developed [illegible] *Le Comte Ory*, while in *Le Siège de Corinthe* and *Moïse* he had given colossal dimensions to two [illegible] Italian works, and where on the 3d of August, 1829, he crowned the edifice of his glory with the immortal masterpiece *Guillaume Tell*, so often, partly [illegible] [illegible] to [illegible] one word about the [illegible] popular *Stabat Mater*, [illegible] his [illegible] from the production of *Guillaume Tell* [illegible] the day of his death Rossini [illegible] that he [illegible] more [illegible] years a great [illegible] of [illegible] triumph [illegible] the [illegible] *Stabat* (1832) [illegible] and [illegible] "petite messe" of which every one speaks as [illegible] to be published, [illegible] What were the [illegible] reasons for [illegible] [illegible] his [illegible] friends [illegible] to explain [illegible] speak [illegible] on [illegible] subject. The loss is [illegible] [illegible] of so great a genius may [illegible] he had purchased [illegible] hard [illegible] and [illegible] enough to wear out a [illegible].

Rossini's first wife (Colbrand) died [illegible] Bologna [illegible] 1845, and [illegible] years [illegible] he married Mdlle. [illegible] Pélissier. [illegible] From 1836 to 1847 he lived [illegible] at Bologna, occupying [illegible] [illegible] and [illegible] playing [illegible] [illegible] *Mosè* [illegible] young [illegible] Troubles [illegible] Vaccaj [illegible] 1848, [illegible] Florence for Paris, which he never afterwards left [illegible] [illegible] Italy [illegible] [illegible] in [illegible] Bois de Boulogne [illegible] *Rossini*. A Paris [illegible] was [illegible] object of [illegible] [illegible] high and low [illegible] [illegible] in [illegible] of *Rossini*, [illegible] Guillaume Tell [illegible] *Beau!* Tell [illegible] The [illegible] but [illegible] Rossini was [illegible] [illegible] account of [illegible] for his [illegible] unbounding and general [illegible] one of the most remarkable geniuses and one of the [illegible] of the [illegible].

Gioacchino Rossini.

(From [illegible])

Seventy [illegible] years ago, [illegible] fully [illegible] his wife's [illegible] in Italy gave birth to a child who [illegible] the [illegible] of song. The Sang of Pesaro [illegible] was [illegible] the [illegible] of [illegible] a wandering [illegible] His mother was a singer [illegible] father a player [illegible] [illegible] voice and musical [illegible] good account, for [illegible] and no [illegible] of [illegible] father and [illegible] perform [illegible] he was employed to sing [illegible] of Bologna. In that city, when [illegible] he was placed under the [illegible] of the Abbé Mattei, who taught [illegible] the principles of harmony and composition [illegible]

use of the general rule, refused to allow him any [illegible]. Instead of working on first principles, and [illegible] [illegible] from [illegible] foundation, Mattei [illegible] before his pupil the best masterpieces of the great masters, taught him to analyze them, and explained the various steps by which they had been constructed. His youthful pupil burst the trammels of scholastic discipline. "Do I now know enough to compose an opera?" asked the impatient student; and a reluctant [illegible] given, young Rossini set to work, and [illegible] of his professor's [illegible] [illegible] [illegible] when [illegible] [illegible] without [illegible] [illegible] was [illegible] supply the [illegible] of [illegible] audiences. [illegible] a study of musical science under [illegible] critical teacher. In 1808 he had [illegible] years [illegible] a symphony and cantata [illegible] been [illegible] In 1810 [illegible] equal [illegible] was brought out [illegible] Venice, a concert [illegible] noticed in the [illegible] which [illegible] [illegible] of [illegible] By [illegible] [illegible] had gained popularity by the production of [illegible] in 1813 [illegible] throughout [illegible] the composer of *Il Tancredi*, the melodies of which [illegible] [illegible] [illegible] Rossini [illegible] [illegible] [illegible] German [illegible] [illegible] great composers [illegible] Beethoven himself. The success of the opera [illegible] composer's [illegible] and [illegible] Rossini [illegible] a wonderful [illegible] [illegible] together. About [illegible] with the manager of the San Carlo theatre at Naples, by which he was to receive a salary of about £200 a year and to produce in return about [illegible] operas [illegible]. One of the first of the works produced was the well-known "*Elisabetta Regina d'Inghilterra*," which [illegible] [illegible] [illegible] *Barbiere*," "*Otello*," "*La Cenerentola*," and "*La Gazza Ladra*," besides an immense number of [illegible] The [illegible] [illegible] young composer. [illegible] [illegible] *Il Barbiere* [illegible] [illegible] [illegible] France. [illegible] [illegible] [illegible] of the [illegible] [illegible] the [illegible] the [illegible] [illegible] [illegible] masterpieces of [illegible] opera and one of the [illegible] works of the composer.

At Milan, in 1817, were produced *Cenerentola* and *La Gazza Ladra*—the last one of the [illegible] [illegible] Rossini's many works. "*Mosè in Egitto*," [illegible] for the San Carlo [illegible] in 1818 [illegible] to the English [illegible] [illegible] "*Pietro l'Eremita*" and [illegible]. A [illegible] [illegible] "*Maometto Secondo*," which failed at Naples [illegible] [illegible] in France as [illegible] of Corinth, [illegible] "*L'Assedio di Corinto*." For the San Carlo theatre [illegible] *Ermione*, *Zelmira* and [illegible] 1822 he [illegible] [illegible] *Zelmira*, [illegible] left Naples for [illegible] 1822. [illegible] "*Semiramide*"—[illegible] for the Carnival of 1823. [illegible] [illegible] [illegible] England. [illegible] Rossini came to London [illegible] could not do enough to testify their ad[illegible]

miration. He stayed for five months, and on his departure carried away a substantial proof of the English love of his art. In that short period he received for lessons and concerts no less a sum than £10,000. From London Rossini went to Paris. For the Grand Opera there, on the occasion of the [illegible] of Charles X., he produced a *pièce d'occasion*, entitled "*Il Viaggio a Reims*." Two years later he wrote, as stated, the "*Moïse*," and produced *The Siege of Corinth*; then followed the "*Comte Ory*," and in 1829 was produced the final and crowning triumph of the composer, "*William Tell*."

His reception in England was [illegible] [illegible] [illegible] Ebers [illegible] [illegible] of the King's Theatre [illegible] [illegible] with "*Zelmira*." The opera [illegible] [illegible] Colbran [illegible] [illegible] the first [illegible] [illegible] a powerful attraction [illegible] in the [illegible] And Lord Mount Edgcumbe in his "Musical Reminiscences" speaks of [illegible] [illegible] enjoyed [illegible] [illegible] [illegible] with great [illegible] [illegible] [illegible] as [illegible] Concerts [illegible] the [illegible] [illegible] [illegible] [illegible] *Tell* [illegible] work [illegible] [illegible] [illegible] and also [illegible] good for [illegible] in his [illegible] [illegible] again. [illegible] the [illegible] [illegible] his [illegible] [illegible] [illegible] He [illegible] [illegible] [illegible] was concerned [illegible] very [illegible] of [illegible] early age of forty-seven. [illegible] [illegible] the only reason [illegible] with this fresh view, he was growing sick and independent of public opinion. [illegible] [illegible] very large fortune, and the [illegible] for the representations of his operas [illegible] for the maintenance of [illegible] somewhat [illegible] scale. [illegible] this property Charles X. had bestowed upon him a pension of [illegible] [illegible] the honorary title of "Inspector general of singing in France." There were [illegible] [illegible] that the [illegible] was [illegible] [illegible] should [illegible] [illegible] should be ceased to be [illegible]. Such [illegible] occurred [illegible] the [illegible] of the King. His office was abolished, and [illegible] the [illegible] of the [illegible] for the [illegible] of [illegible] pension. While this process was going on he [illegible] months in Paris, and [illegible] to induce the [illegible] to take a favorable view of his case he lived with all the [illegible] of the most abject [illegible]. As soon, however, as a decision was [illegible] in his favor he [illegible] palace which [illegible] [illegible] [illegible] [illegible] [illegible] could command. The [illegible] the French public [illegible] [illegible] [illegible] their former [illegible] [illegible] upon him by a Prussian audience and a Parisian press on the production [illegible] *Tell* [illegible] [illegible] [illegible] [illegible] when [illegible] Rossini [illegible] [illegible] a banquet [illegible] [illegible] [illegible] [illegible] The [illegible] was [illegible] and [illegible] of the [illegible] the best [illegible] and [illegible] Austrian [illegible] [illegible] [illegible] the composer [illegible] [illegible] [illegible] to give a [illegible] performance [illegible] balcony. [illegible] [illegible] of the [illegible] performance was to take place [illegible] [illegible] by [illegible] [illegible] *Rossini* [illegible] [illegible] [illegible] [illegible] [illegible] down, and [illegible] *Rossini*." [illegible] [illegible] [illegible] [illegible] David and Mlle. [illegible] [illegible] which was followed by the [illegible] [illegible] the [illegible]

Google

tion. Rossini succeeded with a cavatina from "Zelmira," and then the maestro wrought the enthusiasm of the assembly to a climax by singing, with his wife, the admirable duet from "Armida," "Cara, per te quest' anima." He intended that the delicious accents of the duet should close the soirée, and attempted to retire amid the applause which followed it. His intention being perceived, however, the cries of "Bravo!" were changed for others of "Vivat! Vive l'Maestro!" and he was obliged to advance to the border of the balcony and bow his acknowledgments to the excited multitude. A cry of "Rossini! Coppola!" [illegible] singing a [illegible] popular melody from "Il Barbiere" — Figaro qua, Figaro là. This would be rendering the maestro carried far enough and [illegible] the [illegible] that he [illegible] to be closed and the lights upon the balcony put out. But though Rossini had had enough of it, the crowd had not; and when it perceived that there was no hope of the encore being obtained, it became enraged beyond all bounds at the disappointment, and gave vent to fury by throwing brickbats at the windows of the house, to whose [illegible] a few moments before [illegible] attracted so enormous an orchestra. Had it not been for the intervention of the police, it is probable the outrage would have been carried to a serious extent. He had illustration of the favor of a mob.

Since the production of "William Tell," Rossini has given little to the music-dramatic world; beyond the cantata here and there, a couple of masses, and a rechauffé of an old opera under the name of "Robert Bruce," nothing of interest came from his pen, save the Stabat Mater, written at long interval between 1832 and 1841. The thirty-nine years have been devoted to gourmandise, or the cultivation of the muse and the [illegible] of [illegible]. In 1855 he settled down in Paris, and up to his death became the centre of an adoring circle. He loved Paris; [illegible] in the cracking of jokes and the inventing of dishes. Something of [illegible] [illegible] [illegible] [illegible] [illegible] his early pique the curiously Paris was hard to obliterate the memory of his strong. He assumed the homage of a sovereign. He was dubbed Maître, his [illegible] traits and sublime witticisms were chronicled in the newspapers with an ardor, and an [illegible] of which only French journalists are capable. He wrote exaggerated compliments to the singers of every city opera, and Rossini lived in his domestic world and wishes and flatteries and stories, until he caught that attack of bronchitis which on Saturday, November the 14th, put an end to his life and plunged Paris into mourning. The Sunday art papers in their rapt of esteem one with a black edge and contained the most effusive expressions of regret. In the language of one of them, "Death has opened to Rossini the way to that Empyrean where the Greeks placed that demigods. Paris is becoming to [illegible] to the dead a funeral, which can only be an apotheosis and the preface of immortality."

But compliments apart, no one denies to Rossini the respect due to his vast worth. The testimony of one late even that Mendelssohn may be recorded among the cloud of witnesses who confess Rossini's geniality and greatness. In a letter from Frankfort, in July, 1836, Mendelssohn writes: "Early yesterday I went to see Ferdinand Hiller, and whom should I find sitting there but Rossini, as large as life, in his best and most amiable mood. I really know few men who can be so amusing and witty as he when he chooses. He kept us laughing incessantly the whole time. I promised that the St. Cecilia Association should sing for him the B minor Mass and some other things of Sebastian Bach's. It will be quite too charming to see Rossini obliged to admire Sebastian Bach. He thinks, however, 'different countries, different customs,' and is resolved to howl with the wolves. He is enthusiastic about Germany, and when he once gets the list of wines on the Rhine, in the evening the waiter is obliged to show him his room, or he could never manage to find it. He relates the most laughable and amusing things about Paris and all the musicians there, as well as of himself and his compositions, and entertains the most profound respect for all the men of the present day, so that you might really believe him if you had no eyes to see his sarcastic face. Intellect and animation and wit sparkle in all his features and in every word; and those who do not consider him a genius ought to hear him expatiating in this way, and they would change their opinion."

Rossini's illness for the two days before his death was a slow agony, and he suffered a real martyrdom. His body was [illegible], so greatly did the inflammation consume him. From [illegible] he seemed not—"I'm [illegible], let I" and this was really given [illegible] to say. He sometimes took the hand of his wife, who never left his bedside and covered it with kisses. Together with the name of Mme. Rossini, which he was almost always invoking, that which he most frequently pronounced was Jean, an old attendant who had shown great devotedness to his master. Moments some friends never ceased succeeding each other in waiting on him; namely, MM. Vaucorbeil, Michotte, Tommy Jacomé, Tamburini, and Dr. Nicolas. Mme. Rossini, wishing for his devotion, had allowed the Abbé of S. Roch to have access to the dying man, who confessed to him. On Friday, at two, the Curé of Passy administered extreme unction, and half an hour after the patient lost consciousness. A [illegible] something akin to [illegible] of [illegible] is concerned. At ten at night he [illegible] his wife's name, and that was the last word he spoke. As soon as he was thought to be dead, a [illegible] light was passed close to his [illegible], but the upper lip appeared. A little after midnight he expired.

The following list of Rossini's chief productions may be of interest:—

	A.D.
Demetrio e Polibio (Opera)	1809
Symphony for the Orchestra	1809
Quartets for Violin, Tenor, and Violoncello	[illegible]
Il Cambiale di Matrimonio (Opera)	1810
L'Equivoco stravagante (Opera)	1811
[illegible] Cantata	[illegible]
Demetrio e Polibio (Opera)	[illegible]
L'Inganno felice (Opera)	[illegible]
Ciro in Babilonia (Opera)	[illegible]
La Pietra del Paragone (Opera)	1812
La Scala di Seta (Opera)	1812
L'Occasione fa il ladro (Opera)	1812
Il Figlio per Azzardo (Opera)	1813
Tancredi (Opera)	1813
L'Italiana in Algeri (Opera)	1813
Aureliano in Palmira (Opera)	1814
Egle e Irene (Cantata)	[illegible]
Il Turco in Italia (Opera)	1814
Sigismondo (Opera)	1814
Torvaldo e Dorliska (Opera)	1815
Elisabetta Regina d'Inghilterra (Opera)	1815
Il Barbiere di Siviglia (Opera)	1816
La Gazzetta (Opera)	1816
Otello (Opera)	1816
Teti e Peleo (Cantata)	1816
Cenerentola (Opera)	1817
La Gazza Ladra (Opera)	1817
Armida (Opera)	1817
Adelaide di Borgogna (Opera)	1818
Mosè in Egitto (Opera)	1818
Ricciardo e Zoraide (Opera)	1818
Ermione (Opera)	1819
Edoardo e Cristina (Opera)	1819
La Donna del Lago (Opera)	1819
Cantata for the Birth of the Prince of Naples	[illegible]
Bianca e Faliero (Opera)	[illegible]
Maometto Secondo (Opera)	1820
Cantata for the Congress of Verona	[illegible]
Matilde di Shabran (Opera)	1821
La Riconoscenza (Cantata performed for Rossini's benefit at Naples)	[illegible]
Zelmira (Opera)	1822
Il Vero Omaggio (Cantata)	[illegible]
Semiramide (Opera)	1823
Il Viaggio a Reims (Opera)	1825
Il Pianto delle Muse (Cantata)	[illegible]
Le Siège de Corinthe (Opera)	1826
Moïse (Opera)	1827
Le Comte Ory (Opera)	1828
Guillaume Tell (Opera)	1829
Stabat Mater	[illegible]
Les Soirées Musicales	[illegible]
Fede, Speranza e Carità	[illegible]
Robert Bruce	[illegible]
Paris, Hymn to [illegible] (Three Choruses)	[illegible]
[illegible]	[illegible]
[illegible]	[illegible]
Hymn composed for [illegible]	[illegible]
Cantata performed by [illegible] singers and instrumentalists at the Distribution of Prizes at the Paris Exhibition	[illegible]

[From the Athenæum.]

Gioacchino Rossini.

The last man of genius but one who belonged to the greatest musical period that Europe has yet seen—the contemporary of Beethoven, Weber, Spohr, Mendelssohn, Meyerbeer, Paer, Mayer, Zingarelli, Donizetti, Pacini, Bellini, Auber, Paganini, Mercadante, Hérold, Marschner, Lindpaintner, Chopin, Mlle. Lind, Thalberg, and a score of other artists, whose place there is small present chance of being filled—Rossini, it may be said, is the greatest man of genius in the [illegible] list—Rossini—born at Pesaro on the 29th of February, 1792, died on the 13th of this month, at Passy. He had [illegible] been [illegible] for some time past. His mortal illness, as [illegible], we are told, was terribly painful. Everything that science and devoted kindness could do to alleviate his sufferings and to prolong his existence was done, but in vain.

For the moment, it is impossible to do more than group together a few facts and characteristics regarding the [illegible] works of one of the most original artists in every sense of the word who ever enriched the art he practised. There is no want of anecdotic correspondence, of personal recollections, which ever [illegible], and as will make a comprehensive and [illegible] biography of Rossini one day, [illegible]. At present, [illegible] is to attempt, in a few words, to assemble a few of the known facts of the brilliant and singular career. This much is most safe to state that Rossini was a [illegible] of Pesaro; one of a family of obscure musicians, the son of a very beautiful woman, doomed to struggle into life and celebrity under the conditions of penury and strange [illegible]. His first master, he told Ferdinand Hiller, was one Prinetti. But he seems to have mastered the secrets of music almost by instinct. His processes of composition, according to a [illegible] [illegible], correspond well in beautiful economy of "[illegible] and [illegible]." In apparent contempt of thought and labor. The tale goes that, after having taken some dozen lessons in counterpoint from Padre Mattei, he asked his professor whether he had learnt enough to enable him to write operas, and, on receiving an answer in the affirmative, flung down his exercise book, and betook himself boldly to work for the stage. This, however, is possibly an exaggeration of the facts. There are persons born so richly organized that they can dispense with the study which is necessary to most of genius of the second order. He was at his own [illegible] by [illegible] Mendelssohn, whose amazing [illegible] [illegible] [illegible] a man of [illegible] [illegible] [illegible] [illegible] [illegible] in the Italiano though he commenced at Bologna, [illegible] young man, while he was yet a [illegible]. Hiller? again [illegible] contempt without carrying to order the Abbé Vogler. The fact that these examples have been abused and pleaded in the arrogant and the lazy has nothing to do with the honoured truth.

Rossini, at all events, had no scruples in stealing the theatre of his country at a very early age. There were [illegible] in those days, and the boy being an acquisition [illegible] was [illegible] to let his genius run. In vocal portion of his operatic works—an [illegible]—not very scrupulous as to literary [illegible]. The [illegible] [illegible] the early operas, "La Scala di Seta," and "Il Pietra del Paragone," were [illegible] belonging to [illegible] were accessible to him [illegible] enough. There are no [illegible] for one so generous, so abundant in melody as he was, so ready so [illegible], to meditate new combinations. And yet there is nothing in the industrial sense of any country more provocative, more original, more [illegible] than the [illegible] of Rossini's [illegible] for instance, those in "Il Turco," "La Gazza," "Il Barbiere," "Tancredi," "Cenerentola," "La Donna," "Semiramide," "Le Siège de Corinthe," [illegible] "Guillaume Tell." It is the first quality which every creation should possess this of commanding attention from the very first strokes of the bar; then [illegible] equalled [illegible], by the overtures of Weber. As to certain common [illegible], Rossini's [illegible] [illegible], [illegible] probably in [illegible], became [illegible]. [illegible] [illegible] [illegible] [illegible] [illegible]—he [illegible] [illegible] and cut no more. Many [illegible] of the florid embellishments which are [illegible] [illegible] [illegible] which the singers [illegible] have been [illegible] with the original [illegible] were [illegible] by himself in order to [illegible] the [illegible] of their right of [illegible] judgment. It is certain that the ornamental passages and cadenzas noted in Rossini's music have a style which nothing can supersede, nor replace without certain loss.

It is impossible, for the moment, to range accordingly [illegible] the [illegible] of the Italian operas poured forth during a period less than twenty years in duration. Among those were "Il Barbiere," with its [illegible] "Tancredi," [illegible] and [illegible] florid "Pensa alla Patria," "Di tanti palpiti" with its [illegible] finale and its quartet, [illegible] "Cruda sorte," [illegible] to [illegible] and [illegible] by the finale [illegible] to "Mosè" [illegible] for the [illegible] "Tancredi" with [illegible], [illegible] [illegible] [illegible] [illegible] the Italian's [illegible] [illegible]—and in two [illegible] "Il Barbiere," the comedy of Beaumarchais, which will be the most [illegible] of [illegible], as the most perfect of dramatic farces, will never die, so long as voices can [illegible] the [illegible] of a stage, as the [illegible] lover in the [illegible] of one of the most [illegible] of the Italian theatre. This "Barbiere," by the way, had at first a [illegible] success. This claim on [illegible] the same story being then in possession of Paisiello. But after [illegible] [illegible] work had won its place, and such a [illegible] and [illegible] for its [illegible] so soon in [illegible] [illegible] Paisiello [illegible] had altogether [illegible]. Rossini's early works were poorly paid, for rights of authors [illegible] were [illegible] in Italy, and managers could do such unheard of [illegible] as [illegible] the [illegible] of [illegible] by publishing a copy of a score. But they produced [illegible] [illegible] [illegible]

of the young Prussians. He became at once the favorite of his countrymen, and many of his countrywomen. Besides being a great genius and having a ready wit, such as few have commanded (which it [illegible] excellence [illegible]) he was singularly handsome, and successful in a [illegible] of [illegible] and [illegible]. To the last (it may be remarked in passing) Rossini kept his wonderful freshness and piquancy of repartee—his charming [illegible] courtesy of manner, and that pair of eyes, at once clear, tender and searching, which [illegible] in the heyday of his youth have been found [illegible] by the [illegible] ladies of his own country.

[illegible] Some of those the best known may be grouped with their reference to chronology. Among comic operas, "La Cenerentola," with its [illegible] and its finale [illegible], and "Il Barbiere di Siviglia," [illegible] Among semi-serious operas, "La Gazza" [illegible] "Guillaume Tell" and "La Gazza." Among works of a higher light—"Semiramide" and "Desdemona," and [illegible] [illegible] the [illegible] expression of the [illegible] in [illegible] [illegible] which we have referred and [illegible] [illegible] [illegible] How wonderfully was it rendered by Pasta and Malibran! [illegible] [illegible] [illegible] [illegible] [illegible] of the [illegible] deeply and death agony of the scene. [illegible] the [illegible] pieces of dramatic composition where [illegible] is combined with a [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] harshness or of Wagner [illegible] [illegible] singing and acting handled out.

He died in easy circumstances. He was twice married—the first time to Madame Colbran, a renowned singer [illegible] [illegible] [illegible] some [illegible] The [illegible] lady [illegible] [illegible] and she accompanied him to England, when Prince Leopold's Concerts, at Marlborough House, were [illegible] [illegible] world of fashion, when Almack's was in full glory. [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] probably [illegible] [illegible] [illegible] brilliant society of [illegible] the world—Lady Jersey, then Lady Cowper. The stories of Rossini's [illegible] [illegible] [illegible] of England are countless. Who has not heard of his speech to [illegible] [illegible] [illegible] and the Duke of Wellington—"Madame, how [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] the [illegible] greatest men in Europe"? [illegible] at those Marlborough House Concerts [illegible] [illegible] was a second [illegible] married to Madame Pelissier [illegible] [illegible] [illegible]

The great maestro is to be interred to-day, by his own request, the music in the sanctuary [illegible] of La Madeleine. It would be needless and premature to speak of the [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] and the loss to, since the [illegible] [illegible] for recollection and anecdote are [illegible] [illegible]

Music Abroad

FRANKFORT-ON-MAIN.—Perhaps the most interesting event in the highest musical sense which has occurred in Germany of late, was the "Fiftieth Year Jubilee of the Cecilia Society," held in the last week of October. The "Cecilia" is the choral society of which Mendelssohn was so fond, and of which he speaks in his Letters. It is probably the most earnest and high toned musical society in the world, though not the largest, and its chorus singing the best that can be heard anywhere. We may congratulate our friend Dresel on finding such a pleasure in store for him, the first thing on his welcome among his relatives and so many old musical friends as the Jubilee had drawn together. We translate from the Signale:

"Two days full of festal jubilee and poetic joy are

be behind us,—two days which could not have flowed by more beautiful and more assembled. The festival began on Wednesday morning (Oct. 21) with some novel pieces of Mozart, Bach, and the two [illegible] Choruses of the Cecilia, Schelble and Messer, in the [illegible] hall of the Saalbau. The Festival address was made by Dr. Eckhard, president of the Society, who reviewed the different phases through which the Society had passed. Then came the presentation of gifts to the Jubilar (for example, a splendid Bechstein grand piano on the part of another musical society the Museum) of large [illegible] of [illegible] [illegible] [illegible] [illegible] Some 30 honorary guests were present; we observed, among others: Ferd. Hiller, [illegible] Lachner, Goltermann, Brambach, Kessler, Wüllner, Scholz, Reinecke, [illegible] [illegible], [illegible] [illegible] [illegible] Lux, Schlösser, Marx, [illegible] Vogt. For the grand evening concert they had selected Bach's B minor Mass, as [illegible] of the direction to which the Cecilia most faithfully dedicates itself. And indeed it may well be proud of this achievement; a more perfect performance [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] hardly be imagined. The enormous difficulties with which the work abounds were overcome with the ease of play; the light and shade was admirable, the sound of the whole chorus, alike in forte and piano, ravishing. Of the solo singers (Mmes. [illegible] and Joachim, Herren [illegible] and Schulze) we must mention Frau Joachim and Kön Otto; Master Joachim played the violin solo ([illegible]) which occurs in the Mass. Add to this our excellent orchestra, which played that evening with [illegible] fervor, and you must admit that we [illegible] [illegible] the [illegible] sense of the word, a model performance, for which we cannot be grateful enough to Carl Müller, the director. Thursday assembled the Society, its guests and many friends in the great Hall at a banquet, in which 300 persons took part. The festival concluded with a ball, and you may form an idea of its [illegible] when I tell you that nearly 2,000 people were present in the Saalbau."

The second "Museum" concert presented a brilliant [illegible] of a Haydn Symphony in D, Beethoven's [illegible] Symphony and the Hebrides overture. The [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] Loreley [illegible] [illegible] [illegible] [illegible] [illegible] The second Quartet [illegible] [illegible] [illegible] Quartet of Schumann, the [illegible] Trio of Schubert and Mozart's Quartet in F.

Joachim and his wife, the distinguished concert singer, took part in the third Museum concert (Violin [illegible] by Bach and Schubert; Schubert's great piano-forte Duo, [illegible] symphony [illegible] [illegible] [illegible] [illegible] arranged for orchestra by Joachim, &c.) [illegible] Herr Joachim and Fr. Lachner took part in a chamber concert. (Violin Concerto by Gade; Schumann's Concerto [illegible] Concerto by Marcello, &c.)

London.

CRYSTAL PALACE. At the concert on Saturday afternoon the chief feature was an unknown Symphony of Schubert—No. 6, in C major—for the first production of which in England (and it has been played nowhere else) we are indebted to the [illegible] of research which induced the Crystal Palace Directors to send one of their most zealous servants to Vienna in order to examine the MSS. of the now so greatly sought Viennese composer and obtain possession of some [illegible] The Symphony in C is of genuine musical interest, [illegible] [illegible] [illegible] composition of Schubert's [illegible] [illegible] [illegible] [illegible] [illegible]. It was, moreover, [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] cheerful character from beginning to end. How it was performed by the admirable orchestra which Mr. Manns directs so well we need hardly say. The [illegible] symphony, [illegible] [illegible] [illegible] [illegible] was rapturously applauded, and will be doubtless heard again very shortly. The overture to Guillaume Tell and

Lenore, which respectively began and terminated the concert, were both played to perfection, and the first was tremendously applauded. A young pianist, Miss Hanson Reed (pupil of Mr. W. H. Cusins), produced a marked impression by her extremely neat, careful, and wholly unaffected performance of Mendelssohn's very difficult Capriccio Brillante in B minor (with orchestral accompaniment), a well-known Gavotte from one of the Suites of J. S. Bach, and a Scherzo from a MS. sonata of her own composition. Mus. World, Nov. 28.

These Crystal Palace programmes certainly exhibit great variety. To one No. Organ was employed by [illegible] Bach Fugue and Mendelssohn Sonata figuring in the same company with a Beethoven Symphony (in B flat), Handel's Songs of [illegible] [illegible] Mendelssohn's Hebrides overture, arias from Mendelssohn, Handel, Spohr, Meyerbeer &c. The Times this is the organ experiment entirely successful, thanks to the admirable playing of Mr. [illegible]

In another (Nov. 21), the overture to Euryanthe, Mozart's Turkish Symphony, the Dvorak [illegible] Song, Beethoven's Choral Fantasia [illegible] [illegible] for piano), Handel's "Angel ever bright" [illegible] [illegible] [illegible] a part song by [illegible], and piano solos by Handel and [illegible] [illegible] [illegible] Schubert's "Song of Miriam" for solo and chorus. The Cantata was a novelty in London, though it has been long years known here in Boston, and the entire music published in this Journal. We are glad to see it so highly appreciated. The Times critic says:

Schubert's cantata we knew apart from its interpretation [illegible] [illegible] [illegible] by the Crystal Palace Choir and, therefore, [illegible] possible to speak [illegible] [illegible] [illegible] [illegible] The words [illegible] [illegible] [illegible] Grillparzer and the music was written in 1828 [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] charming [illegible] [illegible] [illegible] Schubert left [illegible] [illegible] but his friend Franz Lachner has supplied the orchestral [illegible] [illegible] [illegible] and [illegible] Everybody knows that Handel treated the story of Israel's deliverance [illegible] the Viennese master. [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] Therefore, if any Schubert [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] "Song of Miriam" [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] First of all comes an Allegro [illegible] in C major [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] "The trumpet shall sound" [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] Allegretto in F major, "Out of Egypt" [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] The graceful [illegible] [illegible] [illegible] of this movement is admirably in contrast with an episode on the words:—

> Stormy [illegible] stood in wonder
> Cry[illegible] [illegible] [illegible] [illegible]

It would be difficult [illegible] of Handel—in [illegible] the mighty [illegible] [illegible] [illegible] [illegible] [illegible] The [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] An Allegro [illegible]—still [illegible] "The Lord is all His name." [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] of Pharaoh's chariots and his horsemen. [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] "the deep as [illegible] [illegible] [illegible] [illegible]." After [illegible] Andantino in E minor [illegible] words "God has shown [illegible] [illegible] [illegible]." Poor Schubert! [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]

Digitized by Google

[illegible]

Monday Popular Concerts.—[illegible]

[illegible]

Musical Correspondence.

Music in Philadelphia.

Philadelphia, Nov. 29.—[illegible]

[illegible]

These selections were a long, varied and presented the genius of Mr. Hiller in many different aspects. The Symphony in A [illegible] and noble work. The [illegible]

[illegible]

The Psalm abounds in noble effects, from the melody and calm beauty of the solo; "There is a river," to the striking imitation of the double chorus, "The heathen raged." It was finely sung by Mme. Rotter, and the Harmonic Society provided the chorus, supported by an orchestra, and Mr. E. J. Connolly, organist. The effect of the chorus was injured by a harshness of tone and unsteadiness in the voices, as also by that disregard of the more delicate shades of forte and piano, against which our oratorio directors, everywhere, struggle vainly. The orchestra played for the most part well, though we must except the extraordinary misunderstanding at the close of the first Aria in the Psalm, which, but for Mme. Rotter's aplomb and steadiness would have entirely spoiled its effect. We would also give Mr. Connolly credit for a sympathetic pianoforte accompaniment to the Bible Songs.

Such was Mr. Ritter's concert, and we regret to have been in New York to hear it. P. S. J.

To the Editor of Dwight's Journal.

Sir,—In giving the programme of my recent concert, your N. Y. correspondent "F" having most singularly but no doubt, unintentionally omitted the name of Mme. Ritter, who so ably assisted, while at the same time mentioning all the other persons concerned, allow me to record here that my ... [illegible] ... not only the Scena ed Aria (set to words adapted by her from Alfieri's "Antonio e Cleopatra") with orchestral accompaniment, and the solos in the 46th Psalm, but also that I composed these works expressly for her voice and vocal resources.

I am, Sir, yours truly, F. L. Ritter.

New York, Dec 14.—On Saturday evening Mr. Thomas gave his 1st Symphony Soirée, with Harry von Loew (pianist), the Mendelssohn Union, and orchestra of fifty.

Overture, "Semiramide"	Catel.
[illegible]	Schubert.
4th P. F. Concerto, G, op. 58	Beethoven.
23d Psalm, op. [illegible]	Schubert.
3d Symphony, E flat, op. 97	Schumann.

The *Semiramide* Overture is now in rehearsal by the Philharmonic Society for 2nd concert and is, in my opinion, a mediocre production unworthy of a place in Mr. Thomas's programme.

The 23d Psalm was performed for the first time in the concert of the Arion Society, and of course was sung in that time by male voices, whereas in the present instance a female chorus was substituted. It is a delightful composition and the instrumentation is peculiarly attractive.

Mr. Von Loew, who played the charming Beethoven Concerto from memory, exhibited great composure, an excellent technique and a thoroughly artistic spirit; but he lacks force, and his hands seem less capable of accomplishing that which his heart and head so evidently feel and understand.

The concert closed with the very beautiful Schumann Symphony in E flat. I gladly take my position among the admirers of Schumann, and can say with truth that to me his music seems more than doubly that of any [illegible] other author. If the most significant symbol of ... [illegible] ... perhaps because I do not care to listen to the Symphony of ... [illegible] Symphony without ... [illegible] ... and feeling that Schumann stands in the very foremost rank of the brotherhood of genius, then I can only say that from my heart I am sorry for him.

Of the general performance I am reluctant to speak, for I can say but little in praise. The wind instruments were occasionally and unreservedly faulty, as likely to hit a wrong note as right one. The strings were infinitely better. As for the singing, the Mendelssohn went moderately well; but in the 23d Psalm the female chorus was hope only "sloppy" and uncertain as to the proper volume of voice. The audience numbered some 1200 and was mainly a curious, lively and correctly attentive one.

Here is the programme of Mr. Thomas's 3d Sunday evening concert, (Dec. 1).

Overture to Schöne, op. 52	Schumann.
Nocturne, "Midsummer Night's Dream"	Mendelssohn.
Grand Fantasia, "Tannhäuser"	Wagner.
Overture, "Robespierre"	Litolff.
Ballet de la "Reine de Saba"	Gounod.
March Hongroise, "Rakoczy"	Berlioz.

Mme. Carmaigo and the little Hess children again appeared and were cordially received. Master Willie plays the violin with an aplomb which would do credit to many an artist of greater age and experience, and his tone is wonderfully strong and clear.

On Sunday evening Mr. Thomas gave his 2d Sunday concert, with the following orchestral selections:

[illegible] from [illegible] Symphony	Schubert.
Overture, [illegible]	Weber.
Grande [illegible], "Robert"	Meyerbeer.
Overture, "William Tell"	Rossini.
Allegretto, 7th Symphony	Beethoven.
Hand of Liberty	Liszt.

The soloists were the same as at the last concert, and were greeted with the usual favor. The two movements from the Schubert Symphony are very charming and were very popular here last season; for they were given at one of the Brooklyn Philharmonics, at one of Mr. Thomas's Symphony Soirées, and also at several of the Saturday Evening Concerts. This season they are to be played at one of the N. Y. Philharmonics.

Paris, Nov 25.—The attraction at the Théâtre Lyrique during the past week has been the ever delightful "Il Barbiere"; but this from all the light and warmth and music the mind would wander to that many scenes of the Madeleine, where the body of the composer was laid prior to interment. On Friday the remains of the master were removed to the church of the Trinity where on Saturday the 21st inst., the obsequies took place. The music performed in the church was as follows:

Marche funèbre ... Rossini.
Sung by Tamburini, Gardoni, Mlles. Nilsson and Alboni.
Dies Irae ...
Messe à [illegible] and the Marquise de [illegible].
Pro peccatis (Song by Faure).
Lacrymosa ... Mozart.
Prière de Rossini. (Sung by Mlle. Nilsson.)
Pie Jesu ... Rossini.
Sung by [illegible] accompanied by Messrs. [illegible], Gounod, Membrée.
Prière de Moïse.
Sung by Messrs. [illegible], Faure, Nilsson and others.

Three hundred [illegible] pupils of the Conservatoire, artists and celebrities, took part in these exercises.

At the Père la Chaise the funeral orations were pronounced by Camille Doucet, Amb. Thomas D'Anvers, Pacini St. Georges, and E. [illegible].

One of the journals in commenting upon the ceremony says: "Mlle. Nilsson's chanted the Stabat de Pergolese, some one said plainly [illegible]." Not badly said, especially although the expression is [illegible] in the [illegible] is not new.

At the Cirque Napoléon to-day we had the Eroica Symphony, Weber's *Euryanthe* Overture, Overture to *William Tell*, *Andante religioso* (Mendelssohn) and *Marche Hongroise* (Berlioz). The playing of this orchestra is not always unexceptionable, but the Tell Overture was performed in a manner which I have never heard equalled.

At the Théâtre Lyrique this evening we are to have "Il Barbiere," the overture to *Semiramide*, &c.

"William Tell" was announced for to-day at the Grand Opera, but owing to the illness of one of the singers, it is postponed. A. A. C.

Paris, Nov 28.—The musical events of the week past have been as follows. At the Grand Opera two representations of the *Huguenots* with Mme. Hamakers (Valentine) as [illegible] and on the 20th inst. a representation "extraordinaire" of "Guillaume Tell," an additional benefit of Rossini occurred with appropriate [illegible] brought forward and great applause. At the Italian Opera, where Patti reigns, we have had a reprise of *Semiramide* and a performance of [illegible]. *Chanson [illegible]* in the Théâtre Lyrique, Rossini's *Il Barbiere*, and Gluck's *Iphigenia in Tauris* have been given as tributes. A propos of the work last mentioned, the following words of Berlioz, written many years ago, are not without their significance at the present day. In speaking of Spontini's *Vestale* he says: "The proper rendering of such a work requires singers who know how to sing and to act; a powerful orchestra; a body of great ability to conduct and animate them; and above all it demands that the execution shall be penetrated by the sentiment of expression; a sentiment which is, to-day, almost extinct in Europe, when the most monstrous absurdities become wonderfully popular, and where the style which is the most trivial and false is the one which has in its the best chance of success."

The testament of Rossini contains the following clause:

"I request that after my decease and that of my wife there shall be founded at Paris—and exclusively for the French—two prizes of 3000 francs each, to be given annually, the one to the composer of the best musical work—religious or lyrical—in which melody so neglected to-day is to be adhered to; and the other to the author of the words prose or verse to which the composer shall be applied: these must be perfectly adapted to the music and must be in accordance with the laws of morality to which writers do not always pay sufficient attention."

At M. Pasdeloup's popular concert to-day the Reformation Symphony of Mendelssohn and Mozart's E-flat Symphony were performed. A. A. C.

Dwight's Journal of Music.

BOSTON, DEC. 19, 1868.

Concerts.

Harvard Musical Association. The third Symphony Concert (Dec 10) had the usual numerous sympathetic audience and appeared to give even more than usual pleasure. This was the programme:

Overture, "Coriolanus" ... Beethoven.
Aria: "[illegible]" with Trio obbligato, from the Passion Music according to St. Matthew ... Bach.
Mrs. C. A. Barry and Bernhard Listemann.
Violin Concerto, "[illegible]" in [illegible] Minor ... Vieux-temps. [illegible] ... Listemann.
Bernhard Listemann.
Overture to "Genoveva" ... Schumann.
Songs, a. "[illegible]" ... Franz.
b. "Song of Spring" ... Mendelssohn.
Mrs. C. A. Barry.
Symphony in C (No. 9, Ed. of Breitkopf and Härtel.) ... Haydn.

The "Coriolanus" Overture, brief as it is, one of the greatest works of genius, a gleam to the very core with concentrated thought and passion, concise, swift, fatal as Macbeth, was more successfully rendered than we have heard it here before. The shock of the abrupt, fiery chords came with clearer suddenness and precision, the gloomy agitation of the leading theme and the unspeakably tender beauty of the episodical motive had the fine accent and the light and shade they needed. In the time that one could speak of the ... of a tale of its beast ... touches of genius, the brief swift, marvellous event so has gone by: and if one chance of any a listener, attentive he may have been and spell-bound, has had time enough to remember how this or that tender phrase of a good instrument or horn, stealing so naturally into the midst of the scene, stole with a subtle and delicious warmth to his heart. The overture was composed for a drama of a poor German play-wright; yet it is Shakespeare's Coriolanus none the less, and as the angry chords grow fainter and more fitful at the end, till they die out amid murmured fragments of the fond of first theme, you feel the type of a strong, proud, wilful life storming itself away and falling spent, annihilated, in the struggle with the higher powers.

Fitly after these implacable chords, followed the glorious strain in the Bach aria "Erbarme dich." Mrs. Barry sang it at these concerts two years ago, but now for the first time with

the proper accompaniments, namely the quartet of strings as Bach wrote it, and his organ part (incongruously replaced before by the piano) written out by Robert Franz for a pair of clarinets and bassoons. These accompaniments were smoothly played, much better than before, and yet not quite subdued enough for the contralto voice, which, kept in the same range of tones, does not easily stand out in full relief against the instruments, or, rather, figure as an independent instrument among the rest, unless it be one of exceptional weight and strength, which Mrs. Barry's voice is not. Sweetness, purity, a certain sincere, soulful quality constitute the charm of her tones and her singing; it is more refined than powerful, more genuine than (in the common sense) effective. She sang the broad sustained flowing melody so tender and elevated, with great sincere beauty and expression: and if some hearers could not at once find themselves at home in music so long kept [illegible] from them, there were many among those hearers it did [illegible] deeply and was visibly, quietly enjoyed. The effect was only slightly troubled by just a shade of difference in pitch, chiefly noticeable at the close, which we think must have been owing to some overwrought and anxious intensity on the part of the violin obligato, forcing the tone up a trifle. Still the part was beautifully played by Mr. LISTEMANN; a little nervous he might well be, any one might be, on the eve of his own solo, a formidable task indeed, besides that it was really his debut here before a classical, exacting audience.

The Concerto by the great violinist Joachim, "in the Hungarian manner," of which we heard now for the first time the first and principal movement only (the whole would have occupied an hour) proved a very interesting work. To all the technical difficulties and [illegible] of a piece calculated to show all that modern virtuosity can do, it unites true originality, deep feeling and unbroken logical consistency through all its apparent freedom of form. There is a long orchestral prelude, in a wild and melancholy vein, relieved by a [illegible] foreshadowing the two principal themes,—one purely Hungarian and sad, the other cheerful and serene and very lovely,—which the solo violin takes up and varies and develops with inexhaustible energy and wealth of fancy. Like a swift mountain stream it now smoothly glides, now shoots a prospect, now foams and frets over the rocks and pebbles, but keeps up over the continuous flow; the surprises are as natural and graceful as they are unexpected, and [illegible] figure seems to unfold of necessity from a [illegible] before, and all from the first germ. The orchestration, too, is rich and elaborate, charmingly often employing very modern combinations and effects, without being at all far-fetched or meretricious. Mr. LISTEMANN was fully equal to the interpretation of it. All he lacks is that largeness of tone which distinguished the master (the composer himself) that power from and [illegible] penetrating tone we never hear. His execution in every kind of passage is of consummate [illegible], purity of outline, and fine intonation of accent. He plays with remarkable energy and fire, wholly absorbed in the music. Whether in the eloquent and feeling statement of the main theme, or in the lovely episode so thrills and melts, or in the rapid runs and *fioriture*, or in the large and accompanying passages, especially the very significant and interesting cadenzas, all was masterly and riveted the general attention. The orchestral task, too, by no means easy, was happily achieved. Mr. Listemann was enthusiastically recalled. We hope there may yet be a chance to hear the whole of this noble Concerto.

Schumann's overture to his one opera, *Genoveva*, deep, subtle, tender, almost mystical in feeling, yet refreshed with breezy bare passages, has been given each year in these concerts, and still [illegible] upon acquaintance. It is surely one of the best of romantic overtures, and the time was remarkably well played.

The songs with piano (Mr. J. C. D. PARKER) were beautiful in themselves, and very sweetly sung by Mrs. BARRY; especially the quiet, tender melodies from one of the song sets by Robert Franz. The beauty of the accompaniment, however, is of so subtle [illegible] a kind that it would be more appreciated in a smaller room. Dussek is to publish it with English words. The "Song of Spring," one of the last composed by Mendelssohn, being more buoyant and [illegible], actually told more on the audience, coming as it did so after so many serious pieces [illegible] a new hope. But it was not the best piece for the singer, and it lost some of its brightness by being set down from the original key of A.

A perfect recreation after that intense programme was Haydn's genial and delightful Symphony in D, one of the twelve composed for Salomon in London. From beginning to end it is full of exquisite felicities, and they [illegible], as usual, with Haydn, in the art of making the most of a few simple happy thoughts, by reflecting, multiplying, and lying them [illegible] and [illegible] and inversion. But here is [illegible] and absolute [illegible] whereas the Symphony is all alive and human. How every instrument gives back the word with its own coloring and characteristic comment; how alternately the theme is passed from voice to voice; how the melodic figure [illegible] the slow horns, horns, [illegible] so that each gets his share and figures in the foreground of the discourse; and yet without the slightest [illegible]. This old Symphony was, once many years ago, familiar in Boston; but we knew how rich and beautiful it was. [illegible] Few seasons before was it played, [illegible] an orchestra, never with such delicacy and light and shade, and spirit. Mr. ZERRAHN's careful rehearsal had recovered all the fine and [illegible] from the old picture and restored it in its fresh and glowing colors, its clear perfect outline. It was most heartily enjoyed. Truly the art of Symphony was as perfect in the first great symphonist as it has ever been. His wit, harmony, childlike [illegible] makes him enjoyable even after Beethoven and Schubert. The revival of Haydn's Symphonies in these concerts, among other good fruits has had the effect to create a demand at the music stores for four-hand and eight-hand piano arrangements of them. They are played and studied together in many homes, and thus a the very best sort of musical culture our young pianoforte players. In this connection, too, we may allude to the excellent service which Mr. LANG has been doing now for the third season in assembling a hundred or two of his pupils on the afternoon of the Thursday preceding that of each concert and with the aid of a brother pianist (Mr. PARKER) playing over the entire programme to them with historical and analytic explanations. Such is the educational influence of the Symphony Concerts.

MISS ANNA DE PINTARDO, who has but a short time to stay with us, having accepted an operatic engagement for some years abroad, gave a concert at the Music Hall last Saturday evening, which was one of the best of the kind, the [illegible]. The "gems" of song and instrumental solo, chief among [illegible] the many, were given with an uncommonly good setting, an orchestra conducted by Mr. B. J. LANG, which opened the concert with the first movement of the "Italian Symphony," and closed it with Beethoven's early and gay overture to the Ballet "The Men of Prometheus," which it was a treat to hear after many years. Both works were nicely played, and with spirit; so were the accompaniments to solos. Our noble Contralto never was in better voice, and was richly enjoyable in Rossini's *Di tanti palpiti* and the duet from *Semiramide*, interesting selections just now, and suited to her best voice and manner. The recitative to the favorite piece was nobly delivered. There was much serious beauty and pathos in her opening piece, "Adieu de Marie Stuart," by Niedermeyer. Each of these efforts called forth enthusiastic applause, followed by that fatal bait of encores, English ballads, which sound better elsewhere than in a public concert room. Miss GREGORY's fresh, bright true voice, fresh and blooming, without a taint of the [illegible] affectation thereof, excelled greatly in the French Nightingale air from *Le Noces de Jeannette*, and bore its part well in the *Semiramide* Duet. Mr. HAZELDEN sang a Romanza from *Ruy Blas* with good taste and [illegible]; and Mr. MACDONALD, whose sweet and sweet, showed more power and spirit than he had before seemed capable of [illegible] as by Arditi. Miss ALICE DUTTON played Mendelssohn's *Serenade and Allegro gioioso* (piano with orchestral accompaniment) with good taste and truly [illegible] force. Both [illegible] with ease. [illegible] played from memory and with sure memory. Her [illegible] simple manners prepossessed all in her favor. Mr. LISTEMANN's violin playing was wonderful, but the selection hardly worthy of so fine an artist. That [illegible] Fantasia with Variations [illegible] had a little congruous tone [illegible] but there were enough [illegible] in a double Bass solo "The Fenelle Ambrosia" by Bottesini, Roberto Fenlon was who were [illegible] to the encore [illegible] Mr. ARBUCKLE played an ornate Theme and Variations by De Bériot on his cornet in [illegible] a good tone and expression, and [illegible]. But it was too long, all the [illegible] evening which sought to [illegible] the whole time of the concert with such [illegible].

[illegible] MUSICAL SOCIETY. The approaching [illegible] concert, given at Chickering's, Nov. 19th [illegible] of the "Trumpeter [illegible] for [illegible] Princess," had a good deal [illegible]. The part-songs, all well sung, were Mendelssohn's "*Türkisches Schenkenlied*" and "Wanderlied," Kreutzer's "*Der Tag des Herrn*" and two by Gade, new ones here, the first "*Der Mai*" (The Mai) with a companion of [illegible] well [illegible] working of [illegible] the second a [illegible] one, "The Reader's" [illegible] sang Schubert's "*Wanderer*" and a couple of [illegible] songs by Franz. [illegible] very acceptably. Mr. [illegible] the still [illegible] of the Club, was [illegible] were [illegible] a couple of Franz songs: "*Die Rose, die Lilie*" and "*Wenn ich Frühling auf die Berge*." [illegible] "[illegible] Devil?" Rest of [illegible] Mr. [illegible] who with [illegible] of the [illegible] Franz songs and a true feeling [illegible] a [illegible] Sonata of Beethoven (the "Moonlight") a movement from Schumann's Op. 12 and a Mazurka by Chopin, entering fully into the spirit of each and with full power to [illegible].

CHRISTMAS WEEK will not want a [illegible] recognition, and of the highest kind. On Thursday Afternoon (Christmas Eve) a Symphony Concert, when will be given a new Haydn Symphony in B-flat, one of his best, the Mozart Concerto for two Pianos (Messrs. LANG and PARKER),—for the first part. Part II. Beethoven's second Symphony, and the new romance [illegible] Haydn and Mozart; [illegible] Cradle Song from Bach's Christmas Oratorio, and the [illegible] Aria, "*Frohlocke, Ihr Herr*" [illegible] by Mr. [illegible] and the [illegible] overture "Il Seraglio" [illegible]. Besides its Christmas [illegible] of [illegible], the programme has the interest of [illegible] historical [illegible] in [illegible] compositions: Handel, Mozart, Beethoven, Mendelssohn.

On Saturday evening the Handel and Haydn Society gives the "Messiah," with the welcome aid of Miss [illegible] and Miss HOUSTON, and on Sunday evening "Elijah."

The Mendelssohn Quintette Club [illegible] is to [illegible] helped in the Symphony Concert and will [illegible] Chamber Concerts at Chickering's Hall on the 5th of January (Tuesday evening).

Digitized by Google

BROOKLYN, MASS.—The Choral Club, of amateurs, under the direction of Mr. Kreissmann, of which we made mention last year, gave another social soirée at the house of one of its members on Monday [illegible]. The programme, for its own [illegible] choice [illegible] record among the [illegible]:

[illegible]	[illegible]
[illegible]	[illegible]
[illegible]	[illegible]
[illegible]	Mozart.
[illegible] Tenor and Piano	Beethoven.
[illegible]	[illegible]
[illegible]	Mendelssohn.
Chorus. [illegible]	Mendelssohn.
Chorus. [illegible]	[illegible]
[illegible]	Robert Franz.
Trio and Chorus. [illegible]	Mendelssohn.
Four Part Songs.	Mendelssohn.

WORCESTER, MASS.—We had a couple of Symphony Concerts, of which the *Palladium* reports [illegible]:

Worcester is greatly indebted to the Grand Army organization for the two splendid concerts which [illegible]. [illegible] kept the [illegible] at home, but the house was [illegible] for a richer feast of orchestral music Worcester [illegible]. The attendance at the [illegible] concert was small, only [illegible] they were all true lovers of music, [illegible] they would have been great losers by allowing [illegible] in company them [illegible] programme [illegible] the Harvard Musical Association, [illegible] under the guidance of Mr. Zerrahn [illegible] power in the orchestral world. The two movements of Schubert's unfinished Symphony in B minor were [illegible] the great May Festival [illegible] Schubert's great [illegible]. [illegible] Military Symphony [illegible] Haydn [illegible]. Miss Anna [illegible] Whitten was the [illegible] in the last concerts [illegible] of one of the finest voices given to the public for a long time [illegible] and of great sympathetic quality [illegible] under [illegible] control. [illegible] She is [illegible] deserving [illegible] in every way a [illegible].

Evening brought Beethoven's Fifth Symphony [illegible] Worcester [illegible] the greater part of the audience [illegible].

PROVIDENCE CONN.—Mr. Karl Klauser and Mr. [illegible] still pursue their steady quiet work, as they have done for years in the [illegible] Miss Porter's Young Ladies' School. For years [illegible] the classic programmes of classical Chamber music [illegible] best artists of New York and other cities. And now we have those of the 53d and 54th Soirées and Matinées, given on the 2nd and 3d of this month:

I.

Trio, C. [illegible]	Haydn.
Messrs. [illegible], Matzka and Bergner.	
Sonata, Piano and Violoncello, A, op. 69.	Beethoven.
Messrs. Van Inten and Bergner.	
[illegible]	
[illegible]	Chopin.
Mr. Ferdinand Van Inten.	
Trio, D minor, op. 49.	Mendelssohn.
Messrs. Van Inten, Matzka and Bergner.	

II.

Trio, [illegible]	Mozart.
Sonata, Piano and Violin, [illegible]	[illegible]
Sonata, [illegible]	Beethoven.
Trio, [illegible]	Schumann.

Of the interpreters Messrs. Matzka and Bergner of New York are well known. The pianist, Mr. Van Inten, is new and, we are told, acquitted himself admirably [illegible] the pianist [illegible] chamber music. Besides the pieces in the programmes, he played [illegible] of Chopin, Schumann, Liszt, &c., "gracefully, tenderly and very [illegible]."

POUGHKEEPSIE, N. Y.—A "Classical Rehearsal" (the fourth) was held at Cottage Hill Seminary on the [illegible] The selections were Beethoven's E-flat Trio op. 70 for piano, violin and cello, played by Messrs. L. Meyer, Brandt and E. Goerdeler; "[illegible]" by Miss [illegible]; Schubert's Serenade, transcribed for violoncello; Beethoven's Romance for Violin; a Song by [illegible] with cello obligato; and a couple of Mendelssohn's Songs without Words, played by Mr. Goerdeler. The Trio was [illegible], and the whole of the rest of the programme [illegible].

VASSAR COLLEGE. The lady teachers, under the direction of Prof. F. L. Ritter and with the aid of Messrs. Matzka (violin) and Bergner (cello) gave a soirée on the [illegible] in which the following pieces were played [illegible]: Trio in C minor, op. 1 (piano, violin and 'cello), Beethoven. Two-part Song, "The May Bells," Mendelssohn. Romanza for piano and violin, Mozart. Air, [illegible]. Handel. Sonata in D, op. 58 (piano and 'cello) Mendelssohn. Duet, "[illegible]" from *Nozze di Figaro*, Mozart. Trio in B flat, Mozart.

THE MENDELSSOHN QUINTETTE CLUB win wonderful encomiums "out West." A Cleveland critic says they "have long been acknowledged as having reached the acme of musical culture in this country," "the members of the Club are above criticism from ordinary mortals." [illegible] that the Club and their [illegible] are meeting great and deserved success everywhere on their tour. [illegible] It is to be hoped that "the acme" of perfection [illegible] by any mortal, ordinary or extraordinary. It is well to have a good many [illegible] to be worth living for.

Beethoven's Last Moments.

The *Gratzer Tagespost* contains a letter by the hand of the famous composer Anselm Hüttenbrenner [illegible] Colonel [illegible], which [illegible] in [illegible] Thayer in Vienna, [illegible] Beethoven's [illegible] the different biographies. The following form the principal portion of this most interesting epistle:

"When on the 26th of March 1827, about three o'clock in the afternoon, I entered Beethoven's bedroom, I found there Herbert [illegible] and Mrs. van Beethoven, the wife of Johann van Beethoven, landed proprietor and apothecary of Linz, and besides, my friend, the portrait painter Joseph Teltscher. I believe that Professor [illegible] was also present. These gentlemen, after a while left the composer, [illegible] had little hopes of finding him yet alive on their return. During the last moments of Beethoven there was no one in the room except Mrs. van Beethoven and myself. After Beethoven had lain from three o'clock in the afternoon [illegible] in his agonies yet without consciousness [illegible] a flash of lightning, accompanied by a violent clap of thunder, came down [illegible] Beethoven's [illegible] After this unexpected phenomenon, Beethoven opened his eyes, lifted up his right hand and for several seconds looked upwards, [illegible] clenched and with a very serious, threatening countenance, [illegible] I only once [illegible] I [illegible] Almost God [illegible] raised hand fell back upon his bed, his eyes half closed. My right hand lay under his head, [illegible] rested on his chin. No more breath, no more beating of the heart! [illegible] Beethoven to take the dying sacraments, [illegible] the request of the wife of the late [illegible] publisher, Thomas [illegible] Beethoven [illegible] the most delicate manner [illegible] Mrs. van Beethoven to testify [illegible] by the taking of the Lord's Supper. The [illegible] 1827 [illegible] the words: 'Plaudite amici, comoedia finita est,' [illegible] Not all Beethoven's [illegible] straightforward character [illegible]. On the other hand [illegible] Mrs. van Beethoven [illegible] on the dying day of her brother-in-law, that after he had taken the Viaticum, he had said to the priest: 'I thank you, Reverence, you have brought me comfort.'"

Special Notices.

DESCRIPTIVE LIST OF THE

LATEST MUSIC,

Published by Oliver Ditson & Co.

Vocal, with Piano Accompaniment.

Afar in the Distance. (Der Wanderer). Voice, Piano and Violin or Flute. [illegible]	*Kalliwoda.*	[illegible]
[illegible] German and English words.		
Angel Mamma. Song and Cho. 2. Eb to E.	*Sargent.*	30
I know a maid, a pretty maid. 3. D to E.	*Keller.*	30
Song of the Brooklet. [illegible]	*F. Boott.*	30
[illegible]		
The [illegible]. Song and Cho. 2. Eb to e.	*Vinson.*	35
[illegible]		
[illegible] Song and Cho. [illegible]		30
[illegible]		
O bear me again. Song and Cho. 3. A to e.	*Wilson.*	30
[illegible]		
What are the Heart. (Was pocht mein Herz). 4. F to f.	*Franz.*	30
[illegible]		
Te Deum in E.	*V. C. Taylor.*	1.00
Deus Misereatur in Bb.		35
[illegible]		
I will not I in the [illegible] 3. D to f. [illegible]	*Vinson.*	30
[illegible]		
[illegible] 2. C to g.	*Brahms.*	35
[illegible]		
The Tempest. Bass, Baritone or Alto Song. 3. E to b.	*Perkins.*	35
[illegible]		
Lass Dev. (I. [illegible])	*Franz.*	30
[illegible]		
The [illegible] for Sarah. Song and Cho.		30
The [illegible] which it is done.	*Vinson.*	30
Should I be glad a [illegible]	*Emerson.*	30
Tony Dodd.	*Clarke.*	30
[illegible]	*Vinson.*	30
[illegible]		30
[illegible]		

Instrumental.

Fleur de Thé. Schottische. 3. C.	*Knight.*	30
" " Quadrille. 3	"	40
" " Lancer's Quad. 3.	"	40
" " Potpourri. 3.	*Rossell.*	75
[illegible]		
Bird [illegible] Waltz. 3. Bb.	*Prest.*	30
[illegible]		
Potpourri. "Lucia." 4.	*Hale.*	[illegible]
[illegible]		
Ocean [illegible] Waltz. 3. A.	*Eliot.*	[illegible]
[illegible]		
O [illegible] 4. Eb.	*Wyman.*	50
[illegible]		
I Puritani. Fantasia. [illegible]	*Leybach.*	1.25
[illegible]		
Bright Star of Hope. 3. C.	*Kinkel.*	30
[illegible]		
Caprice Nocturne. 5. Eb.	*Leybach.* Op. 111.	60
[illegible]		
[illegible] Caprice. 5. Eb.	*Leybach.* Op. 109.	75
[illegible]		
[illegible] Theme Allemande. [illegible]	*Leybach.*	75
[illegible]		
First [illegible]	*Leybach.* Op. [illegible]	1.00
[illegible]		

ABBREVIATIONS.—Degrees of difficulty marked from 1 to 7. The key is marked with a capital letter, as C, B flat, &c. A small Roman letter marks the highest note, if on the staff, an italic letter the highest note, if above the staff.

MUSIC BY MAIL.—[illegible] Persons at a distance will find the conveyance a saving of time and expense in obtaining supplies. Books can also be sent at double these rates.

Dwight's Journal of Music.

WHOLE NO. 724. BOSTON, SATURDAY, JAN. 2, 1869. VOL. XXVIII. NO. 21.

The Voice, the Ear and Music.*

(Continued from page 166.)

IV. THE INSTRUMENTS OF MUSIC.

From what precedes we may conclude that musical timbre results from the fusion of acute notes more or less numerous, more or less intense, with a fundamental sound. This important discovery gives the means of characterizing the timbre of the various musical instruments, and of establishing between sort the harmonic hierarchy among them. I begin with instruments whose sonority is not only poor but even locked up in perpetual discords. Bells, tuning-forks, triangles, drums and tambourines offer few resources and but a perilous employment to musicians. The sounds drawn from them are accompanied by super-acute partials in discord with the fundamental note. I have told how this defect may be corrected in the tuning-fork (diapason), by placing it before a sound-board. Thus it gives but one vibration, one simple sound, always the same, and it has in the orchestra but one perfectly well-known kind of utility.

It would not be so easy to annul the dissonances of a bell: all the art of founders is applied to finding empirically a form such that the upper notes shall not jar too much with the fundamental note. Meanwhile an accurate ear finds little pleasure in the clamor of which certain bells are so proud. There mount a false and these perpetual dissonances, whose perpetual return brings out their harshness in still stronger relief, torture a sensitive ear at all delicate. The bell, like the tam-tam, has been employed in operas to produce certain dramatic effects; but there at best like to part when it throws a sort of inexorable confusion into the whole orchestra.

Membranes offer few resources for harmony. Yet modern composers have strangely abused the kettle drums, and frequently their roll is heard entirely out of place. The ordinary drum serves to vigorously mark the rhythm of a march; the tambourine accentuates the measure of a rapid dance; but these, I must be confessed, are instruments of savages, and musical science can dispose them.

The most docile instruments to harmony will always be the vibrating strings: with a few violins, Mozart, Beethoven lift the human soul to the loftiest heights of musical emotion; nothing thrills one sooner being so profoundly soothing. Impetuous impulse, as also to fall to noble as the rich and powerful accords of an orchestra of stringed instruments. Hence the lyre is still the symbol of good harmony, of that which combines sounds and our voices, that which has a soul in fact; hence the violin, the viol, the harp are with it, the only attributes which painters give to music. For the same reason Domenichino, in a celebrated picture, has not hesitated to show us Saint Cecilia playing the double bass. The stringed instruments are divided into two families: in the first the strings are pinched or struck; in the second they are rubbed (frotted) with a bow. To the first, we belong the piano, the harp, the guitar, the lyre, and the violin when played pizzicato. The strings pinched or struck give out a sound very rich in harmonics (overtones): the number and intensity of these depend upon the way in which the string is agitated, the point at which it is agitated, and finally upon its rigidity, its stiffness and its subtlety. On the harp and the guitar it is pinched with the finger; on the lyre they use a ring or plectrum. On the piano the string receives a sharp blow from a hammer. The greater is shock the more does the live force impressed upon the string tend to multiply harmonic undulations there. Hence there is advantage on the piano in employing heavy and very elastic hammers which rebound with force. The makers know that the composition of these hammers has the most direct influence on the timbre of the instrument. With a good piano, one easily hears the first six harmonics of each note; the more harmonics be heard, because the makers suppose it by choosing a convenient point where the hammer may strike the string.

As we hear still we have only to suppress a vibration to determine a node at one of the points where these vibrations would accentuate a belly. Touch for example the middle of the string and it will not be able to vibrate in its whole length, nor by thirds, nor by fifths, &c. On the piano, the hammers are so placed that they strike the strings at points placed somewhere between the seventh and the ninth part of their length. The experience of two centuries has led the makers to adopt this empirical rule, and theory demonstrates that it has precisely the effect of suppressing or at least considerably weakening the seventh and the ninth harmonic, both of which are in dissonance with the tonic. In the high octaves the strings are very short and very stiff and they are struck still nearer to the end, so as to leave more liberty to the development of harmonics and give brilliancy to the sound. On these upper parts of the instrument the harmonics are generated with difficulty on account of the extreme tension of the strings; but in the middle and lower parts, it happens that certain harmonics are more intense than the fundamental sound itself. The touch has a marked influence on this phenomenon: hence there is no instrument whose timbre is so variable, so supple, so personal as that of the piano. Under skilful fingers, it lends itself to the most different effects, and seems to assume different voices at the artist's will.

The contact of the bow on strings determines vibrations whose theory is not so simple as is that of a simple shock. The harmonic notes spring forth always with facility under the gentle torsion of the bow. The fundamental note thus obtained is relatively more powerful than that of a piano or a guitar; the first six harmonics remain more feeble; but on the other hand the more acute, from the sixth to the tenth, are very distinct which gives a more piercing brilliancy to the total sound. Everybody knows that the strength of the violin communicate their vibrations to a sonorous box, made of thin and elastic wood, which plays the part of a resonator. The quality of the violin's sounds depends not only on the stroke of the bow but also on the more or less perfect elasticity of the sonorous chest, on the most delicate manner of its curves. A bad player will scratch but dry and gritty sounds from one of those violins which art so venerate and dispute the possession of; a good violinist will easily succeed in drawing from a mediocre instrument sounds less dry rich and delicate.

Let us turn to another order of instruments, the wind instruments. In some, the current of air breathes against a sharp edge; in others, it puts in vibration a sort of elastic tongue which is called a reed. To the first class belong the flute and a numerous category of organ pipes. In the flute the mouth of the player launches a current of air upon the sharp edge of an orifice in a cylindrical tube. In organs, in ... square pipes of wood open at the top, or cylindrical tubes of tin which are closed; these great columns of air are set in vibration by the jet of wind against a sharp wedge. The air receives a series of shocks upon this wedge and produces a sound which is the confused mixture of a multitude of notes. The column of the ... fills the office of a resonator appropriates and swells out those notes, among the rest whose vibrations agree with its own. In developing themselves these notes soon silence the ... noises about the orifice, and then one only hears from a distance especially the powerful harmony of its dominant. The timbre of the pipe depends then on the number and the intensity of the harmonics which it is fitted to produce. The slenderer the tubes are the more easily can the imprisoned column charge itself with vibrations; on the contrary the more they are enlarged, the more difficulty has the column in subdividing itself and the more predominance is given to the fundamental note alone. Hence the registers composed of fine and slender cylinders represent, so to speak, the stringed instruments in the majestic orchestra of the organ: such registers are called the violin principal, the violoncello, the bass, the viola. They furnish a rich and colored sound, in which one may distinguish as many as six overtones. In the largest pipes the overtones vanish; in what are called the principals or diapasons, whose timbre is the essentially characterizes the organ, the fundamental note predominates, grave, soft, yet powerful; and the overtones are reduced to a secondary role. In registers of wooden pipes you hear only the octave with a trace of the high fifth; all the rest has disappeared.

The particular character of wind instruments depends upon the reaction of the pipe on which ... direct action on the fundamental note: by launching the wind more and more swiftly we obtain not more or less intensity of the same note, but a succession of harmonics. Hence it

* Translated for this Journal from "La Voix, L'Oreille et la Musique." Par AUGUSTE LAUGEL. Paris, 1867.

will not do to count upon the wind to obtain the shades of piano and forte; to swell or diminish the sound, there is no other means but to change the registers, to employ now the most resounding, the most richly timbred, now the more soft and the more veiled. The organist, then, meets with special difficulties in expressive playing; he cannot modify the accent except by discontinuous jerks. Thus the organ is not suited, like the stringed instruments, to a certain impassioned music, which moves the mental sensibility, enveloped in supple and, as it were, live embraces. On the other hand, what majesty there is given to its play by the plenitude of notes, which, so long as they are held, preserve the same power! How awful those sustained, resolute, patient voices, in all of which you never feel a human emotion, nor an earnest muse, which seeks to affect only in learned combinations of harmony! The impersonal character of the organ makes it the religious instrument par excellence. [illegible] more applicable to its sonorous individuality than to that of an ordinary orchestra, and in its severest and most perfect melodies one often finds a strange serenity, a strange detachment from human passion; the trouble becomes terror, the pleasure ecstasy. Raphael, wishing to paint sacred Music, shows us Saint Cecilia offering to heaven a little set of organ pipes which she holds in her hands; at her feet lie in disorder and half broken in pieces, instruments of profane music: viols without strings, tambourines, triangles, &c.

In the reed instruments, the vibrations are produced by a thin tongue, which trembles under the current of air coming from a bellows or the lungs. The means is used in certain registers of the organ, in the harmonium, in the clarinet, the oboe, the bassoon. The human lips themselves perform the function of a membranous reed upon the horn, the trombone, the ophicleid, and the brass instruments in general. What characterizes the sound of these last instruments is the intensity of the resonant harmonics; hence this hard, vibrating, piercing timbre. One might call the brass the instruments of dissonance; hence they should be used only in an orchestra; they are condemned to an accessory part, and we must beware how we allow that part to predominate.

To sum up the whole matter. Does the musician want a soft sound, without force, pure in its accents, he has the flute. Does he want sounds full, but clear and yet softened, he has the part of the open organ pipes, certain notes of the horn. Does he want a hollow sound, such as results from the isolation of the odd harmonics (3, 5, 7), he has the stopped pipes of the organ. Does he want a nasal sound, where there are also none but odd harmonics, but where the most acute predominate, he has the clarinet. Does he want sounds expressive, penetrating, rich, he has the stringed instruments, the hautboy, the bassoon. Finally, does he want sounds shrill, hard and overwhelming, he has but to choose among the instruments of brass.

Robert Schumann.

(From the "Pall Mall Gazette.")

There are some analogies between the history of Schumann's music in England and that of his own life. The composer whose genius has battled so long for recognition made a weary search before he found out where his strength lay. As the schoolboy of Zwickau, devoting spare hours to the piano; as the law-student of Leipzig and Heidelberg, mixing up music and jurisprudence; and as the pupil of Friedrich Wieck, injuring at the key-board so hard as to disable a finger, Schumann was groping his way into the light, with confused ideas of its whereabouts. But when there had opened up to him the entire field of musical expression, the light was found, and Schumann saw himself the prophet of a new artistic faith. In modern times poets establish [illegible], and by means of the Neue Zeitschrift für Musik the young composer founded a propaganda which is working still, because the world is not yet converted. He preached down forms and used-up ideals; he demanded that music should be liberated from the trammels of precedent, and be free as his own fantastic imagination. Schumann was desperately earnest, and tried hard to reduce his theory to practice. But he found this more difficult than either its conception or its advocacy. Nevertheless, he worked on through what was really a [illegible] period of painful devotion. His earlier compositions show how necessary were the ideas on which he hoped to base the canons of art, and of what mental [illegible] he had to get rid. For the [illegible] in his young enthusiasm Schumann set himself to preach, though in part [illegible], was a passive part [illegible]. His intensely poetic temperament demanded a complete [illegible] that which after all has largely to do with [illegible]. He could not bear to see the genius of [illegible] restrained like a hobbled Pegasus. By so much did Schumann's passion get the better of his reason. He mistook music for a branch of metaphysics.

It was not surprising that even an earnest [illegible] admission of an exaggerated truth should come to see its real proportions, for Schumann was, above all, conscientious. As the [illegible] of youth abated his [illegible] grew clearer; moreover the charm of Mendelssohn's purity and [illegible] began to work upon his mind. It may be, also, that the influence of a gifted wife had something to do with the manifest difference between the first and second periods of his career. At any rate, the first of his symphonies (1841) marked the beginning of a series of works which, though strongly [illegible] conception and treatment, shows the composer had made a compromise with the [illegible] he would [illegible]. The old [illegible] was still [illegible] but not even now Schumann had come to look upon the older masters as other than prophets of an effete dispensation. In the [illegible] of highly [illegible] with acknowledged modes of expression, which marks his second period, lies Schumann's strength, and [illegible] between the three of his first and fourth symphonies, will discover on the place he must definitely hold. Earlier he was a dreaming enthusiast, later a hypochondriac.

We mentioned at the outset that there is an analogy between Schumann's career and the history of his music in England. Such a case could not arise without drawing to herself a few disciples, between whose active enthusiasm on the one side and the passive unbelief of the great majority on the other a long contest would naturally take place. In the [illegible] Schumann stands alone. Haydn and Mozart with their [illegible] melody and transparent [illegible]; Mendelssohn [illegible] his genius though [illegible] [illegible] every heart [illegible] simply by [illegible] grandeur, were promptly welcomed by the English public. Beethoven was only rejected for a time when he entered the "dark [illegible]" to which [illegible] a key. Schumann, on the contrary, has had to fight for every step towards public favor, and the conflict is not half over yet. We charge nobody with [illegible] or prejudice in this matter. The fault, if fault there be, lies with Schumann himself, who chose, or was compelled, to write, caring less for the beauty of his work than for its faithfully reflecting certain trains of thought or emotional conditions. He [illegible] no more certain means of ensuring a desperate disgust, if not dislike. The sticklers for form would have nothing to do with one who made form subservient, while those who wished to be pleased without effort of their own turned away from music the meaning of which—if it had any—required patient seeking out. The results of Schumann's creations, under circumstances like these, is no argument in their favor. That cannot be an insignificant thing, about which the entire musical world has contended for years, and still contends with unabated earnestness. But this may legitimately mean something more to the composer's disciples. They may take it as an earnest of final success. [illegible] such movement in infancy [illegible] the chances of maturity are favorable. Twenty years have passed since Schumann wrote the works upon which his fame will rest. That these works are not only living now, but exciting more attention than ever, warrants a hope as to the future bright enough to satisfy the most exacting admirer.

It is a [illegible] that Schumann has been [illegible] up not [illegible] English friends of late. Some who stood aloof at first, and demanded to know the [illegible] before they trusted him, have permitted friendship to take the place of suspicion. Others, who formerly objected to him [illegible] considered faults, have since discovered merits on account of which they more than [illegible]. And others again—a far larger number—who merely echoed the cry of the hour, begin to waver in their [illegible]. Most of this result is owing to the Crystal Palace Concerts, at which Schumann has been [illegible] through evil and good report with a constancy that deserves success. Happily for the composer Messrs. Grove and Manns—each in his way so great an enthusiast as ever [illegible]—possess exceptional resources, and are able to do their work in the most perfect manner. For example, the performance [illegible] of the Symphony in E flat was worth a hundred essays upon its composer's genius, and made an impression not likely to be soon effaced. Schumann's admirers may well be proud of the work in question, but a [illegible] example which goes far to establish their case. Of its character and purport the master himself has told [illegible]. The Rhine and Cologne [illegible] had [illegible] part in suggesting the [illegible] movements composing it, these being due to the national [illegible] and [illegible] to the religious [illegible]. Schumann gave the former a popular cast, and [illegible] more successfully proved the [illegible] of his powers. Both the opening Vivace and the [illegible] Allegro, not less than the quasi Scherzo, strongly reflect the composer's individuality, yet they are at once straightforward and intelligible [illegible] by Schumann [illegible] the popular [illegible] of the masses. It is [illegible] which might suggest the [illegible] of Rhenish grape-gatherers. The other movements are hardly so satisfactory. The [illegible] memory of one who [illegible] through a Gothic cathedral is apparent in the Andante, while the Religioso though here and there [illegible] conveys the notion of a man struggling with ideas beyond his power of expression. But, these things notwithstanding, [illegible] work [illegible] fitted to make [illegible] judgment of its composer. The [illegible] able to write the Symphony in E flat must not be refused a thorough [illegible] hearing.

The domain of music is a wide one, and affords ample room for Robert Schumann. Even if there were not so, room should be made for one who comes with [illegible] independent thought and original expression. It may have to remain outside [illegible] to the manufacturers of music after other men's patterns, of whom we have enough and to spare. But the [illegible] of Schumann's four symphonies,—of his Pianoforte Concerto [illegible] and [illegible]—should be [illegible] about who speaks, because having something new to say. His speech may be strange, but that of itself is no reason for rejection or even doubt.

G. Rossini.

(From Le Ménestrel. Translated for the Musical World.)

The death of Rossini has been the European event of the week as much as, indeed, that the

Digitized by Google

the spirit of Catholicism, the great king of finance, passed by almost unnoticed. The striking and universal homage rendered to genius is a public testimony of the noble emotions engendered by music, which has become, in France as well as in Germany, an art profoundly national, affecting the popular masses equally with the highest strata of society. The venerated Rossini, and the biography of Rossini, cried about the streets at five centimes a piece, found their way spontaneously among the people, while the members of the fashionable world sought for the [illegible] of the great man [illegible] on these [illegible]. The name of Rossini [illegible] all [illegible] the [illegible] same magic [illegible] which no human being can [illegible]. The [illegible] reproduced [illegible] the name and [illegible] Rossini's. The [illegible] of France [illegible] on the memories of all, and will ever remain so. They are [illegible] and [illegible]. The name of the Barbiere and of Otello will live as long as Beaumarchais and Shakspeare. But let us leave to the [illegible] the [illegible] with eloquence and with a conviction of the truth of a last [illegible], the task of sketching, with bold strokes, the portrait of that mighty musical genius. [illegible] for the words pronounced by M. Ambroise Thomas, in the name of the Academy of Fine Arts, at the tomb of the great master whose loss France deplores as deeply as Italy. J. L. B.

Oration of M. Ambroise Thomas.

My emotion is profound, and I should [illegible] to overcome this intense agitation which I now experience, were I not borne up by the thought that I am speaking in the name of the Academy of Fine Arts, of the Institute.

[illegible] the honor of entrusting to me this formidable mission of representing it in this moment. The Academy [illegible] that the expression of its regret—the public one of solemn homage—paid by it [illegible] should come from the lips of a musician [illegible] humble [illegible] fervent of Rossini's admirers.

[illegible] when we behold a man of genius [illegible] among us, when we see one of those lights [illegible], the most eloquent praise of all would be, perhaps, to be [illegible] silence.

I shall [illegible], therefore, [illegible] the works of Rossini [illegible] that [illegible], [illegible] the Academy [illegible] of the artist [illegible] upon his art.

[illegible] from the bosom of Italian school, [illegible] with a fertile imagination, and [illegible] by the most brilliant [illegible] from the very commencement of his career, with works of incomparable vigor and brilliancy.

[illegible] the appearance of [illegible] followed. The fame of [illegible] spread through all Europe, and Europe [illegible] his luminous [illegible] and welcomed the [illegible].

[illegible] by the [illegible] which he possessed, the art of [illegible] his works and by the variety of his [illegible], and, also, by the marvellous [illegible] he brought [illegible] to the best advantage [illegible] of great singers, [illegible] of his language.

[illegible] and the [illegible] over [illegible] singing [illegible] have sufficed [illegible] Rossini the great [illegible] of the world.

[illegible] rapid and prodigious success due to the [illegible] of a school [illegible] which will [illegible] escape the [illegible] of [illegible], [illegible] world, perhaps, have not endured so long [illegible] structure of [illegible] had one [illegible] behind [illegible] of [illegible] order. Dramatic life and movement, truth of character, [illegible], [illegible] harmony of proportions, elegance and charm of a [illegible] are the beauties which Rossini has scattered through his works, which he thus [illegible] with the impress of a great master.

"It is [illegible] and in comedy he has [illegible] proved himself [illegible], to what a height has he not attained when [illegible] the most serious subjects! With what [illegible] of tenderness and with [illegible] [illegible] not [illegible] the most grandiose accent! His last dramatic masterpiece, Guillaume Tell, written expressly for France, displays to full [illegible] advantage [illegible] the most admirable way the elevation of his thoughts, the [illegible] of his imagination and the majestic serenity of his style.

"From the remembrance and consideration of Rossini's works, ought we not to-day more than ever to derive a salutary lesson?

"How was it that this marvellously gifted melodist became a thinker and a great musician? It was by studying assiduously the models of every school; it was by giving his mind up more especially to Haydn and to Mozart, whom, during all his life, he [illegible] [illegible] until [illegible] of [illegible] and [illegible] masterpieces of [illegible] [illegible] of [illegible] improbable.

"Let us not be mistaken. Under [illegible] appearance of scepticism, Rossini [illegible] [illegible] the [illegible] of his [illegible] to productive, [illegible] people will [illegible] who were fortunate enough [illegible] of approaching the [illegible] of his character, [illegible] what reserve he followed the movement [illegible] and how correctly he judged the [illegible] through which one art is passing.

"He looked forward [illegible] the Future, everything about him went to his [illegible], [illegible] confidence in the triumph of the immutable principles of the Beautiful.

"He had a right to reckon on the equitable judgment of posterity, [illegible] to believe, with us, in the [illegible] of his works!

"Gentlemen, one word more, one more act of homage, rendered not only to the great genius but to the [illegible] heart. [illegible] leaving a [illegible] and [illegible] to all [illegible] sympathy for France, his adopted country, Rossini [illegible] founded two prizes of three thousand francs, to be awarded every year in his name, one for a [illegible] poem, and the other for a musical composition, lyrical and religious.

"The Academy [illegible] a pious duty [illegible] this noble and generous thought. In the name of the young artists of France, who alone will be allowed to compete, [illegible] express to [illegible] feelings of lively and profound gratitude.

* * * * * *

After these last words of M. Ambroise Thomas, words greeted by prolonged marks of approbation, we will place before our readers the actual text of this double legacy bequeathed by Rossini.

THE ROSSINI PRIZE.

Testament of Rossini.

"I decide that, after my decease and that of my wife, there shall be founded, at Paris, and exclusively for Frenchmen, two prizes, of three thousand francs each, to be awarded annually, [illegible] for the composer of a piece of religious or lyric music, the composer being bound to pay particular attention to melody, so neglected at the present day; and the other to the author of the words (prose or verse) to which the music is to be wedded, the said words being perfectly appropriate to the music, and the laws of [illegible] [illegible] rigorously observed in them. These [illegible] will be submitted to the consideration of a special committee chosen from among the members of the Academy of Fine Arts, and the committee shall decide which of the competitors shall have deserved the prize, called the Prix Rossini, to be awarded at a public meeting after the performance of the piece [illegible] in the building of the Institute or of the Conservatory.

"It has been my wish, in bequeathing this legacy, to leave to France a [illegible] from which I received [illegible] a testimony of my gratitude, and of my desire for the perfection of that art to which I consecrated my life. G. ROSSINI."

We must also inform our readers that, by the same will Rossini, being equally anxious to [illegible] his [illegible] fortune [illegible] a property [illegible] the proceeds of [illegible] objets d'art, [illegible], and [illegible] to be given to France, for the purpose of founding a Conservatory which [illegible] by the [illegible] the two prizes founded by [illegible] bear his name.

[illegible] two [illegible] Rossini [illegible] by him, [illegible], to the city of Bologna, there are no particular testamentary [illegible]. He leaves his widow for her life his villa in the Bois de Boulogne together with his [illegible] fortune, and the complete collection of his manuscripts and posthumous works, which will constitute quite another fortune. His admirable Mass, composed for his friend, [illegible], would alone suffice to do so. One thing may be confidently asserted, namely, that this monumental work, scored by the hand of the master himself, will render him a second time celebrated in a department of music in which his immortal Stabat has already placed him so high.

This admirable Mass was not heard at Rossini's funeral service: the prayer from Moïse [illegible] words, fragments of the Stabat, combined with fragments from the [illegible] of Jomelli, Pergolese, and Mozart—Mozart, for whom Rossini entertained so deep an affection, and whom he used to call the master of masters—had to be [illegible] instead. Jomelli's "Libera" was selected [illegible] Rossini [illegible] for this magnificent piece at the meetings of the Academic Society for Sacred Music, founded and directed by M. Vervoitte.

Rossini's Legacy.

The old Swan of Pesaro [illegible] a [illegible], but not a [illegible]. [illegible] Paris, and [illegible] to [illegible] Paris, [illegible] Italy. He had [illegible] the Italian opera, [illegible] his contemptible opinion of the [illegible] effect of the new school. It has [illegible] melody. Rossini [illegible] his [illegible], [illegible] Dingmann [illegible], with their [illegible] to find [illegible] a Melodist." The French opera composer [illegible] anything more than a [illegible] made [illegible] of [illegible] and [illegible] [illegible] on the classic composer [illegible]. His [illegible] [illegible] and [illegible]. His subject [illegible] without [illegible] [illegible] [illegible] joy of [illegible] and [illegible] [illegible]. [illegible] the [illegible] what is the [illegible] of a small [illegible] Parisian [illegible]. The [illegible] [illegible] singing [illegible]. The [illegible] [illegible] and the [illegible] [illegible] [illegible] expression. As a composer [illegible] of [illegible], a dictator of tradition,—the product of a [illegible] and [illegible], [illegible] and all [illegible] the works of [illegible] [illegible] effect [illegible]. Rossini [illegible] [illegible] [illegible] away from the [illegible] life and [illegible] [illegible] and [illegible] might be made. The [illegible] the [illegible] Mass [illegible] power of [illegible], for [illegible] himself [illegible] enjoyment, a charm, a [illegible] difference in something disagreeable, and the thought of [illegible] never [illegible] his mind. He [illegible] and laughed at them, no doubt, [illegible] his pockets and [illegible]. This conduct [illegible] to him [illegible] [illegible] apology. He was neither [illegible] nor philosopher in the French way of making a [illegible].

The school that had usurped the lyrical opera has been rightly called "the Satanic." The German [illegible] [illegible] the [illegible] of his people and the [illegible] of the [illegible] [illegible]. [illegible] and [illegible] in [illegible] the [illegible] and the [illegible]. The [illegible] "Robert le Diable" [illegible] instance that in Der Freischütz and the [illegible] there are [illegible] of [illegible] and opera [illegible] and [illegible] and from the "Robert, this [illegible] the [illegible] Faust and his [illegible] Mephistopheles [illegible] and [illegible]. Here [illegible] field for [illegible] and [illegible] and melody [illegible] for [illegible] and [illegible]. Of course [illegible] but [illegible] and [illegible] in the shape of a new ballet. We are [illegible] [illegible] good waltz for everybody to dance, as

Digitized by Google

[illegible] of *Mendelssohn*, a *pas d'ensemble* of Trojans with Mme. [illegible], all glittering like patent boots, with [illegible], and then a phase of [illegible] in the [illegible] of a [illegible] with the appearance of [illegible], [illegible] *Mozart*. The novelty is [illegible] being but a refined and thoughtful variation of the [illegible]. We cannot [illegible] on the [illegible] of Offenbach, and [illegible] so much [illegible] and [illegible] in the [illegible] life of the [illegible] [illegible]. The [illegible] will [illegible] the [illegible] of [illegible] the composer has [illegible] — but which [illegible] to provide a [illegible].

[illegible] had a great [illegible] he was [illegible] of [illegible] and nothing could [illegible] him [illegible]. [illegible] might to have come to London and [illegible] the English metropolis the very land of melody. We [illegible] "[illegible]," "[illegible]," and "[illegible]" songs. But [illegible] would not come to England [illegible] to Paris [illegible]. The French [illegible] as [illegible] Rossini [illegible] the French public [illegible]. [illegible] "[illegible]," "[illegible]," [illegible]. A Parisian composer [illegible]. [illegible] Rossini. [illegible] We read [illegible] London [illegible] gem" [illegible]. [illegible] with the Rossini [illegible]. We are [illegible] "a melodist."—*Orchestra.*

Verdi and Rossini.

The following letter has appeared in the Italian journals:

"MY DEAR [illegible],—To [illegible] the memory of Rossini I should like that the most distinguished Italian composers [illegible] by Mercadante, were [illegible] a *Requiem Mass* [illegible]. I should like, that not only the composers, but also the performers [illegible]. [illegible] should be performed in the Cathedral of St. Petronio in the city of Bologna, which [illegible] Rossini. [illegible] to be an object [illegible] or speculation [illegible] performed [illegible] and put into the [illegible] of the [illegible] *Lyceum* of that city [illegible]. Examples [illegible], perhaps be made [illegible] anniversaries, [illegible] to celebrate them. If I were in the Holy Father's good graces, I should beg of him to allow, for this time at least, that women might take part in the performance of this music; but, this not being the case, a more acceptable person must be found to obtain the object. It will be well to institute a committee of intelligent men to arrange the performance, and above all, to select the composers, distribute the pieces, and superintend the general form of the work. This composition (good as the single pieces may prove) will be wanting in the necessary musical uniformity; but, if defective on this point, it will serve [illegible] the veneration for that man whose loss the whole world deplores.

Believe me, yours, [illegible]

"G. VERDI."

Signor Verdi and His Monumental Mass.

[illegible] first flush of regret for Rossini [illegible] what [illegible] only moderate curiosity and [illegible]. "The world had been long accustomed to his [illegible], and [illegible] the affectionate appreciation [illegible] taken away [illegible] the great Rossini [illegible] [illegible]. Italy began [illegible] in a word [illegible] *Moïse* and *Guillaume Tell* [illegible] England, on the other hand [illegible] Mass? in [illegible] song "[illegible]" in the *Crystal Palace*, [illegible] the composer [illegible]. All this was very well [illegible] composers [illegible] Signor Verdi [illegible]. In Rossini, the [illegible] Italian [illegible] composers [illegible] Rossini [illegible]. [illegible] Signor Verdi [illegible]. [illegible] the world [illegible]. [illegible] Mercadante [illegible] Verdi [illegible] the "[illegible]." [illegible] Verdi [illegible] Rossini. We have [illegible] "the composers of a nation" [illegible] more.

Is Signor Verdi a wag and his letter a joke? If so, there is excellent [illegible] the proposal [illegible] Rossini's memory and [illegible] would only serve to measure the [illegible] of Rossini by the [illegible] of his successors.

On the other hand, if Signor Verdi be not a wag and his letter not a joke, we can [illegible] suppose that he [illegible] which gave no chance of [illegible]. Such a [illegible] as that he proposes—one [illegible] social reports—would do the dead composer no honor, and might well disturb his Olympian rest. Let us hope the world has heard the first and last of it.—*Lond. Mus. World.*

Music Abroad.

London.

ROYAL ITALIAN OPERA. *The Times* (Nov. 30), after praising Mlle. Ilma de Murska's *Dinorah*, as [illegible] in the same opera adds:

The "short winter season" now undertaken by Mr. Mapleson has been conducted with more energy than this. Both the operas already noticed, and [illegible] the *Trovatore* [illegible] the *Huguenots*, *Fidelio*, *Don Giovanni*, *Lucia di Lammermoor* and *Il Flauto Magico*—all [illegible] in [illegible]. [illegible] *Huguenots*, and in *Don Giovanni* [illegible] Mlle. Ilma de Murska [illegible] "*Fidelio*," [illegible] German [illegible] Herr Formes was right welcome as Leporello, a character in which [illegible] Mr. Santley [illegible] Mlle. de Murska, by the wonderful execution of the [illegible] songs of the "Queen of Night," in *Il Flauto Magico*, [illegible]. Signor Mongini, [illegible] Mlle. Tietjens [illegible] Peters-burg [illegible].

Il Flauto [illegible] on Monday night; *Le Nozze di Figaro* was played for the [illegible] on Tuesday; *Il Flauto* [illegible] on Wednesday [illegible] *Lucrezia*.

To-night *Il Flauto*, and on Monday [illegible] night of the season, a [illegible] entertainment.

Apropos of Miss Hauck, whose first appearance at Covent Garden [illegible] the orchestra, the great English [illegible] addressed the following letter to the *Athenæum*:

"I read with great interest your comment upon Miss Hauck's *début* at Covent Garden, that it is high time the pitch of our orchestras should be adapted to the normal [illegible] in France and Germany. This [illegible] is one which I have [illegible] and repeatedly [illegible] up to the present [illegible] I [illegible] that [illegible] your [illegible] will meet with [illegible] attention than my individual reiteration of it.

"[illegible] foreign orchestras [illegible] against, as you [illegible] the most delicate of all instruments, being sacrificed to the [illegible] by forcing up the pitch [illegible] English artists generally. And [illegible] is a half-tone higher than that of most foreign orchestras, and a whole tone higher than it was in the time of Gluck.

"So strong is my conviction upon this subject, that some time back I [illegible] to the committee of the Sacred Harmonic Society my final decision [illegible] pleading [illegible] for my coming to a contrary [illegible] the [illegible] as long as the pitch of the orchestra was [illegible] at its present height, and [illegible] you suggest, '[illegible] to the normal diapason of France.'

J. SIMS REEVES.

CONCERTS.—The *Orchestra*, Dec. 5, furnishes the following reports:

The last Crystal Palace concert embraced the following programme:—

[illegible] in C	Mendelssohn.
[illegible] "[illegible]"	Beethoven.
Variations on "[illegible]" from the String Quartet in C	Haydn.
Song with Violin, [illegible]	Gounod.
Ballad Song, "The Legend of the Crusader"	[illegible]
[illegible]	[illegible]
Triumphal March, [illegible]	[illegible]

Though containing no absolute novelty (as is the "Moses of Oil-sea" [illegible]), the work at least possessed a legitimate source of attraction, an attraction which it [illegible]. Produced at this evening first in 1814 and [illegible] from time to time both in town and throughout the provinces, it has been neglected of late [illegible] sufficient length of time to give it all the freshness of novelty. [illegible] in [illegible] and [illegible] Beethoven [illegible] to [illegible] moved from the [illegible] of art by the [illegible] delivery of Beethoven's [illegible] self [illegible] from [illegible] The words originally [illegible] by common consent appear [illegible] third person. [illegible] on Saturday [illegible] favorable [illegible] was [illegible]. The solos were given by Mme. Lemmens-Sherrington, Mr. W. H. Cummings and Mr. Lewis Thomas, and the [illegible] early [illegible] With a better choir the [illegible] choruses would have stood a better chance [illegible] some improvement [illegible]. Gounod's "[illegible]," sung by Mr. Thomas, and the "Legend of the Crossbill," given with advantage by Mme. Sherrington, were among the best received numbers of Saturday.

The last Monday Popular Concert was signalled by the following programme:—

Octet, in F, Op. 166	Schubert.
Song, "[illegible]"	Mozart.
Sonata, in A flat, Op. 39, pianoforte	Weber.
Andante and [illegible]	Molique.
Songs { "Through the night [illegible]"	Schubert.
"[illegible]"	Schumann.
Quartet in C major, Op. 59, No. 3	Beethoven.

Schubert's Octet has been given before in St. James's Hall and created so good an impression as heretofore. The quintet of performers was made up by Herr Straus, who reappeared in the part of the violin and was warmly welcomed. Herr Pauer gave a spirited rendering of Weber's [illegible] A flat, and Signor Piatti did equally well in the [illegible] from Molique's [illegible] arranged with orchestral accompaniment. Mr. Vernon Rigby was the vocalist.

From the same, Dec. 19.

The Crystal Palace followed on Saturday the example of other musical bodies in devoting a performance to the memory of Rossini. The programme, which was headed with an explanation on the part of Mr. Manns that the want of completeness in the selection as a representation of the genius of the [illegible] composer was a[illegible] of the programme's [illegible] with [illegible] Saturday's concert and the reconstruction of the [illegible]—was executed as follows:—

Overture, "Tancredi"	Rossini.
Air, "[illegible]" ("Stabat Mater")	"
Air, "Cujus animam" ("Stabat Mater")	"
Overture, "[illegible]"	"
[illegible]	"
[illegible]	"
Overture, "Guillaume Tell"	"
Ballet Airs, "Guillaume Tell"	"
Overture, "Semiramide"	"

[illegible] and two numbers in addition, which, however, could not be [illegible] Mr. George Perren and Herr Wallace [illegible]. Mr. Perren, nevertheless, though suffering from the effects of the weather, did sing "Cujus Animam." It will be noticed that the disposition of the pieces in the programme, though lacking the effect of chronological sequence, was well calculated to afford variety and contrast. Mlle. Sinico [illegible] in the "Non più mesta" [illegible], in which she [illegible] voice [illegible] the florid passages. Mlle. [illegible] the [illegible] song from "Otello" with [illegible], and the quartet from the "Stabat" received full justice from all the singers. The four overtures and the ballet music from "William Tell" received every assistance from Mr. Manns's experienced band.

The following was the selection given at the last Monday Popular Concert:

Septet in E flat, Op. 20	Beethoven.
Song, "[illegible]" ("[illegible]")	Handel.
Sonata, in E major, Op. 109, pianoforte	Beethoven.
Sonata, in A major, for violin	Handel.
Songs, "[illegible]"	[illegible]
Quartet in D, [illegible]	Haydn.

The occasion was the hundredth birthday, and a large audience assembled, attracted probably by Beethoven's splendid septet in E flat, a work which however has been illustrated in these concerts more often. Mr. J. F. Barnett made his first appearance as pianist, choosing for performance that sonata of Beethoven's dedicated to Count Waldstein and dating from 1805. The execution of the young composer, being brilliant, and full of spirit, was deservedly well received. At times his enthusiasm betrayed his judgment, and the piano became a trumpet; but on the whole Mr. Barnett may be here said to be well satisfied with both the performance and its reception. The instrumentalists—Messrs. Straus, H. Blagrove, Piatti, Reynolds, Lazarus, Harper, and Winterbottom—were in each case so full a part whether the E flat septet, Haydn's [illegible] quartet, or Gounod's or Corelli's artistic sonata was the subject in hand. The last was executed by Herr Straus in admirable fashion, and ably accompanied by Mr. Benedict. Mme. Sainton-Dolby sang.

With a little more precision on the part of the chorus the performance of Beethoven's "Mount of Olives" at the National Choral Society on Wednesday would have been more satisfactory. As regards the principal vocalists, the efforts of Miss Anna Jewell, Miss Lucy Franklein, Messrs. George Perren and Lewis Thomas deserve [illegible] mention. Miss Franklein obtained an encore after her singing, "O Lord, Thou hast [illegible] me out." Another [illegible] was awarded to the unaccompanied quartet, "God [illegible]." A [illegible] chorus from "Acis" and the "First Walpurgis Night," by Mendelssohn, followed; the tenor [illegible], the vocalists being the same. The hall was full.

(From the Musical World, Dec. 12.)

The Sacred Harmonic Society in Exeter Hall has given a performance of "Israel in Egypt," under Mr. Costa's direction, in which no more falls than Handel's choral masterpiece is concerned; the choruses were magnificent [illegible] throughout. The [illegible]—allotted to Mme. Rudersdorff, Miss Robertine Henderson, Mme. [illegible], Messrs. Vernon Rigby, Santley and [illegible]—were without exception well sustained. The duet for basses, "The Lord is a man of war," (Messrs. Santley and Foli) was encored as usual, and [illegible] upon Mr. Rigby's [illegible] and [illegible] delivery of the great tenor air, "The enemy said." Mr. Rigby however wisely adhered from submitting to the wishes of the audience—[illegible]. [illegible] the honour he had [illegible] to [illegible] the only other encore was awarded to the chorus, "He gave them hailstones," the effect of which was overpowering. This concert, like its immediate precursor (when Mr. Costa's *Naaman* was the oratorio), was honoured by the presence of the Crown Prince and Princess of Prussia.

[illegible] was [illegible] the [illegible] concert of the Sacred Harmonic Society—a concert "in memoriam" in the honor of the late Rossini, the greatest of Italian composers. The programme was fully worthy the occasion. Handel's "Dead March" was first played, during which the audience, as well as the members of the chorus, rose and remained standing. This was followed by the late composer's *Stabat Mater*, and the whole concluded with Mozart's *Requiem*. As such pieces the leading singers were Mme. Rudersdorff and Sainton-Dolby, Mr. W. H. Cummings and Signor Tagliafico. Of the [illegible] such [illegible] would be [illegible] to [illegible] engaged—soli, chorus, orchestra and conductor (Mr. Costa) [illegible] the performance, on the whole, was one of rare excellence. There was little applause, and on such an occasion it would have been better had there been none—as expression which it must be admitted seemed very naturally to prevail. Most of the singers were in mourning, and according to a [illegible] of the great composer (from Mr. Dunstan [illegible]) was a conspicuous part in front of the orchestra just beneath the platform where the conductor stood. The whole [illegible] was so solemn and impressive as it will have been desired by the most ardent worshipper of Rossini's genius; and the hall was crowded in every part.

Dearmer Hayes Hall. The Editor of the *Musical World* pays the following tribute to his friend and principal assistant:

It is our painful duty to record the death of one of the oldest and most highly esteemed contributors to this journal. After a long and trying illness, Mr. Desmond Ryan died in the early morning of the [illegible] at his residence, 11 Tavistock Road, Hyde Park Gardens. Mr. Ryan first wrote for the *Musical World* in 1844. In 1846 he became its sub-editor, and held that post until within a few months of his decease. Those who knew him here can of course be unable to estimate his worth; and the editor of these lines [illegible] not merely to regret the loss of a valued and invaluable [illegible] but of a friend in the truest and fullest acceptation of the word. J. W. D.

Leipzig.

The Western Musical Review (Indianapolis) has the following letter, dated Leipzig, Nov. 21, 1868:

which sums up the [illegible] in these days. (We hear various opinions, however, about the occasion in lieu of Max Bruch.)

At the third Gewandhaus Concert, Oct. 29th, the glorious Leonora overture (No. 3) by Beethoven, and a new symphony by Max Bruch (Op. 28,) were the orchestral selections, and both were played with splendid fire and precision. The symphony was performed under the personal direction of its talented composer, who studied under Ferdinand Hiller and is one of the chief of the young German composers. It is full of energy, strength, and its fine musical ideas, which are well expressed and admirably treated, are presented with an ease and brilliant instrumentation. Max Bruch is still a comparatively young man (born in Cologne, January 6, 1838,) and his great talent and energy promise noble artistic achievements.

The soloist of the occasion was Joseph Joachim, and wife. The former played the recitative, andante and allegro movements from Spohr's sixth violin concerto, and an adagio and fugue in C major by Bach. In both compositions he played with wonderful tone and sentiment, and called forth hearty applause from the delighted audience. Frau Joachim was equally successful in her interpretation of an aria from Figaro's *Hochzeit* by Mozart, and two beautiful songs: (a) *Mondnacht*, by Brahms; (b) *Die Blume*, by R. Schumann.

The five Euterpe concert was given October 20th, and the evening's programme opened with a splendid performance of Weber's fiery overture to *Euryanthe*. This was the only satisfactory orchestral performance of the evening, a [illegible] for the succeeding works—Introduction to "Tristan and Isolde," and "Die Meistersinger," by Wagner, were played in a most tantalizing manner. Fräulein Held, from Coburg, sang a difficult aria from "Roberto," and an aria from Ambroise Thomas's opera, "Mignon," with considerable brilliancy of execution and fine figure. The aria from "Mignon" is simple and tasteful.

As second concert at the last mentioned hall, stood the violin virtuoso of Louis Ries from London, who played the great concerto by Beethoven, and the adagio from Spohr's ninth violin concerto, with a beauty of tone, fidelity and smoothness of execution, and warmth—the conception and interpretation which could only be excelled by Joachim.

On the 19th inst. the fourth Gewandhaus Concert brought Beethoven's festival overture (Op. 124,) and the "Reformation Symphony," by Mendelssohn to performance. Through the acoustical superiority of the Gewandhaus Hall, the latter work gained even more friends than upon the occasion of its first performance in the Leipzig Opera House, last June. The scherzo and finale were taken in a [illegible] tempo.

Herr Carl Wallenreiter from Stuttgart sang an aria from an Easter cantata, "The Resurrection of Lazarus," by Franz Schubert, and songs by Scarlatti, Storchio and Schumann. His voice is pleasant but not powerful, and he sings in a very tasteful, appreciative manner. Frl. Epstein, from Vienna, played a pianoforte concerto, in E flat, by Weber, and solo pieces by Moscheles, Chopin and Mendelssohn. She has fine execution and all-round talent, and it is to be hoped that her flattering reception at the Gewandhaus will incite her to further artistic exertions.

The fifth Gewandhaus Concert, November 5th, offered a programme in remembrance of Felix Mendelssohn-Bartholdy, who died in Leipzig, November 4, 1847. The first part of the programme was devoted to compositions by the great master, and included a choral, the adagio and scherzo [illegible] in the "Scottish Symphony," and three numbers from the unfinished "Loreley," (a) Vintagers' chorus for male voices, (b) *Ave Maria* for soprano-solo and female chorus, (c) finale for soprano-solo, chorus and grand orchestra.

Frau Friedrike Lautner from the Leipzig Opera House sang the splendid soprano-solo as only a true artist could, and the chorus and orchestra were as full and as admirably disciplined, that the performance fully electrified the audience. The Eroica symphony by Beethoven, with its sublime funeral march, formed an appropriate conclusion to the delightful concert.

On the following evening, the first soirée of chamber music took place in the Gewandhaus Hall, Concertmeister David, H. Röntgen, F. Hermann and E. Hegar playing the string instruments, and the pianist, Saint-Saëns from Paris, as guest. The evening performance included Schumann's strong quartet in A, No. 3, and one by F. Schubert in D minor (posthumous), both of which were splendidly played; a trio for pianoforte, violin and violoncello (Op. 18) by Saint-Saëns and Mendelssohn's Op. 35 Fantasia for piano solo. The trio is a genial, interesting and noticeably developed composition, which displays both instruments—and especially the pianoforte—to

Digitized by Google

[illegible] advantage, but, while it is pleasing to an audience, and a graceful task for artists, it is not a composition calculated to create lasting impressions, and the pleasure derived from listening to it is merely transient. Saint Saens' splendid virtuosity found full play in the last movement of the *Scherzo* (as well as in the trio), for although he took it in such rapid tempo that the thematic figure was not clearly and perfectly defined throughout, it was notwithstanding a very interesting test of strength, velocity and flexibility of fingers.

At the second Euterpe Concert, November 24th, a very good performance of Beethoven's beautiful B major symphony opened the programme. A young conservatory [illegible] George Henschel, from Breslau, sang an aria from Mendelssohn's "St. Paul" and we [illegible] songs "[illegible]" by Schubert, and "[illegible]" by Franz, in fine style. He [illegible] possessor of an uncommon baritone voice of fine quality, power and compass and [illegible] [illegible] energy and [illegible] he [illegible] a fine artist. The great feature of the evening, however, was the pianoforte playing of [illegible], who played Schumann's A minor concerto, for piano and orchestra and three transcriptions, by Franz Liszt: (a) G minor prelude and fugue, from Bach's [illegible]; (b) *Soirée de Vienne* [illegible] from F. Schubert; (c) *La Campanella* from Paganini. [illegible] was born in [illegible], in [illegible], and received her musical education and instruction under the especial care of Professor [illegible] of the Stuttgart Conservatorium. She made her first concert tour in 1863, visiting Leipzig, Dresden, Berlin etc. and at the early age of [illegible] founded a reputation by her superb playing. Since then she has been almost constantly engaged in artistic tours, and her appearance in every centre and public arena [illegible] interesting. Her tone is pure and [illegible], [illegible] [illegible] feminine delicacy and fairy [illegible] energy and her strength and fearlessness in trills and fingering are surprising. In the beautiful concerto and her difficult solo pieces she displayed fine artistic conception and tonal [illegible] and she received hearty and merited applause after each appearance.

The concert closed with a very good performance of [illegible] and [illegible] overture for grand orchestra, by [illegible]. The [illegible] [illegible] which has alternated between the grand and the [illegible] was the best feature of the work, which is written in a highly [illegible] mood, and displays too marked study of the compositions of Wagner.

The ninth Gewandhaus Concert, November 26th, offered the [illegible] concerto for string orchestra by [illegible] and Schumann's grand C major symphony. Herr [illegible] from Moscow played a difficult concerto by Paganini and [illegible] original pieces for violin and orchestra. He has a [illegible] and he plays with [illegible] execution, and [illegible] to be an artist of the very highest rank [illegible] playing is refined and [illegible] and he is always [illegible]. Frl. [illegible] from Munich sang an aria from Haydn's "Creation" and one from Spontini's "Vestale" in a pleasing style.

Carl Tausig gave a pianoforte recital in the Gewandhaus on the evening of the 18th inst., with the following programme: [1] Sonata, Op. [illegible], Beethoven. [2] Prelude, fugue and allegro, in E flat, J. S. Bach; Toccata Op. 7, Schumann. [3] Davidsbündlertänze, nineteen characteristic pieces Op. 6, Schumann. [4] Nocturne Op. [illegible] No. [illegible]; Etude, Op. 25 No. [illegible] and Scherzo, Op. [illegible], Chopin. [5] *Soirées de Vienne*, [illegible] *Fêtes d'Espagne*, *Jota Aragonese*, [illegible] Liszt.

This long and difficult programme was played from memory with unfailing [illegible], and all of the wonderful virtues for which Tausig is so famous, and second [illegible] [illegible] by such a series of pianoforte solos, the audience [illegible]—though it [illegible] repeated encores, to gain additional [illegible].

The last musical event up to the time of writing, was the [illegible] of chamber music which was given on the [illegible] [illegible] a crowded and intense [illegible] Haydn's D major quartet, played by Herrmann, [illegible], [illegible] and [illegible]; [illegible] Sonata by [illegible] for [illegible] piano accompaniment.) [illegible] Op. 95 No. [illegible] [illegible] and Concertmeister David) and Quartet in C major by Beethoven, (David playing first violin) [illegible] the programme, which was admirably performed throughout. Herr Röntgen [illegible] the first violin parts. He [illegible] of [illegible] has the same [illegible] David, but while his phrasing and conception were likewise thoroughly excellent, we missed the breadth and [illegible] of David's tone, and we trust his [illegible] is but a temporary one. A. H. P.

At the third concert of the Euterpe Society the orchestra performed the overture to *Coriolanus* [illegible]

Händel, and "*Les Préludes*," Liszt. Herr [illegible] displayed his talent as an [illegible] to advantage in Bruch's Violin Concerto, as well as in Bach's Prelude and Fugue, C minor. Mlle. [illegible] from Breslau, sang the cavatina, "[illegible]" from Weber's *Euryanthe*, and three songs by Taubert, Mendelssohn, and [illegible].—Auber's *Premier Jour de Bonheur* has proved highly successful, and become a regular stock piece.—Dr. Franz Brendel died here on the 25th ult., aged [illegible] years. He held the post of Professor of Musical History in the Conservatory. He was known chiefly as author of his *Geschichte der Musik* [illegible] [illegible] as editor of the *Neue Zeitschrift für Musik*, founded by Robert Schumann.

Dwight's Journal of Music.

BOSTON, JAN. 9, 1869.

Harvard Musical Association.

The fourth Symphony Concert came on Thursday afternoon, Dec. 24, which was Christmas Eve. Accordingly the programme, of which the idea had been simply to present a historical succession of three great masters of orchestral composition, was by an after-thought further enriched by the insertion of a couple of Arias from Bach immediately before the closing fairy Overture, whereby the tone of the concert modulated into the religious feelings and associations of the golden childlike fancies of the holy happy season:

Symphony, in B flat (No. 1 [illegible] Breitkopf and Härtel)	Haydn
[illegible] Allegro Cantabile—Minuet—Presto.	
Concerto, in E flat, for two Pianos.	Mozart.
[illegible]	
[illegible]	Parker.
Second Symphony, in D.	Beethoven.
Adagio, [illegible]—Larghetto—Scherzo—Finale.	
a. [illegible]	Bach.
b. [illegible]	Bach.
[illegible]	
Overture to "A Midsummer Night's Dream."	Mendelssohn.

The Haydn Symphony—not the more familiar one in the same key which was played in the first season of these concerts, but another which we think was never played before in Boston—proved one of the most enjoyable of them. Indeed it is one of the very best he wrote, both in felicity of ideas and complete employment of all the individualities and combinations of the orchestra in their development and treatment. In some respects it seems even to go beyond Haydn: here and there suggesting Beethoven. The modern stamp of some of its phrases, the boldness of the surprises, the sudden and yet happy changes of key, and the (more than usual in him) contrapuntal, closely wrought texture, especially of the first movement and the latter portion of the Adagio, yet without any forfeiture of the cheerful Haydn naiveté, bring him as it were farther down into our more thoughtful and self-conscious age. From beginning to end it is a delightful music; and in it Father Haydn fairly escapes the charge of sameness, which is the only plea that can be raised against hearing him continually. Anything more fresh and natural, and yet more subtly interwoven than the first Allegro (whose leading motive has first been presented in the adagio in notes of double length for a few bars, by way of solemn introduction) we may hardly find. The Adagio opens in a deep tranquil church-like manner, a prayerful melody soon interrupted by a stormy fortissimo of great majesty and breadth, which subsiding, the melody returns, in the same key, just as before, only with an organ-like figurative bass descending by delicate diatonic steps. A second variation, the bass this time in quicker steps ascending, followed by a brief *résumé* of the whole (a couple of bars of *stretto* gathering up all the characteristic phrases in a breath,—two more bars reproducing the fortissimo, two more the original theme) brings the lovely strain to a close.—The Minuet and Trio are of the happiest, and we [illegible] to see Mr. Zerrahn preserving the *naïve* moderate tempo of those movements with due [illegible]. The Presto Finale is all play of the most humorous graceful fascinating character. A plenty of Christmas frolic there! Only the playfellows are all [illegible] grown and [illegible] age [illegible]. How charmingly the various instruments run out and in, each in its turn now showing in full light, now slipping into the shade! How magical the changes of key and color of the scene after two or three little pauses! And how admirably it was all played with fine outline and precision! The strings showed the benefit of special drill; and it was good to have the Quintet Club back among their number in the full complement again.

The Mozart Concerto could hardly be called a representative work in the full sense that the other three selections were. But it has the characteristic charm of his instrumentation, that warm and tender coloring, that balmy summer atmosphere which all his orchestral creations breathe; while the principal part, so evenly divided between the two pianos, is full of sweet grace and beauty. The ideas are not great, to be sure; they only show the invariably musical and graceful everyday life and habit of a most [illegible] and a consummate master of his art. The last movement is decidedly interesting; the last two spend time [illegible] old-fashioned; yet it was well to hear the whole. Messrs. Lang and Parker (they played it for the first time last year) were altogether happy in the rendering of it; all was neat, clear, fluent, even; and the phrases are answered from one piano to the other with excellent precision. It was an artistic performance, and simple as the music seems, it requires artists to do it justice. The first cadenza by Moscheles is difficult and interesting, save that it is too long. The piece was evidently much enjoyed.

The old familiar second Symphony of Beethoven, which because of its familiarity had not appeared on these programmes before, is the one in which Beethoven is the most immediately related to Mozart and Haydn. (By the way, we have forgotten to remark that in historical sequence really that Mozart Concerto is an older work and of an earlier style than the Symphony of Haydn, who outlived Mozart and whose twelve "Salomon Symphonies," of which this is one, were written in his last days. Historically in that case the order should have been Mozart, Haydn, Beethoven, Mendelssohn; but the aesthetic balance of a programme required it otherwise.) While the Symphony in D shows the influence of Mozart and Haydn, it is yet full of a vigorous new element which is the individuality, the genius of Beethoven and no other. Here are grander thoughts and loftier aspiration, a richer depth and an earnestness of motive. A Promethean fire thrills along every nerve and fibre of it; and yet it does not count among the greatest of Beethoven's Symphonies. It is a wonderfully long

stride as to originality and natural power, from this to the *Eroica* we heard the other day! One gift however, in which Beethoven is unsurpassed, is obvious even here: the sure instinct by which he combines his instruments so as to bring out their best collective sound, the fresh, robust, robust sonority, a sound that is always all alive, awakening to sense and soul. This time the work was admirably played, and all seemed to listen with keen satisfaction to the broad, majestic Introduction, and the impetuous Allegro with its buoyant, spring-like melodical themes; to the long, yet ever beautiful Larghetto, full of tender reverie, as before a nodding [illegible]; to the genial [illegible] of the Scherzo and Trio, and to the fiery swift Finale.

The "Cradle Song" from Bach's Christmas Oratorio (*Weihnachts-Cantate*) had only been sung here in small chamber concerts before, in piano accompaniment arranged by Robert Franz. Sunis as now with Bach's own instrumentation, that is, the string quartet of the orchestra, the flute, and the pairs of old instruments now gone out of use (*oboi d'amore* and *oboi di caccia*) represented by clarinets and bassoon. It is a lovely pastoral sort of Aria, the melody accompaniment and all alike, and fresh as if composed to-day. Mrs. Barry sang it with true sympathy and feeling, only the prolonged note (middle C) with which the voice leg[illegible] not stand out and tell enough against the instruments. It quite won the hearts of most listeners, and, with the repeating [illegible] was equally successful, though it had to be sung in too low a key for its full brightness, and with omission of the violin obbligato (Mr. Parker furnishing the solo accompaniment on the piano). And the Fairy Overture for a conclusion seemed to be a *midwinter* Christmas dream as well as for a Midsummer Night, and was played with less delicacy (at least in the tiring parts) than ever before by a Boston orchestra. It was accepted (by those who could remain so long) as a fit prelude to their Christmas Eve.

The concert exceeded the orthodox length by nearly half an hour; yet we have heard no complaint; many had to go away at some were kept away with home festival preparing; yet those who left the Hall during the music did so reluctantly, [illegible] so a way that [illegible] much to [illegible] others. There could be no more gratifying evidence that that large audience have good sense.

The Christmas Oratorios.

The annual performance of "The Messiah" by the Handel and Haydn Society crowded the Music Hall, as usual, to its utmost capacity. There is no waning in the popular interest in this great religious work. On the other hand the chorus seemed not so full as usual, and the orchestra (owing to theatre engagements on a Saturday evening) was somewhat shrunk in its fair proportions, and in the second violins a [illegible] on the bassoons, the [illegible] players were replaced by others. The accompaniment, as has been too often the case of late, was careless here and there, or overloud and coarse,—sometimes out of tune. But this may be in large part due to the high pitch of the organ,—a level [illegible] which we do not, above, &c. have not been accustomed to hear. Most of the choruses went well; the great ones, like the Hallelujah, the "Wonderful," &c. superbly although we felt sometimes the want of volume. There are a few tangled and tricky ones, though fortunately brief, like "Let all the angels," "Let us break their bonds asunder," and the "Amen," in which many of the voices never do assert themselves with sure and positive precision. The singers learn best, and put their minds more into music which is easier to them and in which they do not run in grooves of lifelong habit; the way they learned *Elijah*, and still more *St. Paul*, is proof of this. We were glad to have the beautiful chorus, "And with his stripes" restored. On the other hand there were important omissions in the last part, necessitated by the great length of the Oratorio.—Mr. Zerrahn, wisely, took some movements in a more moderate tempo than hitherto.

The solo parts were, on the whole, commendably satisfactory. At least all was done in the right spirit and with taste and understanding. Miss Anna [illegible] in the contralto airs surpassed herself. Her tones were never richer, purer, or more charged with true soul and feeling. There was no false pathos, no overdone expression, but all was simple, chaste and noble; the delivery of the voice, the phrasing, the light and shade, the whole conception, revealing the artist, the artist. Very interesting too, and equally earnest and genuine and sympathetic were the soprano voice and singing of Miss Adelaide [illegible]. It was her first appearance in oratorio, and not without some slight faltering of voice in the beginning; but as she went on she won upon her listeners, and we can truly say the beauty and spirituality of the music offered fruit as her rendering, which confirmed the promise of her first public effort in a Symphony Concert.

Mr. James Whitney's voice betrayed itself less too much remote in the opening tenor solo, "Comfort ye," and elsewhere lacked the weight that is desirable. But his notes are sweet and sympathetic, and there is feeling and refinement always in his singing. The most pathetic portion, "Thy rebuke" and "Behold and see," were his best in evenly, and felt not easily effect an effort. Mr. Jesse F. Winch, with a rich and musical bass voice, intelligence, delicacy, and remarkably sure [illegible] in the roulade passages, felt the part very sensitively.

Sunday evening brought a smaller crowd of hearers, but crowded [illegible], and orchestra raised to the full complement of the Symphony Concerts, to one of the grandest performances we have yet had of the *Elijah*. Nearly all the choruses, double quartet, &c., went remarkably well, and there was great improvement in the instrumental setting of the noble great. Miss Phillipps [illegible] noble voice and sang in the one solo, and many have not heard "O rest in the Lord" sung with more beautiful beauty as the [illegible] part of the Queen with chorus, made so effective.

The principal soprano parts were taken by Miss Houston and the occasion derived special interest from the knowledge that it was to be her last public effort as a singer before retiring into private life. The beauty, delicacy and fervor with which she sung enhanced the feeling of the same how it be. In "Hear ye, Israel," in the august "Holy, holy" in the "Angel Trio," &c. her tones seemed [illegible] and penetrating; and seldom has the sharer so held a certainty of outline through a whole performance. She sang as if she loved it, and this would not leave it.

The smaller soprano parts—the Boy looking out for rain, and in the concerted pieces—were taken by Mrs. H. C. Hall, who proved herself the possessor of so beautiful and true a voice, so telling, and who delivered it so well, that one wondered why she never has been called upon before in this way. The Angel Trio was admirably sung by the three ladies and of course [illegible]. Mr. Rudolphsen came back to his old part of the Prophet, and as he always made effective, and this time more so than ever. His voice is a robust one; has the art of giving out his tones with a fresh, very full vibration, and renders the music in a tasteful carefully considered manner. A few bits of fine gem pronunciation marred all perceptible Mr. Whitney as "If with all your hearts," but more particularly in "Then shall the righteous shine," reached its summit so to, his best mark thus far; the last air he sang with more commanding power in addition to his usual good qualities.

Musical Correspondence.

New York, Dec. 28.—On Saturday, Dec. 19, the [illegible] children gave a *matinée* at Steinway Hall and were assisted by F. Bergner ('cello) Mme. Gramaglia and Julius Dace (violin). The programme was a short one and included the first movement from one of Mozart's string quartets. In it these talented children appeared to better advantage than in any other selection. Miss Jackson—[illegible] pianiste—was very accurate as regards time, and she also exhibited some taste and an example of shading. I would repeat my opinion that it is unwise to bring prodigies before the public: such a course is most more—does incalculable injury to future excellence of the [illegible] virtuoso, while the performance [illegible] reproduction of but little pleasure to the public.

On Saturday evening Mrs. Hampton had a "Testimonial Concert" at Irving Hall; she was assisted by an attractive array of artists together with Theo. Thomas' orchestra. These were the orchestral selections:—

Overture "Genoveva"	Thomé.
"Träumerei"	Schumann.
Overture "Orpheus"	Offenbach.

The audience was a very large one, and here were served was a beautiful floral testimonial presented to a beloved friend to the lady for whose benefit the entertainment was given, and also to Miss McCord and Mlle. [illegible]. Would it not be better for the audience to send their offerings to the residence of the recipients, rather than to parade them before a not particularly interested audience? Also, would it not be decorous for people to be in so My quiet when such a piece as the "Träumerei" is being performed? Portions of it were scarcely audible, owing to the confusion of tongues everywhere prevailing. I know of no reason why ordinary good breeding should be ignored in a concert room.

At the 11th Sunday Evening Concert we had the following [orchestral] programme:—

Poème Symphonique, "Les Préludes"	Liszt.
Entr'acte, "Midsummer Night's Dream"	Mendelssohn.
Overture, "Mignon"	Ambroise Thomas.
"Träumerei"	Schumann.
Marche Triomphale, "Le Prophète"	Meyerbeer.

The soloists were Mme. Rosetti, Mme. Gramaglia, and Mr. Van [illegible]; the latter played Schumann's "*Frühlingsnacht* or *Wien*," which was performed by Mr. Mason last season. Mme. Gramaglia sang marvellously well, and although her voice is [illegible], her manner of using it is most artistic and therefore enjoyable.

The "Messiah" was given on Christmas evening at Steinway Hall, by the N. Y. Harmonic Society. The soloists were Miss Houston (Boston), Miss Adelaide Phillips (Alto), Mr. Simpson and Mr. Becker, and the performance was conducted by Mr. Ritter. Having been present—by means Unsatisfactory arising from [illegible] any one to [illegible] a musical [illegible] this impression was never before [illegible] in the city [illegible] an form excellence. [illegible] Miss Houston and Mr. Becker made a more favorable impression, while Miss Phillips and Mr. Simpson still furnishes [illegible] satisfied that [illegible] reputation.

The "Messiah" was also undertaken on Saturday evening by the Brooklyn Choral Union, with Mr. [illegible]'s orchestra, under the direction of H. M. Dunbaugh.

Mr. Thomas' 12th Sunday Concert had the following [orchestral] programme:

Overture, "Athalie"	Mendelssohn.
Abendlied	Schumann.
Minuet	Mozart.
"Die Geschöpfe des Prometheus"	Beethoven.
Grand Festival [illegible]	[illegible]
Overture, "Freischütz"	Weber.
Aria[illegible]	[illegible]
Valse, "[illegible] Sonne"	Lanner.
[illegible], No. 2, [illegible]	Meyerbeer.

In lieu of vocal and instrumental solos there were two recitations by Miss Theresa Bloch (her first appearance in this city.) F.

CINCINNATI, Dec. 22.—The second concert of the [illegible] Society given last night, had for a principal feature "The Crusaders," a rather recent choral work by Gade, rendered here for the first time. It is a work of [illegible] and of [illegible] with "Comala" and the "Erl King's Daughter" by the same composer, but as a whole I deem it you[illegible] [illegible] composition. Its weakest part is the second scene which seems too much spun out [illegible] rather [illegible] and contains a good many monotonous passages, but the greater part of the [illegible] is very [illegible]. It ends in a happy [illegible] with the Crusaders [illegible] before upon reaching Jerusalem. But the last number of [illegible] the last in the first scene, a prayer by the [illegible] and Chorus. In it there occur a few favorite passages of a truly grand expression, which seem to me more striking than anything else of that character written by the genial Danish composer.

Of the execution, the *Daily Gazette* of this city reports as follows:

"The voices are all pure, fresh and strong, and been evidently trained [illegible] individual [illegible]. The members have, under the direction of Mr. [illegible] learned one thing of great importance, and that is the habit of [illegible] to the piano, which with them acts as conductor. The result is that the attack was always prompt, and the close exact. In forte passages they were even excellent, yet they presented a most beautiful *crescendo* and *pianissimo* clearly proving that they could do a fast as few choral societies can without long pause.

"It is one particularly an easy matter for a conductor to have [illegible] to the top of their voices thereby producing a great deal of noise, but to have them so under his control that they can produce the most delicate *pianissimo* without losing their quality of tone, is one of the strongest proofs of good training."

In the second part of the concert the Chorus gave us two French People's Songs from the 11th Century, which are truly charming, and were greatly enjoyed by the audience. When these songs were first performed in a Leipzig "Gewandhaus" concert a year or two ago, they created quite a sensation there.—Here is the entire programme:

The Crusaders, a dramatic poem by Carl Andersen, [illegible] "[illegible]" for Chorus and Solo, by N. W. Gade.
Polonaise pour Piano à Quatre mains. Opus [illegible] F. Schubert.
[illegible] Schubert.
Two French People's Songs "[illegible]," from the 11th Century, for Chorus.
[illegible] for Piano, [illegible]
"Gypsies' Life," a poem by Geibel, for Solo and Chorus. Schumann.

The "Maennerchor" Society with Mr. Andres as leader have given a second public concert, the programme embracing Mozart's Symphony in G minor and two parts of Haydn's "Seasons." I was not present, but I hear the concert highly praised. From the public at large these concerts deserve a great deal more attention than they have yet received. Mr. Andres [illegible] few occasions, I am pleased to hear very [illegible] the Orchestra and it is only to be desired that he would [illegible] before the public, as [illegible] has [illegible] no [illegible] prejudices against him. He has [illegible] the Orchestra [illegible] Mr. Barus who, recently [illegible] altogether too much given to get up very [illegible] performances after one or two rehearsals and in this way is really doing harm to the cause of good music.

Mr. Barus by this means, successfully has also killed [illegible] to our regret the Orchestral Concerts in the afternoon which we have had for a course or two. These concerts commenced well enough, but, with injudicious blowing in the public prints, and praise from persons who know little about music [illegible] probably because too much [illegible] and [illegible] The [illegible] better performance [illegible] and [illegible] always depend upon real [illegible]. The [illegible] in such matters is a [illegible] to a [illegible] natural growth. X.

PARIS, DEC. 7.—The 6th Concert Populaire (the last one of the first series) took place yesterday with the following programme:

Overture of "[illegible]" Mendelssohn.
Symphony in B [illegible] Beethoven
Allegro. [illegible] Menuet. Trio.
Fragment [illegible] Franz Schubert.
[illegible] Concerto pour Violon [illegible] Rode.
par M. Heymann, [illegible] du Conservatoire [illegible]
Prélude de "Lohengrin" Wagner.
Invitation à la Valse [illegible] Weber.

The Symphony was well rendered, and so was the *fragment Symphonique* of Schubert, from which, by the way, Meyerbeer seems to have taken (to use a mild term) the prelude to the 4th of *L'Africaine*. The Rode Concerto was played by M. Heymann, who is apparently no more than 11 years of age, in a manner which elicited much applause. He has certainly much [illegible] talent and also the [illegible] of expression; but nevertheless his playing is that of a pupil rather than of an artist. His tone is very thin, and in the second part it was not always pure. The violin used by him, too, was not powerful enough, and the effect of the [illegible] be the Concerto was lost. In speaking of Rode's Concerto I am reminded of the fact that I recently heard but one of its movements played by M. Hermann Collingnon, a gentleman well known at the Conservatoire both as an artist and as a member of the Société des Concerts. M. Collingnon [illegible] reminds one forcibly of that of our Mr. Theo. Thomas; and his pure, [illegible] well sustained tone, with the absence of all false and [illegible] [illegible] bespeak the thoroughly accomplished musician.

This last Popular Concert,—to return to that subject—was remarkable for a very unpleasant *contretemps* which occurred in the following manner. After the performance of Wagner's [illegible] prelude to *Lohengrin*, a large portion of the audience [illegible] for hearing it again and M. Pasdeloup accordingly gave his signal to recommence. But no sooner was the first note sounded than there arose a storm of hisses and cries of *Non! Non!* from another faction which, although a minority, made more the [illegible] noise on that account. Again the orchestra began and actually played a few measures (in fact style as I could see from the evidence of their elbows), but not a note could be heard. During [illegible] did this state of affairs continue, and no less than ten times did [illegible] conductor try to repeat the accursed piece, [illegible] without success. Then none but one course to pursue; and it was announced that the "Invitation à la Valse" would be played, and that those who desired a repetition of the Wagner prelude might remain after the concert. This was accordingly done, and the "Invitation" played in such quick time that the musical effect was entirely lost. As nearly as I could judge, about three fourths of the audience remained to hear the repetition of the prelude. [illegible] to see the others as they passed out, I was struck by the [illegible] and [illegible] appearance which they sufficiently bore. Some of these had [illegible] and [illegible] evidently a prey to some secret grief! Then I understood all. They were the veterans who had heard the *fragments from the "Meistersinger" played at former concerts; the result of which had been a breaking down of the constitution, and a complete shattering of the nervous system.* I prophesied that no good would result of this music. Behold the proof!

At the Opera there is little new. Mme. Patti was announced to sing last week in *Il Trovatore*, but being indisposed she was unable to appear, and another lady was [illegible] to take her place. [illegible] the intelligent [illegible] at the bureau in [illegible] and demanded a restitution of their money, all of which was flattering to Patti, but not pleasant for the "other lady." Apropos of Mme. Patti, she will, I am told, depart for St. Petersburg on the 20th inst. and there is to be talk of a concert to be given by her previous to that date, the proceeds of which will go [illegible] towards the erection of a monument to [illegible]. A. P. C.

Special Notices

DESCRIPTIVE LIST OF THE

LATEST MUSIC,

Published by Oliver Ditson & Co.

Vocal, with Piano Accompaniment.

Treasures of the Heart. 3. C to f. *Carr.* 30
[illegible] the holy reserved for [illegible] treasures [illegible]
It's all very well! 3. C to f. *White.* 30
[illegible] and [illegible]
Ave Maria. 4. Eb to a flat. *L. Lanl.* 40
[illegible]
Oh! Paradise. [illegible] and Cho. 2. G to e. *Parker.* 35
A simple and very sweet sacred song.
I never can forget thee. 2. C to [illegible] *Pratt.* 30
Pretty and simple with varied accompaniment.
Daughters of Spain. (C'est L'Espagne.) [illegible] Cho. 3. Db to g flat. "*Les Bavards.*" [illegible]
Search everywhere. (Parcourt [illegible])
Duet and Cho. 3. A to f. "*Les Bavards.*" 30
"Les Bavards" is a lively [illegible] operetta by Offenbach, and is very pleasing. The first song [illegible] the [illegible] and the second is the [illegible] in the [illegible]
Blue Eyes. 3. Eb to g. *Molloy.* 30
[illegible]
The Letter. (La lettre de la Perichole.) 3. Eb to [illegible] *La Perichole.* 35
Those Merry Rovers. (Les [illegible]). 3. Ab to [illegible] "*La Perichole.*" 30
In Perichole is another of Offenbach's many productions, and the "Letter" is a sweet and [illegible] song, while the "Merry Rovers" [illegible]
Leave me to sing. (Bitter lässt ich Singen). 3. F to f. *Franz.* 30
When I sing the Wood. (Waldl. ich [illegible] Wald). 3. Db to f. *Franz.* 30
In Franz's own [illegible] style.
The Minstrel. (Der Minnesänger). 3. [illegible] *Kücken.* 35
[illegible]
I see thee, love, in ev'ry flower. (Ich [illegible]). 4. Ab to g. *Abt.* 40
[illegible] workmanship.

Instrumental.

On the Beautiful Blue Danube. J. C. Strauss. Simplified by *Knight.* 30
Well known favorite.
Leap Year and Bertha Waltz. For Guitar. 2. D. *Hayden.* 35
[illegible]
Galop. Well [illegible]. 4. Eb. *Hoffmann.* 11
[illegible]
Village Waltz. 3. D. *Mercy.* 30
[illegible]
Tremb[illegible] Galop. *V. L.* 11
[illegible]
No Thoroughfare Galop. 2. Eb. *Coote.* 30
[illegible]
La ve Perichole. Quadrille. 3. *Knight.* 30
[illegible]
Fête au Bosco Waltz. 3. Eb. *Coote.* 11
Very neat [illegible]
Sister [illegible] Polka. 3. Eb. *Grove.* 30
[illegible]
La Danse [illegible] Fantaisie Brillante. Op. 132. 6. F. *Ladreit.* 21
[illegible]
Bell goes a-ringing for Sai rah. Galop. 2. C. *Hunt.* 11
Includes the melody in "[illegible]."

Books.

WREATH OF GEMS. Paper, $2.50. Cloth, $3.00. Full gilt, 4.00.
A splendid collection of songs, all very popular and pleasing, and by the best composers.

[illegible] the key is [illegible] a small letter [illegible] the highest note, if on the staff, [illegible] the highest note, if above the staff.

MUSIC BY MAIL.—Music is sent by mail, the expense being [illegible] to obtain supplies. Books can also be sent [illegible]

Digitized by Google

Dwight's Journal of Music.

WHOLE No. 725. BOSTON, SATURDAY, JAN. 16, 1869. VOL. XXVIII. No. 22.

The Voice, the Ear and Music.*

III. The Human Voice.

At last we come to the instrument *par excellence*, the Human Voice. Its study has been singularly facilitated by the laryngian mirror or laryngoscope, an instrument perfected and brought into common use by a physiologist, M. Czermak. The little apparatus allows one to see each case in the back part of the mouth, and to perceive the vibrations which accompany the word. The vocal ligaments act after the manner of two membranous lips which, closing and opening rapidly, produce a sound; the resonant chamber of the mouth merely swells the increasing by the larynx. The reed of the larynx having a marvellous ... [illegible] that of ordinary instruments the advantage of being able to give an immense variety of sounds. The characteristic movement of a reed, shutting and opening alternately the passage of the air, lends itself in a very special manner to the development of harmonics (overtones); and in the piercing sound of a freely vibrating metallic reed the ear armed with resonators can discern as many as twenty of them. A fine human voice is incredibly rich in overtones. The sound and ... of a reed instrument are necessarily modified by the column of air to which the movements of the ... tongue communicate themselves. The mass of air acts like a veritable resonator which reinforces certain notes of the reed to the injury of others. The human voice ... must be considered as a reed of variable pitch, completed by a resonator of variable resonance. The glottis is the reed, the mouth the resonator. It is impossible to imagine a more ... apparatus, or one better showing how the works of life always surpass our ... [illegible]. While the ... [illegible] upon all the tones of the musical scale, the mouth and tongue in a ... way contract, expand, hollow and mould themselves so as to make the overtones respond ... and thus give the most different timbres to the total sound. To these timbres ... quite different from those obtained by the various ... of the same musical instrument, we give the name of *vowels*. Each a class of harmonics ... another ..., the diphthongs ... as to pass from one vowel to another by ... gradations, are only intermediate combinations.

This theory of the vowels, which was first proposed by the English physicist, Wheatstone, and which Helmholtz has placed beyond dispute, presents at first sight a singularity which seems to clash with reason. That is because the human voice is of all sounds, the one which we are least in the habit of analyzing. It never occurs to the mind to consider an ... of the voice ... as a simple thing; we are too much accustomed to hear it with other preoccupations than ... [illegible]; for us, the voice has a

symbolical, a representative value, an expressive ... which disguises its ... nature from us. Thus, in spite of the extreme harmonic complexion of the human voice, it eludes analysis more than the sounds of any other instrument, and artificial resonators are here particularly necessary. The richness of the voice, it is easily understood, depends on the state of the glottis, and above all on the more or less hermetical closing of this orifice. The slightest cold irritates the lips of the reed and impairs the quality of the sounds. To a glottis which closes badly, corresponds a hollow, dull, pale voice; when the vocal ... jostle and beat against each other the timbre becomes hard and harsh. And ... [illegible] voices to whose ... charm we owe ... enjoyment.

At the moment when the voice has birth upon the trembling lips of the glottis, it is composed of a series of vibrations adjusted to a long series of harmonics. If nothing modified it, the upper ones would gradually diminish in intensity as they grew more remote from the fundamental tone; and this is in fact just about what happens when one sings with the mouth wide open and when, consequently, the buccal resonator acts with the least efficacy. But when one lessens the orifice of the resonator and modifies the form of it, whether by the aid of the ... or of the tongue, a veritable selection is produced among the overtones; those whose vibrations can accord with the new dimensions of the resonator assert themselves strongly, the others are smothered; and it is thus the ... of the ... is modified. M. Jamin, a professor of philosophy ... [illegible] ... to move the mouth and tongue in order to pronounce the different vowels.

It is not difficult to discover what are the vibrations adapted to the human resonator in the different forms which it can take; and it was important to ascertain them in order to know what are the notes which give (if I may use the word) the color to the different vowels. Hold a tuning fork in vibration before the mouth, and it will resound more loudly when the buccal vibrations is in accord with its own. By the aid of a series of tuned forks Helmholtz has been able thus to ... the favorite notes of the buccal resonator. He deduced experimentally this result: that for each vowel, for each ..., there are in the musical scale certain privileged notes which give the sound its specific color and full ... To those employing the artifice of tuning forks, which reveal the buccal notes so well, but simply one can sing the gamut upon different vowels, and you will be surprised to find, on the same note, sometimes such beautiful sonority, sometimes such meagreness and such ... quality. To make the utmost of the vocal instrument, one should sing only certain notes on certain vowels.

As a general rule one would reserve syllables

with ... (English ...) and ... for bass voices, and syllables with ... (as in follow) ... (English ...) for sopranos. Who has not remarked that, when a singer descends to her lowest note the sound of her voice ... the ... It is that hollow accent which gives a particular expression to the voice called contralto. The fine soprano voices delight in the sounds ... that is why the Italian tongue, so rich in terms ... [illegible] ... those voices. All singers know by experience the affinity of certain vowels for certain notes and know how to make the most of it upon occasion.

If this theory is exact, it is obvious that one may undertake the artificial reproduction of the vowels. This attempt had been already made by an English physicist, Willis. Taking a reed pipe of an organ, of which he could vary the length he drew from it successively, by elongating the vibrating column of air, the sounds of ..., of ..., of ..., of ... But in this experiment he did not make the true synthesis of the vowels, he only obtained effects of variable resonance upon the very complex sound emitted by the tongue of the reed. Helmholtz has effected that synthesis by variously mingling simple sounds, disengaged from harmonics. We have already said that tuning forks furnish the best means for obtaining notes of this kind. The first apparatus constructed by Helmholtz bore eight forks tuned according to the note *B flat* (very low, corresponding to 120 vibrations in a second) and the seven first harmonics of that note. Before each tuning fork is placed a cylindrical sounding box tuned to the note, and which opens and shuts rapidly by the aid of a movable lid: the seven lids are set in motion, like the hammers of a piano, by the play of the fingers on a keyboard. On the piano of eight notes of Helmholtz, where tuning forks take the place of strings, as soon as a given key is pressed down, the corresponding resonator opens, and the vibrations of the fork, dull and smothered till now, swell forth and make a sample note heard. The eight forks are kept constantly in vibration, because each of them is placed between the two poles of an electro-magnet which is magnetized and demagnetized 120 times per second.

Here then we have the eight instruments, tuning forks, in motion. Their vibrations remain mute so long as the keys of the keyboard remain at rest; but as soon as you press them, the *resonators* are uncovered and the notes are heard. They can thus be combined in every way. In playing upon this singular instrument one becomes assured that the different minglings of harmonics engender different vowels. The difference of timbres is particularly sensible at the moments when the fingers change their place, and in passing from one composite sound to another. With his eight tuning forks, Helmholtz has obtained all the ... sounds of what may be termed the ... vowels, ou, o, ..., ... The first fork of the series, singing alone, gives a dull, hollow ou, much

* Translated for this Journal from "Le Son, L'Oreille et la Musique." Par ... LACOUR. Paris, 1867.

more smothered than the voice would give by pressing the succeeding keys, the sound would resort to [illegible] to obtain something analogous to it; it was necessary to remain in the upper notes of the keyboard. In a second apparatus, very similar otherwise to the one we have just described, Helmholtz added four more acute harmonics to the preceding, and was thus enabled to rise freely to the [illegible] and the [illegible], [illegible] still escaped him, because the particular timbre of this vowel is due to a super-acute harmonic which the current does not seem to vibrate with sufficient force. The problem of the synthesis of the vowels was none the less resolved in principle. Its details henceforth only concern the construction of more [illegible] apparatus. But as one of our great scientific establishments has got constructed a [illegible] of the vowels, and as, unfortunately, a physicist is not often in a condition to make such costly machines for himself!

There is no need to believe that Helmholtz has constructed his tuning-fork pianos (pianos à diapasons) for the mere pleasure of imitating the human voice and of eliciting vowels from an instrument of wood and metal. His experiments were undertaken purely to verify the conjecture, whether the timbre depends solely on the mixture of harmonics, and whether, as has been hitherto believed, the form, the geometry of vibrations has some influence on the quality of sound. I have distinguished, in a sonorous undulation, the height of the wave, which represents the intensity; the length of the wave, which represents the tonality or pitch; finally the form of the undulatory curve. I have said that every vibration may always be considered as the resulting, the superposition of [illegible] simple harmonics; that is to say that every sound can be decomposed into simple harmonic notes. The different simple vibrations may be combined in an infinite variety of ways, because it is not necessary to suppose that they all begin at the same moment; they may impress, then, upon the vibrating molecule the greatest variety of resultant movements. For all that, will the total sound be modified? Not the least in the world!

Here is what the piano of Helmholtz permits us to verify. The mathematical theory in fact demonstrates that in displacing, more or less, the resonators, in advancing or drawing them more or less near to the tuning forks, we modify the phases of the harmonic vibrations, that is to say, for a certain system of waves we vary these elements, that we make them displace their waves relatively to one another. These displacements have a direct influence upon the resultant movement of each material molecule; they have not any upon the timbre of the sound composed by the superadded waves.

So [illegible], then, from the timbre of a sound depending on the form of the [illegible] curve described by each vibrating molecule, we may affirm, on the contrary, that there is an infinite variety of curves responding to the same timbre. In fact, all those which spring from the same periodical impulsions, whatever may be the order in which they succeed each other.

Ferdinand Hiller to Rossini.

(From the Kölnische Zeitung.)

And so you have left us, your dear Maestro, you, so fond of life and so [illegible]! gone from your joyous world of Paris, of which you had taken possession just as, in the good old times, a prince took possession of his inheritance. You have been snatched from us so many that it is not astonishing if each individual is less painfully affected at your decease than he otherwise would have been—for men like to have even their own special sorrow. There is scarcely one newspaper reader in the whole civilized world, who, on seeing the report of your death, will not have exclaimed: Oh! how sorry I am!

The world does not like to render any one famous, but if a man, despite all obstacles, no matter what, has found his way upward, and made his name a name of note, the world looks with a certain feeling of satisfaction on him. If, however, as was our case, he so that occurred to long ago as to belong to history, if a man requires a [illegible] any long time from the Present, as the efforts of the newspapers for new creations, our marks of distinction for himself personally, or for his works, more honors are showered upon him than he can well bear. How many generations received your name as a word forming part and parcel of their mother-tongue, and admired you before they had a notion of what your productions were! And then they became acquainted with the Barbiere di Seviglia, which for the last half century or has been not merely the "Battaglia della [illegible]," but of all the opera-houses in the world. Whilst you, they were delighted with the voice [illegible] a half the [illegible] had grown up, they heard the [illegible] of these [illegible] of your wit; it was [illegible]—if as he had a friendly welcome for all who sought him out; that he launched forth the most admirable and the most humorous repartees, and in his uncommon position, did not fail to be anything more (what people will more) or anything less than a musician. The world grew enthusiastic for such a being—and rightly, for he was amiable and extraordinary.

In the whole history of art is there a career like yours cherished Maestro? I doubt it. We find, it is true, geniuses who, like you required only a few years to declare themselves—but then did not be filled up their last days. Or they were men who, up to the most advanced age were as untiring in producing as the most [illegible] in [illegible] suffering. But you gave had in [illegible] years of your existence to musical art, when you gave about forty to the rest of life. Twenty years of sharp struggles and [illegible] —and then you had years filled from the [illegible] of new [illegible], as [illegible] the last tragedy by as the pleasant shade of your fame. Your art became for you a mere [illegible] you treated yourself as a man does with a little pasteboard or a hospitable and with good society. Some esteemed and others blamed you for this [illegible] of conduct, but no one was able to explain it; one you probably never disclosed the real motive of it. As a prudent conqueror in the realm of tone you do not wish, and your friends, to [illegible] by fresh hostilities the crown you owed to your former victories. Perhaps this was not [illegible] I say. I am afraid that you drank too deeply of the spring called popular favor—all you could not escape a little feeling of weariness.

But I am far from presuming to say that I have penetrated your motives. The most important man is so complicated a machine that a [illegible] machine-manufacturer alone can understand it [illegible] and very. Who, then, could comprehend so wonderfully organized a being as you were. What contradictions were united in you! The midst you as at the Bene [illegible] and the [illegible] of the eighteenth century, the desire for the most excessive enjoyment [illegible] affords, and the simplicity of a child of the people; the most [illegible] tenderness and the most wanton love of raillery. But the Rossini were your constant companions; they accompanied everything you did, and most heartily of all the [illegible] of love and earnest[illegible] your heart the with all righteous more pleasing than the halo of the muses.

The history of art [illegible] will have to record the almost mythical story of [illegible] on which you wrought, [illegible], while the history of music more especially will have to speak of your genius, as well as of the direction it took and its influence it exercised; the journals of the day will for the hundredth time collect the names of your works with the dates of their production and the success they achieved, and will, one and all, not fail to indulge in æsthetical observations. I have no intention of this kind, as I jot down these hasty lines. I would speak only of the gap which your demise leaves among us. Or does Paris, great and rich as she is, contain another spot like your little bedroom, with its pianos, and its piles of music heaped one upon the other, and its cosy state of disorder? A spot where an artist found, at almost every hour of the day, the [illegible] and the most interesting people and sympathy [illegible] of the [illegible]? On [illegible] occasion [illegible] I always came and were always good. I scarcely [illegible] requesting, and the intellectual enjoyment you afforded, that your sister should take the soul now and then as a guest in your table. And when, in addition to the [illegible], the at [illegible] of the word were offered to [illegible], [illegible] there, and the friendly feeling you manifested towards me and my and even [illegible] a [illegible] you [illegible] to many years of course, I may well be allowed to yield to the [illegible] I experience of giving utterance to sentiments of the deepest gratitude.

Farewell, then, beloved Maestro! If the number of delights in store for you on the other side the grave is equal to the happy hours you have afforded millions of men upon earth, an eternity of bliss will be yours. FERDINAND.

Rossini's Funeral.

The following account of the mournful ceremonial is from an eye-witness:—

The funeral of Rossini was solemnized this day. It was at first intended that the religious service should be celebrated at the Madeleine, but, in consequence of a ceremony having been previously fixed for the same hour, the arrangement was changed and the mass was performed in the new Church of [illegible] at the end of the Chaussée d'Antin. Special invitations had been sent out, and the total admission to the [illegible] had [illegible] the sacrament of the Church. Twelve o'clock was the hour appointed, but the crowd began to arrive at 10, and were [illegible] all the approaches so that [illegible] such as dense a [illegible] but for the intervention of numerous sergents-de-ville, it would have been impossible for those who had tickets to enter. The great nave was hung in black, and in the interior a [illegible] was raised in the centre of the nave, being [illegible]. The galleries were reserved for ladies, and the number of mourners could not have been less than five thousand. A little after twelve the rolling of muffled drums announced the approach of the hearse, which was followed from the Madeleine, where the body had been temporarily deposited, by the deputation from Pesaro and the intimate friends of Rossini. While the coffin was taken from the hearse and laid in the catafalque, the great organ played the "Tribbona," from the Semiramide. The mass opened with a chorus of Jomelli executed by the pupils of the Conservatoire and the most celebrated soli [illegible]. The sermon selected for the occasion was in the following order:—The Kyrie [illegible] by solos performed by Messrs. Nicolini, Nitti, and MM. Gardoni and Tamburini. The Lacrymosa, adapted to the [illegible] of the "Quis est Homo?" of the Stabat — [illegible] Stabat—sung by Alboni and Patti. The "Lacrymosa" of Mozart's Requiem to the choir. At the offertory "Vidit Suum" from the Stabat of Pergolese by Mlle. Nilsson. At the Elevation, "Pie Jesu," adapted to the quatuor "Quando Corpus" of Rossini's Stabat, by Mmes. Krauss, Grossi and MM. Nicolini and Agnesi. The "Agnus Dei" adapted to the Prière de Moïse (Rossini), sung by Alboni and Patti, and not less solo by MM. Bonnehée, Faure and Belval; and the "Pro Peccatis" from Rossini's Stabat, was sung by M. Faure. Nothing could give an idea of the impression produced on the assembly by such music as a period by such artists. The duo of the Stabat by Alboni and Patti was given with such deep pathos that several persons could not help melting to tears. Never had Alboni—the illustrious pupil of the dead master—sung with more beauty and more effect.

It was past two o'clock when the service was over. The cortège formed after a good deal of delay, owing to the crowd in front of the church. It proceeded slowly up the Chaussée d'Antin, the windows of the houses on both sides being filled with spectators, and

[illegible] out on the [illegible]. The pall-bearers were M. [illegible], the Italian Minister; M. [illegible], Consul General of Italy; M. Camille Doucet, head of the Administration of the Theatres; and M. Ambroise Thomas, the composer of *Hamlet*. The Emperor was represented by M. de la Ferrière, one of his Chamberlains, who followed in one of the Court carriages. M. Vaillant, Minister of the Imperial Household and of the department of Fine Arts, was also present. Indeed, the list of celebrities in all departments who paid their last tribute to Rossini would fill a column. [illegible] preceded all [illegible] in the procession. On the coffin was deposited a crown formed of laurel and gold. It was past [illegible] when the cortege reached the cemetery where after the coffin [illegible] laid in the ground. Discourses were pronounced by M. [illegible] in the name of the Italian [illegible], and by MM. [illegible] Ambroise Thomas, St. George and others.

Another spectator [illegible] more particularly upon what took place in the church. He says: —

The interior of the church [illegible] magnificent, with great [illegible] architectural beauty [illegible] the best painted windows in Paris and splendid organ. The centre of the building from the door to the altar was [illegible] being [illegible] everything in harmony of the [illegible] words [illegible] Ladies were [illegible] The [illegible] It was a cold day [illegible] There was not a seat, in twenty minutes there was not standing room. I should say there were present at least 4,000 people. There were [illegible] I shall make no [illegible] celebrities in France was there. The Emperor was represented [illegible] the Italian Embassy were there in full uniform and all [illegible] Ambroise Thomas — the "doyen" the Academie, the Italian [illegible] — all the art and science, and most of the beauty of Paris. I have never in France seen in one assembly so many pretty faces. The throne was at the extreme end of the church [illegible] The music was [illegible].

[illegible] I never [illegible] anything so splendid as the music. [illegible] Alboni and Patti was the [illegible] voice of Alboni never [illegible] The effect was [illegible] Alboni was very much affected [illegible] friend. [illegible] "That's Alboni" said a friend of mine [illegible] In a word all sung [illegible] The ceremony was [illegible] A coffin absolutely covered with [illegible] and wreaths of [illegible] was carried [illegible] the church before [illegible] All Paris had [illegible] place of the "Swan of Pesaro," and [illegible] And so was celebrated [illegible] the funeral of the [illegible] composer of the [illegible] His own splendid melody was [illegible] and he may be said to have been wafted away in a cloud of his own harmony. *Requiescat in Pace!*

Chat with Rossini.

BY FERDINAND HILLER.

[The interest in Rossini, now that he is gone, justifies our reprinting more at length these conversations which we translated in full for this Journal in 1855.]

I had been [illegible] to Rossini when as a very young man I came to Paris. There as well as afterwards in Milan I have seen [illegible] and for [illegible] he showed himself [illegible] During the two or three weeks I spent in Trouville, I passed the greatest part of the time in his society. We walked for hours together up and down the little corner by the sea side, and the [illegible] at the most was [illegible] in a game of Dominos. Even in this [illegible] the conversation hardly ceased and [illegible] it was so [illegible] in his communications, as he was insatiable in his inquiries about those and persons of whom I could give him any information. Although I only a few times came to the point of [illegible] owing to the want of a good instrument, [illegible] of our conversation. Rossini [illegible] I had before me [illegible] knowledge of the [illegible] Hindu of works and composers [illegible] His judgment [illegible] knows how to enter into everything [illegible] That he has seen, heard and experienced [illegible] much, but it interesting, is natural [illegible] I believe I shall be giving pleasure to many [illegible] and friends of music if I [illegible] particularly interested me and added [illegible] conversation of Rossini. I shall be pardoned if I introduce myself although as little as possible, as a party to the conversation. They were so [illegible] that he [illegible] other and the [illegible] that I can only [illegible] I do [illegible] One thing I [illegible] and that is [illegible] nothing essential of my own invention into the mouth of the master.

—These journals [illegible] exclaimed Rossini, one day. Here [illegible] when I left Paris [illegible] as great an aversion to the *allemand* as to German music! What do they mean by that!

—That you would travel a great deal by railroad, *dear maestro*, were that true, I answered.

—Not only shall I love the great German masters. I have made them my especial study in my earliest youth and have let no opportunity go by to learn to know them more and more. How much delight you have already afforded me through the performance of Bach's [illegible] psalms!

—I have never played his noble piano pieces with more pleasure, than when I was able to play them before you.

—What a colossal nature, this Bach! [illegible] in this sort of composition! It is incomprehensible. What is here was hard, [illegible] was mere play to him. How is it about that [illegible] edition of his works? [illegible] I heard of [illegible] from Liszt, who [illegible] and probably through their mediation [illegible] I should like to have the following done.

—Nothing is easier. You must subscribe.

—With all my heart!

—Your name among the members of the Bach society — that would be too good!

—Bach's portrait in the first volume is splendid, remarked Rossini; there is an extraordinary intellectual power [illegible] Bach must have also been an [illegible]

—The most important composers of the present day [illegible] them as they have done! [illegible] some of his [illegible]

—The [illegible] is seldom here. Do you bring out many of his works in Germany?

—Not so many as we should — but yet a good many.

—Alas! such a thing is not possible [illegible] and [illegible] We cannot, as you do in Germany, collect great chains of amateurs. [illegible] good vocal forces in chambers and [illegible] — that was lost. Even in the Sistine chapel, since the death of [illegible] things have constantly [illegible] *Apropos*, how much is [illegible] about the great master of Mozart's *Requiem*? Have they arrived at [illegible]?

—No further than you already know.

—[illegible] Mozart [illegible] *Confutatis* is all so [illegible] the opening [illegible] over the beginning. That is magnificent. And [illegible] at the end. There [illegible] I always had a special [illegible] for this and [illegible] I have found it, I left the [illegible] creep down my back. — *Pie Jesu Mozart*

— [illegible] biography [illegible] which you [illegible] that Mozart [illegible] With [illegible] which you must explain to me. [illegible] that you asked your old [illegible] Mattei a short time ago, [illegible] enough to write an opera, and that on his affirmation that you got up and walked away?

—Nothing could be more [illegible]! I had studied three years at the Lyceum in Bologna, during which time, however, I had to do my utmost, to pay for my instruction and support my parents. I succeeded; but it was in a pretty beggarly manner. I accompanied the recitatives at the pianos at the theatres, and got a position as [illegible] I had a fine voice, and sang in the churches. Also I composed, besides the [illegible] which Mattei gave me, here and there a [illegible] for a singer to introduce into an opera, or sing [illegible] Sundays, and [illegible] who paid me a [illegible] for the service. In a word, I had sailed through Counterpoint and Fugue, I asked Mattei what he would set before me next. "The Plain Chant and Canons," was the reply. How much time shall I have to spend on them? About two years. But I was not able to keep it up longer; and that I explained to the good Padre, who understood the case very well and always remained attached to me. I have [illegible] regretted, often enough, since, that I had not labored longer under his care.

—You were able to make your way through more without his canons, said I, laughing. Was Mattei a very able teacher?

—He was excellent with the pen in his hand — his corrections were exceedingly instructive. But he was [illegible] and every oral elucidation had a [illegible] from him by force. — Have you seen any of his compositions?

—I have never come upon any of his.

—If you are ever again in Bologna, do not fail to take a look into those at the Lyceum. They are only church music, and there are passages in the [illegible] but the place as we [illegible]

—I now come back to your youthful days, dear maestro. You certainly composed much before you came under the rod of Mattei?

—A whole opera, *Demetrio e Polibio*, which is the story of the works I have always been accused [illegible] placed Rossini because it was first publicly performed a few years [illegible] four and a years after it was written. I composed [illegible] for the Mombelli family without ever knowing that it was an opera. When I had forgot [illegible] I was [illegible] first opera [illegible] to pass I [illegible] in every bar and every so old a part gave me a [illegible] A [illegible] I recovered my [illegible].

—That was very fortunate. Had you begun already [illegible] learn music?

—I had left Pesaro in my earliest childhood. My father held the [illegible] there as the Commune of [illegible] trumpeter; he played the horn in the theatre and all [illegible] When he [illegible] My mother, who had a fine voice, enabled herself [illegible] to help [illegible] and so we left Pesaro. The poor woman! She was still [illegible] although she did not know a note. She sang on *orecchiante* as we call it in Italy, altogether by ear. I may say, so [illegible] the case with [illegible] out of a hundred Italian singers.

—That is incredible!

—It is strange. [illegible] one after another comes on my [illegible] but how those people go to work to learn by heart the middle parts in an [illegible] pieces, is to me quite [illegible]

—They must be either very musical or very [illegible] But [illegible] to come back to yourself, [illegible] where did you begin to learn music?

—At Bologna.

—And with whom?

—A certain Prinetti, of Novara, gave me instruction on the piano. He was a remarkable fellow. He manufactured some sort of liquor; gave a few music lessons, and so worked his way along. He owned [illegible] bed — the [illegible] sending.

—What, sending? You joke, I assume.

—It is precisely as I tell you. At night he wrapped himself up in his mantle, leaned against some arcade of the streets, and so went to sleep. The watchman knew him and did not disturb him. Then he came at a very early hour to me, pulled me out of bed, which I did not relish much, and set me to "playing." Sometimes he had not rested sufficiently and slept while I worked away upon the spinet [illegible] standing. I took all manner of the opportunity and complained [illegible] When he woke up and sought me here again he was pacified by my assurance that I had played my piece through with [illegible] His method was

—A certain Angelo Tesei taught me how to play [illegible] and [illegible] accompaniment, and instructed me in singing. A music [illegible] of some note, [illegible] gave me the higher instruction in singing.
—You had a charming voice?
—I sang quite finely as a boy. At that time I went once upon the stage and performed the boy's part in the Camilla of Paer. But I did not get beyond that.
—Were any other notable artists among your schoolmates at the Lyceum? I inquired.
—The first year which I passed there was the last year of Morlacchi's studies, and my third year was the first year of Donizetti.
—I thought that Donizetti was a pupil of Simon Mayr.
—He had made all sorts of [illegible] with Mayr, but he [illegible] his real musical culture in Bologna. And there he learned something clever, we may well say.
—Certainly so. But you must tell me a little more of your studies at that time, dear maestro. I am not easily satisfied in such things.
—Another time, caro *Ferdinando*. There comes my wife; it is time to dine. After dinner we [illegible] together!

Rossini sang the beginning of a string Quartet by Haydn. Could a piece be commenced in a more noble manner? What an attitude and what a grace is in that motive!
—I do not believe that Haydn did the string Quartet, and it has ever been surpassed by any composer, not even by Beethoven.
—Chance made me acquainted with these Quartets, said the maestro with warmth, [illegible] of the four instruments, I [illegible] models [illegible]. All composers of consequence have [illegible], but those of Haydn always had for me a quite peculiar [illegible] charm.
—Have you already learned to know these compositions so early as I [illegible] had?
—Already in Bologna, [illegible]. I had got together a quartet of strings in which I played the Viola as well as might be. [illegible] first only a few of Haydn's works, but I kept urging him to procure more and more, and I gradually became familiar with a considerable number of them. At that time I studied Haydn with peculiar partiality. You should have been present when I directed "The Creation" at the Lyceum in Bologna! In truth I suffered no slip in any performance, excepting [illegible]. I have [illegible] to hear [illegible] "The Seasons" too I studied [illegible] leaving the Lyceum I was made director of the Philharmonic concerts.
—"The Seasons" are perhaps still [illegible] than the "Creation," said I. Certainly the text afforded more room for variety.
—It may be so, replied Rossini; but there is a certain higher feeling prevailing in "The Creation" which makes me prefer it. How splendid is the Aria [illegible]—and the chorus in B flat,—and the [illegible] Raphael. The [illegible] of all those [illegible]—and what a wonderful [illegible] composition is the Chaos. [illegible] a long time [illegible] the impression of that work. I knew in Vienna an Italian, Carpani, who [illegible] for many years had [illegible] in the society of Haydn. He was never weary of telling me of [illegible] the grandeur and modesty of the old man.
—Haydn had the greatest [illegible] for [illegible] Mozart's father. In the [illegible] words, [illegible] he esteemed him as the greatest of all composers.
—He certainly expressed his real thought, and he was right [illegible] the [illegible].
—I have never seen one of his operas, I concluded; but, strangely enough, they do not seem to be at home [illegible].
—I have read them through in Vienna, in the house of a passionate admirer of Haydn, who [illegible] all his compositions, said Rossini. They [illegible] the great composer. [illegible] He composed them all at an early age [illegible] Esterhazy and his singers. Do you know his *Armida*?
—I played it through once a long time ago, but I have [illegible].
—Apropos [illegible] *Rinaldo* [illegible] very [illegible], said Rossini, and he began [illegible].
—You really know our German masters better than I do, I exclaimed, and I begin to grow jealous of you. Are you [illegible] acquainted, then, with [illegible]?
—I have read through a great deal.

—Have you heard many of Paisiello's operas performed?
—In my young days they had nearly vanished from the Italian stage. Cimarosa, Fioravanti, Paer; but above all Simon Mayr were the order of the day.
—Do you like Paisiello?
—His music pleases agreeably by the ear, but neither as regards harmony nor melody is it distinguished, and it has never interested me particularly. The principle was, with a small motive to compose a whole piece—which [illegible] Italian dramatic expression.
—Did you know him personally?
—I saw him in Naples, after his return from Paris, where he enjoyed great favour. Napoleon liked [illegible] the great [illegible] was [illegible] fond of his music, because it did not hinder him from thinking about other things. [illegible] Nevertheless his [illegible] peculiar tone.
—Was Paisiello an interesting man?
—[illegible] was fine, powerful, almost imposing; but he was absolutely uncultivated and [illegible]. You should have read a letter of his. I spent [illegible]—I ask pardon [illegible]. Do you know any play of his?
—*The Matrimonio Segreto*, of course, I answered. Also I have read through "The Horatii."
—In the latter there is one [illegible]. Do [illegible] Opera [illegible] *Le trame deluse*, which is altogether [illegible].
—Better than the *Matrimonio Segreto*?
—I compare [illegible] perhaps. There is [illegible] Finale [illegible] the second act [illegible] a masterpiece. Unfortunately the libretto is [illegible] bad. I also remember [illegible], there is one passage especially which is [illegible] and dramatic [illegible] harmony. [illegible] was no great harmonist.
—[illegible] to obtain the works of those composers, said I. One must go a [illegible] and spend a [illegible]. The library of the Conservatory of Naples, especially, must contain [illegible].
—There [illegible] and Rossini, [illegible] the collection manuscripts of Cimarosa [illegible] found there. [illegible] the possession of the Card[inal] [illegible], who [illegible] for Cimarosa. [illegible] I did this [illegible] Rome, and [illegible] grateful [illegible].
—And your own manuscripts, maestro,—I fancy you must possess a [illegible] of them?
—Not a note.
—But where in the world are they?
—Heaven knows. I had the right at the end of a year to reclaim them back from the copyist, but I never made any use of it. Some of them may be in Naples, some in Paris; [illegible].
—Have you not at least preserved your [illegible] with Pellico [illegible]?
—I had those for many years—but one day when I came back to Bologna, they were no more to be found. Whether they were thrown away or stolen, or sold for waste paper I know not.
—You must perhaps be possessor of the engraved scores and piano arrangements of your operas, a complete set?
—Why should I care about them? It is years [illegible] into my house. Shall I study them?
—And the opera *Ermione*, which one of your biographers [illegible] you have kept [illegible]—how about that?
—[illegible] others.
—[illegible] about the score [illegible]—it is in [illegible] though.
—And very justly, said Rossini; [illegible].
—[illegible] it was very tedious.
—[illegible] thinking of all that, [illegible] always know how to [illegible] the people!
—[illegible] said the maestro, [illegible] there is [illegible] performers [illegible] declamatory [illegible] for David [illegible] had to have something to sing. This [illegible] and probably you know [illegible] the [illegible].
—[illegible] when I [illegible] taken from [illegible] opera. But here comes [illegible]

[illegible] to ask him for some explanations in relation to the [illegible] biographic [illegible].
—That we will [illegible] made them perform three very [illegible] instrumental! But when shall we get to the Finale?

Music Abroad.

London.

CRYSTAL PALACE. As the concert on Saturday was the twelfth and last of the first series for 1861-2 (of which [illegible] remain to be given), we subjoin the programme in extenso:

Overture [illegible]	Beethoven.
Song "[illegible]"	"
[illegible]	W. S. [illegible]
[illegible]	Handel.
[illegible]	Schubert.
Aria [illegible]	[illegible]
[illegible] "[illegible]"	[illegible]
Overture [illegible]	Wagner.

Nothing could more appropriately have succeeded the overture of that master than the song from a work written by the same composer ten years later. The music for *Die Geschöpfe des Prometheus* was produced in 1801 [illegible] and the famous string quintet in C [illegible] *Die Ruinen von Athen* belongs to 1811 [illegible]. In the *Ruinen von Athen* [illegible] orchestral Symphony in A (No. 7) [illegible] we find [illegible] Haydn and Mozart [illegible] of his second period. The [illegible] but be [illegible] of Beethoven.

Mr. Arthur S. Sullivan's music to the *Tempest* of Shakespeare comes back as fresh and attractive as when it was first heard. [illegible] from its opening orchestral prelude to the end, it was pleasant to be able to feel that [illegible] of the young composer [illegible]. To deny that in writing the *Tempest* Mr. Sullivan was considerably influenced by Mendelssohn's music to *A Midsummer Night's Dream* would serve no purpose. [illegible] plagiarism. In short, he [illegible] that he would not [illegible]. When, therefore, we add that he has produced a work which [illegible] by German composers, [illegible] *A Midsummer Night's Dream* [illegible] a thoroughly well-trained [illegible]. The [illegible] preludes to Acts 1, 3, 4, and 5, [illegible] character [illegible]. It wrought out [illegible] melodious and full of [illegible] the "Banquet Dance" [illegible] and "Dance of Nymphs and Reapers" [illegible] Mr. Sullivan has been [illegible] in the [illegible] of Ariel's songs. [illegible] "Come unto these yellow sands," "Full fathom five" and "Where the bee sucks," [illegible] Purcell [illegible]. Mr. Sullivan [illegible] Mendelssohn [illegible] *A Midsummer Night's Dream* and [illegible] the *Tempest* [illegible] Purcell, [illegible] with Mendelssohn [illegible] of the modern orchestra [illegible] Englishman [illegible] of Germans. Apart from all these [illegible], however, the music to the *Tempest* is splendid from beginning to the end.

Digitized by Google

In the course of twelve concerts, the first of which was held on the 21st of October, we have had the *Eroica* and B-flat symphonies of Beethoven; the "Surprise" symphony of Haydn, and the "Parisian" of Mozart; the "Italian" and "Scotch" symphonies of Mendelssohn; Schubert's unfinished symphony in B minor, with his previously unfinished one in C major, No. 6; and Schumann's No. 3 in E flat. The "Surprise" of Haydn, the Nos. [illegible] of Schubert and the No. 3 of Schumann, in one instance have already been followed, were played for the first time at the Crystal Palace. The symphony of Haydn made every one [illegible] from the [illegible]. [illegible] of Schubert has put the musical public under a [illegible] obligation to the spirited directors of the Crystal Palace Company, and to Messrs. C. Grove and A. M[illegible] [illegible] [illegible] to [illegible] [illegible] such [illegible] of Schumann found many admirers and [illegible] [illegible] [illegible] [illegible] composer [illegible]. Among the [illegible] and [illegible] other [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] Concert-overture [illegible] [illegible] [illegible] value, Herr [illegible] *Fest-overture* being [illegible] [illegible]; Herr Reinecke's prelude to *King Manfred's* [illegible] [illegible] of [illegible] ("[illegible]"); and the march from Herr Wagner's *Meistersinger* [illegible] the [illegible]. *Four* of Weber's overtures, three of Beethoven's (including the [illegible]), [illegible] of Mendelssohn's, including the [illegible] and [illegible]. Trumpet Overture"; [illegible] by Mozart, one by Auber, one by Schumann (*Genoveva*), and [illegible] by Rossini, have been played. [illegible] [illegible] of [illegible] [illegible] [illegible] the *Sons of Harmony* [illegible] [illegible] [illegible] [illegible] Beethoven's magnificent [illegible] *Mount of Olives*, [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] Mendelssohn's [illegible] [illegible] [illegible], [illegible] [illegible] [illegible] and the "*Ave Maria*," [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] should have been left unfinished. [illegible] [illegible] left [illegible] [illegible] [illegible] [illegible] [illegible] among which were [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] organ [illegible] [illegible] [illegible] great G minor [illegible] fugue—the first and only [illegible] of the [illegible] organ performance. [illegible] [illegible] [illegible] the [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] been said to show that the Crystal Palace [illegible] are going on in a [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] of their kind in the country. They begin again on the 8th of January, [illegible] when Mendelssohn's "Reformation Symphony" is to be given, and Herr Joachim [illegible] Beethoven's [illegible] [illegible].—*Times.*

MONDAY POPULAR CONCERTS. (*From the Times, Dec. [illegible]*) The programme of Monday week, now one of the largest audiences of the season:

Quartet, in [illegible], Op. [illegible]	Beethoven
Song, "[illegible]"	[illegible]
Sonata [illegible]	Beethoven
Sonata [illegible]	[illegible]
Songs, [illegible]	[illegible]
Quartet, [illegible]	[illegible]

The first concert of the series [illegible] was given [illegible] held last Monday night. [illegible] [illegible] [illegible] [illegible] [illegible] players—Messrs. Straus, M. Ries, [illegible] Lazarus, C. [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible], and double bass [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]. This, [illegible] performance of the night at St. James's [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible].

The [illegible] began with an [illegible] interesting work by Schubert—a quartet in G major, [illegible] for the first time [illegible] St. James's Hall. The quartet in G [illegible] [illegible] [illegible] [illegible] one in D minor, which it [illegible], if not surpasses, in [illegible] grandeur. [illegible] [illegible] were produced in 1826, two years before the gifted composer's death. What [illegible] [illegible] [illegible] [illegible] [illegible] that Schubert [illegible] [illegible] [illegible] than ten days [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] writing this quartet, each of the four movements of which is largely developed, and elaborately wrought out. The *andante* will be [illegible]—the first [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] of humour and spirit as though [illegible] [illegible] [illegible] [illegible] [illegible], with a true [illegible] [illegible] [illegible] of which it is Schubert's happiest [illegible] [illegible] [illegible] [illegible] [illegible] and heartily appreciated [illegible] the occasion [illegible] [illegible]; but [illegible] [illegible] [illegible] [illegible] of the *allegro moderato*, which opens, and the *allegro* [illegible] which concludes, the quartet [illegible] [illegible] increasingly familiar [illegible] [illegible] more and more [illegible]. The last in particular is a sort of [illegible] [illegible] [illegible] company of themes, one more [illegible], animated and fresh than the other—a movement, by the way, that has something in common with the *finale* of the quartet in D minor, just referred to, to greatly certain to become popular. Such a comparison, however, as the quartet in G is not to be wholly grasped at a first hearing, and, indeed, it would hardly be what it is were so very extraordinary gains needed to study and comprehend it. It discloses [illegible] faults, and, among others, that diffuseness which appears inseparable from Schubert's more ambitious works; but always deeply thought, always melodious, always poetical and original, it has manifold beauties which, in the majority of instances, lie so [illegible] [illegible] beneath the surface. No [illegible] [illegible] of the quartet in G minor [illegible] and yet a single hearing, even with [illegible] [illegible] [illegible] examination, suffices to convince any competent judge that it is a work of [illegible] [illegible] character. We believe that we owe its introduction at the Monday Popular Concerts (and it has never before been publicly played in this country) to Herr Ludwig Straus, as whose [illegible] [illegible] [illegible] doubly indebted [illegible] [illegible] [illegible] [illegible] [illegible] a masterpiece, [illegible] for the [illegible] and [illegible] [illegible] efficient manner in which he [illegible] [illegible] the [illegible] [illegible] that Schubert, [illegible] [illegible] [illegible] to his players, has [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]. The other performers were Herr L. Ries, Mr. H. Blagrove and Signor Piatti, all of whom were well up in their parts, the last giving the part [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]. The first hearing of an unknown work by Schubert [illegible] [illegible] [illegible] upon an [illegible] at the Monday Popular Concerts, and the [illegible] [illegible] the present occasion was general. The success of the quartet in G was decided and Mr. Arthur Chappell has [illegible] a new occasion to [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] the quartets in A minor and D minor, and the two great trios, being nothing of [illegible] [illegible] for pianoforte.

The pianist at this concert was Miss Agnes Zimmermann, whose "first appearance" was no less successful than that of Mr. J. F. Barnett. Miss Zimmermann [illegible] [illegible] [illegible] the early sonata of Mendelssohn in E major, Op. [illegible], the last movement of which she [illegible] [illegible] [illegible]. Her [illegible] was Beethoven's sonata in A [illegible] [illegible] (No. [illegible]), in which she had the advantage of being associated with Signor Piatti, who never played more magnificently.

The singer was Mademoiselle Wiesbach, who gave "*Know'st thou the land*," the song of Goethe's Mignon, which [illegible] [illegible] [illegible] [illegible] set in Beethoven's [illegible]. [illegible] [illegible] [illegible] [illegible] [illegible] corresponded. "[illegible]," in [illegible] [illegible] with her own [illegible], and in addition a [illegible] one of Mendelssohn's [illegible] and more [illegible] [illegible] songs"(*Frühlingslieder*), known in English as "The Chorister," in German as "*Durch den Walden [illegible] geh'n*." Miss Wiesbach sang both well and was accompanied in both with absolute perfection by Mr. Benedict.

The concerts [illegible] on the 6th of January, when Herr Joachim [illegible] his first appearance; [illegible] [illegible] [illegible] by Mozart and Haydn, and [illegible] play [illegible] Miss Arabella Goddard Beethoven's [illegible] sonata in C, Op. [illegible].

CORONER. The London *Musical World* has a letter (Dec. [illegible]) from "Our Original" [illegible] [illegible] [illegible] "Correspondent" with the long [illegible], which tells of interesting [illegible] in the city of [illegible] [illegible] *[illegible] Ritter* and *Ferdinand Hiller*. [illegible] [illegible] example:

Seldom during my existence have I been so deeply and [illegible] impressed as [illegible], as I was the case at the third [illegible] Concert on the [illegible] November last. [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] pure and classical kind and [illegible] [illegible] [illegible]. I [illegible] [illegible] from *Iphigenia in Aulis*, by Gluck; [illegible] *Suite für grosses Orchester* von Franz Lachner (new, in [illegible]); first time of performance under the direction of the composer himself and [illegible] the whole [illegible] of Gluck's *Orpheus*.

Of Gluck's *Orpheus* not another word need be said beyond the [illegible] of a [illegible] [illegible] [illegible]—that it is [illegible] the [illegible] in which it was delivered may be called a [illegible] [illegible]. [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] and [illegible] the [illegible] of Mme. [illegible], who sang the part of Orpheus on the occasion, [illegible] [illegible] [illegible] [illegible] [illegible]. [illegible] supported by Fräulein Bettelheim, [illegible] [illegible] [illegible] (Venus) and a fine [illegible] [illegible] [illegible], under the classical baton of Dr. Ferdinand Hiller. [illegible] direction was very quiet [illegible] [illegible] [illegible] [illegible].

The new *Suite* [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] the [illegible] and the violin, as well as the [illegible] [illegible]. [illegible] so thoroughly upon many that the music of this great composer, who has been driven away from Munich (where he was general music director of the Royal Opera during great many years) by the Wagnerian [illegible], has most chance to become the real music of the future as the so-called "*music of the future*" itself. Another great musical treat was the first soirée for chamber music, when Messrs. Königslöw, Japha, Derckum and [illegible] were the performers. One of [illegible] quartets of Schumann (*A minor*) and one of Beethoven's ([illegible] [illegible]) we had a [illegible] quartet [illegible] [illegible] [illegible] of the [illegible] F. Hiller, and some [illegible] pieces for piano solo from the same [illegible], played by the composer. This new quartet of Hiller [illegible] combinations. [illegible] of the first allegro and the *Scherzo*, which are highly effective, the *andante* is [illegible] [illegible] [illegible]. The audience was exceedingly delighted to hear Hiller play once more after so long [illegible], and also [illegible] [illegible] [illegible] noblest and most [illegible] [illegible] [illegible] of the day [illegible] the greatest [illegible] [illegible] [illegible] [illegible] other modern player [illegible] [illegible] [illegible] [illegible].

The [illegible] [illegible] concert, on the [illegible], however, although belonging to the category of "Gürzenich concerts," was a rather [illegible] one. The programme [illegible] of [illegible] [illegible] [illegible] *Manfred*, by Schumann; [illegible] [illegible] [illegible] [illegible] [illegible] Beethoven [illegible] by Herr Carl Tausig, [illegible] [illegible] [illegible] *Aria* "[illegible]" [illegible] [illegible] *Stabat Mater* of [illegible] [illegible] by [illegible] [illegible], [illegible] [illegible] [illegible] [illegible] symphony (No. [illegible]) [illegible] of Mendelssohn; [illegible] *[illegible]*, a [illegible] [illegible] by Schumann [illegible] [illegible] Gerdes; [illegible] *[illegible]* of Goethe, [illegible] by Herr F. Hiller, [illegible] [illegible] [illegible] "[illegible]." "The [illegible] [illegible] [illegible] [illegible] [illegible] from the *Flavio* [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] on *Don Giovanni*, by Liszt, played by Tausig, [illegible] [illegible] [illegible] [illegible] [illegible] of *Oberon*, by Weber. Herr Tausig [illegible]. By the same reason [illegible] [illegible] [illegible] [illegible] [illegible], he [illegible] the public [illegible] [illegible] [illegible] [illegible] of [illegible] at the end of the [illegible] of Liszt.

DARMSTADT. Here are the programmes of two of the Symphony Concerts, which are conducted alternately by Kapellmeisters [illegible] and [illegible]:

First Concert.

Overture, *[illegible]*	Weber.
[illegible]	Mendelssohn.
[illegible]	[illegible]
[illegible]	Beethoven.

Second Concert.

Overture, [illegible]	[illegible]
[illegible]	[illegible]
[illegible]	Wüllner.
Sinfonia, [illegible]	Beethoven.

The members of the Singakademie in [illegible] [illegible] performance of *St. Paul* in [illegible] of the [illegible] [illegible] the [illegible] of [illegible] Mendelssohn Monument in Leipzic. The solos were sung by Messrs. [illegible] and [illegible], Messrs. Schild and [illegible]. —Herr Richard Wagner has arrived at [illegible] [illegible] the getting up of his last opera *Die Meistersinger von Nürnberg*.

[illegible]. The Singakademie under the [illegible] Herr von [illegible], lately gave a performance of Gluck's *Orpheus*. The [illegible] [illegible] [illegible] by Mme. [illegible] and [illegible]. Third Philharmonic Concert: Overture to *[illegible]*, Cherubini; [illegible] [illegible] [illegible] Mozart; [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]; [illegible] *Das Geschenkleine Geheimnis*, Wüllner; "[illegible] *Fantasie*," Ernst. D-major Symphony, Beethoven.

[illegible]. After the lapse of *fifteen* years since the death of Friedrich [illegible], a discovery has been made, [illegible] [illegible] [illegible] to the numerous admirers of the deceased *Capellmeister*. The [illegible] [illegible] [illegible] overture and other music for Schiller's *Braut von Messina*. This [illegible] was performed [illegible] [illegible] [illegible] both the score and the parts being [illegible] when the theatre was burned down. A [illegible] [illegible] steps forward and declares that she possesses the original score, which was given her by the composer. On the title, [illegible] Schneider's own hand: "Finished the 10th July, [illegible]." It is to be hoped that the score will not be again lost for so long.

MUNICH. Herr Franz Lachner's Catharine Cornaro has been revived, and Gluck's *Iphigenia in Aulis*, as arranged by Herr Richard Wagner. The Court-Musical [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] from [illegible] [illegible] [illegible]. All the symphonies of the musical [illegible] [illegible] [illegible] [illegible]

part here are delighted, and intend to prove their delight by getting up serenades and torchlight processions in Herr [illegible]'s honor. The leaders of the New German School here, in consequence of their growing disposition and arrogance, lose whatever popularity they may once have possessed; and it is generally believed that when the question becomes "Wagner or Lachner," the former, inspite of his superiors, which is not altogether encouraging, will give way. Even Mlle. Mallinger, the great popular favorite and previous supporter of the new school has proved refractory, and declared that she will no longer sacrifice her voice, and, with it, her future prospects to the pretensions of Herr R. Wagner and his clique.

Dwight's Journal of Music.

BOSTON, JAN. 16, 1869.

Music at Home.

Our city has been a-hold of music since the new year came in. We pity the man who undertook to hear the whole of it! It may be some one did so, on a wager, as now and then a valiant toper tucks manfully to drink all he [illegible], or some spread-eagle patriot whistles a hornpipe from Providence to Boston when his party loses the election,—but of his fate we have not heard. Better wait, if we have such an appetite for quantity and drinking the whole resource come at a draught "go on" altogether gloriously, one bandmaster Gilmore's sublime all-absorbing [illegible], over which by earthquake shocks of harmony the hearers, it is promised, will open right up into the Paradise of Columbus, where ye may live [illegible] immortal!—During the fortnight, we have had a Mendelssohn Quintette Club, a Symphony Concert, a chorus vocal Soirée of Mr. Parker's Club, a round Italian and German Opera every night and Saturday afternoon; a couple of Parepa-Rosa concerts, with the "whole round" course playing; Levy; a couple of Ole Bull concerts, without an orchestra and two more with one; besides other miscellaneous entertainments, Great Organ [illegible], Conservatory matinées of chamber music, &c.

A few notes upon some of these.

MENDELSSOHN QUINTETTE CLUB. The twentieth season (can you realize it?) of these classical Chamber Concerts, to which Boston mainly owes its knowledge of the great quartets, quintets, &c. of Haydn, Mozart, Beethoven, Mendelssohn, Schubert, Schumann, &c. (with introductions to more recent men, which have not proved into such acquaintance), drew an eager and appreciative audience to the Chickering Hall on Tuesday evening, Jan. 5. The members only of the Club are of twenty years standing, namely WULF FRIES, our admirable 'cellist, and THOMAS RYAN, viola (and sometimes clarinet). WILLIAM SCHULTZE, 1st violin, and CARL MEISEL, second violin, have faithfully and ably served for quite a number of years. Mr. E. M. HEINDL, second viola, and flutist, unsurpassed, joined them only last year. The sight of them was pleasant, and their entrance warmly greeted. The programme was, as always, choice:

Quartet, in F. No. 15.	Haydn
Piano Solo	Chopin
Eighth Concerto in G minor, op. 25, [illegible]	Beethoven
Piano Quintet in E flat, op. 44.	Schumann

It was natural to begin with Father Haydn in this time of the revival here (and with so much interest) of his Symphonies. The Quartet in G is the one which used to be heard oftener than any others of the eighty which he wrote, but over this one has been silent here for several years. It is ever grateful to both ear and soul, a healthy, hearty, happy, genial, yet earnest work; instrumental full of delicious fancy, beginning to end; a "new created whole," all fresh and perfect. The quick movements are in Haydn's best vein, and the Adagio tranquil and deep in feeling, large and broad in harmony, with an open, round sonority, like organ music. It was played con amore, firmly and unanimously, and could not but be keenly enjoyed.

Nothing could be in greater contrast to the Haydn, while equally sincere, consistent, masterly than the [illegible] Quartet of Beethoven, which a deeper, greater, stranger in its thoughts, and opens a wondrous spiritual world it was also so true truly. We do not remember that the Club have given it since the season of 1865-6, when they first took it up and played it three times with increasing interest. We know not which of its movements to admire most, what to say of either of them: the Allegro, whose theme seems caught from a passing breath of air, a zephyr whispering into the ear and gone, but whispering so rare finely to the sensitive, imaginative ear that caught it and wove it into such subtle wealth of beauty; the Adagio, profound, brooding; the Intermezzo, fantastic rhythm of the Allegretto in the minor, in which as Scherzo the quaint Hessian Theme answers as Trio in the major, or the swift easy going through the free Mendelssohn of the Finale Presto. It is very difficult to execute, and was not rendered with perfect purity and grace in every part, and yet on the whole is better than any of Beethoven's later quartets has been before. In parts admirably, and so as to hold the audience in rapt attention. It would be good to hear it again.

The pianist was Mr. CARLYLE PETERSILEA, who has lost nothing of his remarkable facility and strength of technique, and who played the Chopin pieces, not with so delicate and fine a treatment as we have heard them, but with [illegible] and a like brilliant power. In the grandly effective, glorious old Quintet of Schumann he had ample rule; and the whole work was given on the part of all the five, with a triumphant verve. As usual the solemn, slow march movement was the most enjoyed. The dash and splendor of the Scherzo were well kept up, only such unrelaxing strength in the piano part fatigued the sense.

The second of the four concerts (that we should be put upon so short allowance!) will take place Feb. 2.

FIFTH SYMPHONY CONCERT. The program at hand gives more satisfaction and realized delight than any of the [illegible] performances. The orchestra did the best they have done yet; the solo playing was of the highest order; the programme, while it contained nothing new, was very choice, and no short one was troubled by the thought of having to lose any of the whole:

Overture, "Reminiscences of Ossian"	N. W. Gade
Violin Concerto in E (First movement)	Beethoven
Miss Camilla Urso.	
Symphony in D flat	Haydn
Introduction and Allegro.—Andante,—Minuet,—Finale.	
Violin Solo	[illegible]
Overture "The [illegible]"	Mendelssohn

The "Ossian" Overture, earliest and most original of the works by which we have known Gade, was better played than anything of the kind that we have had before. (Only the disturbance caused by rude people in the audience made the noisy a[illegible] opening strains found their still the ahead several. It must have been anything but pleasant to Mr. ZERRAHN to have the delicate tone-picture, so carefully worked out in rehearsals, blurred and spoiled so rudely.) After the next concert, time being taken for sufficient notice, it is proposed to keep the entrance doors closed during the performance of the first piece.) It is a thoroughly romantic Northern overture; a wild imaginative northern picture, with the mists of antiquity half veiling, half revealing lovely images, while gigantic shadows of heroic forms stalk past on the clouds; and the whole winds up and thunders with the bold Viking's hymn. Gade's harp this time was replaced by a square piano.

The "Melusine" Overture was equally well played; delicately with even outline and finely blended color of reeds, &c., in the undulating, rippling watery figures of the opening, and with energy and sharpness in the heroic [illegible] episode.—The charming E flat Symphony of Haydn, too,—old friend—was more enjoyable than ever. Such compositions all, welcome with genuine need no artificial make-weight, to need popular [illegible] and new sensational means of innovation to make the Bostonian happier.

CAMILLA URSO played the first movement of the Beethoven Concerto with as perfect purity of intonation, such line and a tall quality of tone (though of course feminine and delicate rather than broad and nearly as one would wish were Joachim to be the interpreter of Beethoven) such simple and finished beauty of execution, that one longed to hear her play the other movements. But that lady is a very conscientious artist, and never undertakes to play in public what she has not time to learn by heart and possess herself of thoroughly in every sense. Cold she may seem to some, but to us she plays as if a still deep fire glowed within; and we believe most hearers drank at the spring into the spirit of the noble composition and took them with her. The only weak point was the long Cadenza which though it held the audience spell-bound by its wondrous execution was made by Vieuxtemps and obviously not at all such a fantasy as Beethoven could be supposed to have improvised upon his own theme while at the highest moment of his inspiration. Joachim no doubt has written a fitter cadenza here. As for the orchestral parts and accompaniments, so rich and stately they were remarkably happy in the rendering; the wind instruments were more perfect than usual, and so was the drum so important here in [illegible] all the theme; and our Conductor must have felt happy.—The Elegie by Ernst, which might have counted as the hackneyed concert piece some years ago when every virtuoso played it, has been little heard of late and for a sentimental work is one of the best of its kind, not without a certain nobility. At any rate the admirable manner in which Camilla [illegible] made it new and impressive.

For the sixth concert, Thursday, Jan. 21, the programme is this: Part I. Gade's other great romantic Overture "In the Highlands"; Weber's Concert-stück for piano, played by Miss ALICE DUTTON; Symphony in D, No. 4 (not the one already played) by Haydn. Part II. Cherubini's overture to Medea; Beethoven's short and rarely Symphony in F,—not the Pastoral, but No. 8.

MR. J. C. D. PARKER'S VOCAL CLUB. The first of the two concerts in which this rare choir of amateurs annually invite their friends took place on Monday evening, Jan. 4, at Chickering Hall, and was, as usual, repeated on the following Monday. The Club now numbers eight or ten voices on each part. In very fact as we could be found perhaps in Boston. The singers are all [illegible] and devoted, counting the Monday evening practice among their paramount engagements; and now, after some half a dozen years of careful drill together, they have attained a rare perfection in ensemble singing. We know of no organization in our city, great or small, vocal or instrumental, whose

performance a most fantasy. So many clear [illegible] soprano [illegible] such a [illegible] [illegible] of rich contralto [illegible] tenors, and such a sound compact mass of mellow manly basses we do not hear elsewhere. And Mr. Parker, while he plays the other difficult accompaniments on the piano, has trained them to rare unity, precision, and observance of all points of light and shade. A finer technical precision, in most effect and in expression, has been model of good chorus and part singing.

The programme was choice, as it has always been. First came a [illegible] "And there were shepherds abiding in the field" (of wonderful expression, [illegible]) followed by a Choral from Bach's *Christmas Oratorio*. This was heard here for the first time, and so was the next piece. The 125th Psalm by Prof. Hill, for Tenor Solo and Chorus: "All they that trust in Thee, shall be as Mount Zion which may not be removed." "Round about Jerusalem stand the mountains: even so the Lord," &c., ending with "But peace shall be upon Israel." The idea of [illegible] accompaniment [illegible] is greatly conveyed in the first part [illegible] in the "[illegible]" a [illegible] and [illegible] the dual [illegible] of Peace is lovely music. The solos were sung in good voice and style by the younger Weiss.

A couple of well contrasted songs by Schumann, "*Du bist wie eine Blume*" and the impassioned "*Ich [illegible] ... Alles*," were sung with much beauty of voice and expression by Miss Cary, who also did [illegible] in *Elijah*. A couple of new four part songs by Mr. Paine: "The lily closes [illegible] [illegible] the [illegible] breast" and Tennyson's "Bugle Song," were both singularly delicately [illegible] in the spirit of the verses and seem to us quite the [illegible] which [illegible] produced. The parts are [illegible] with most graceful skill, all [illegible] for the best vocal effect, which is certainly received for the little pieces were sung [illegible] had to be repeated. In the first one, at the [illegible] of "[illegible] all the west [illegible] to be [illegible], [illegible] are high soprano [illegible] with [illegible] effect. In the [illegible] the spirited, [illegible] and the repeated "echoes, dying, dying" are happily conceived.

A new Hymn by Mendelssohn, for Alto Solo (most ably and yet effectively sung, in rich tones [illegible] with feeling, by Miss [illegible]) and Chorus, a short strain of devout [illegible] and gratitude, was [illegible] by enjoyable and acceptable. Two more part-songs "[illegible]" and "Early Spring," by Mendelssohn, were sung in a [illegible]; and then a wild, grand song by Franz, "*Aus Meer [illegible]*" and the "Bedouin Song" (of his latest [illegible]), were given with such voice and power and fervor as only Mrs. [illegible] has.

After a pause, the [illegible] all the [illegible] ready. A Finale from the unfinished opera *Loreley* (Soprano Solo and Chorus), by Mendelssohn, concluded the [illegible]. Chorus of [illegible] hailing [illegible] from the Rhine, the [illegible] and [illegible] behind the [illegible] the [illegible] and [illegible] are marvellously [illegible] varied and [illegible] evokes the [illegible] of the deserted Leonora, and [illegible] to give her vengeance, by endowing her with fatal "beauty, grace [illegible]." Wonderfully impressive [illegible] in the passage where, when she [illegible] "Tell me, ye [illegible] [illegible] the [illegible] of [illegible] power," they [illegible] her to [illegible]. The part of the maiden, a very exacting one, was sung in her [illegible] voice and with considerable dramatic verve and truth by Miss Anna Whitten. There is another [illegible] of the *Loreley*, a Chorus of Vintagers, which we hope we may hear some time.

We did hope to speak of "Fidelio," twice given lately by the German [illegible] of Mr. Grover's Opera troupe, and which with one chance of any [illegible] performance, we never mean to miss if we can help it; [illegible] [illegible] [illegible]. But [illegible] has [illegible] [illegible] the present, having no room left either for that, or the miscellaneous various concerts named above.

Conservatoire. In our last speaking of the Conservatoire [illegible] [illegible] that it [illegible] copying the opposite of what we knew and meant. Not a [illegible] [illegible] [illegible] paper after it was printed, so that what we had made the pitch of the Organ higher instead of lower than the common pitch of our orchestral instruments. But [illegible] *Jove* [illegible] nod!

Musical Correspondence

Paris, Dec. 11.—The concert season at the Conservatoire began, according, the selections performed at the first concert being as follows:

Symphony [illegible]	Gouvy.
[illegible]	Mendelssohn.
Adagio [illegible]	Beethoven.
Chorus [illegible]	Wagner.
Symphony [illegible]	Beethoven.

The performance of a Symphony by an unknown composer is an innovation almost unparalleled in the annals of the Conservatoire. In this instance, however, the merits of the composition are such as to justify the Committee in their departure from the established custom.

The Symphony is of the Mendelssohnian genre, and consists of an Allegro, Scherzo, Larghetto and Final. The subject is [illegible] treated, the instrumentation is [illegible] and we find none of the modern [illegible] [illegible] and cymbals, to which most modern composers [illegible], for the purpose of concealing a lack of ideas. The [illegible] both of Beethoven and Mendelssohn is plainly visible in the composition, and there are several passages which are worthy of either of these masters. The *Larghetto* is well sustained except in the scherzo, which seemed somewhat drawn, as though the composer were writing "against time."

This Symphony was coldly received by an audience which is proverbially critical and exacting. It has been very justly observed, that in order to succeed at the Conservatoire it is necessary to be dead. M. Gouvy lacks that important qualification.

The execution of the two Symphonies and of the Septet was—need it be said?—perfection. The last mentioned was played by two clarinets, two horns, and two bassoons, with "tous les instruments à cordes."

The choruses were also rendered in a manner which left nothing to be desired. In the first Psalm the singers numbered (as nearly as I could judge) 80, but owing to the [illegible] proportion of the *Salle*, the effect was that of a [illegible] number. The "Chorus [illegible] *Fileuses*" was encored.

At the 1st Popular Concert of the 2nd Series, Mendelssohn's Scotch Symphony, Weber's Oberon Overture, and Beethoven's 3d Overture to Leonore were performed.

[illegible]

New York, Jan. 1.—On Tuesday evening, Dec. 29, there was a concert of "Glees and Madrigals" at Steinway Hall. The solos and choruses were taken by some of the best professional and amateur talent in the city and the result was an entertainment of remarkable excellence and success. Mr. G. F. Warren presided at the organ, Mr. E. J. Connolly at the piano, and the whole performance was conducted by Dr. Brown.

Particularly interesting were a quintet, madrigal (?) [illegible] called "Down in a flowery vale," which was most charmingly sung in the chorus of [illegible] voices. Mendelssohn's Hymn "Hear my prayer" (Violin [illegible]) sung by Mrs. [illegible] and chorus, and a [illegible] [illegible] [illegible] melody harmonized. This latter was completely done and was very earnestly encored.

Mrs. E. C. Beutelphina sang—in a quiet, unassuming and careful manner—a ballad, "My heart is ever [illegible]," and a reply in a recall, "Nothing else to do." Mrs. F. has a voice of exceptional purity and sweetness, and has the grace and natural merit of singing in tune.

Mr. S. P. Warren gave two organ solos which were partially inaudible, owing to the rudeness of the audience, which persisted in a very loud buzz and hum of talk and laughter.

Miss Hutchings did well in her solo. Her final note placing [illegible] at [illegible] that she has studied faithfully since last [illegible].

The piano accompaniments were, I regret to say, only mediocre. The audience was a very large one. The programmes, little pamphlets of eight pages, were exquisitely gotten up, and were the subject of much admiration.

Mr. Thomas's 6th Sunday Evening Concert possessed these leading points of attraction:

Overture, "Medea"	Gade.
Scherzo [illegible]	Mendelssohn.
Nocturne [illegible]	Chopin.
[illegible] (F. Pardoner, and Orchestra.)	
Scène de Ballet "[illegible]"	Meyerbeer.
Overture "Merry Wives of Windsor"	Nicolai.
[illegible]	Vieuxtemps.

Mrs. Farnsworth was the vocalist upon this occasion, and she sang Schubert's *Ave Maria* and a [illegible] from *Der Freischütz* in a somewhat hard and [illegible] style. In the Chopin Rondo Mr. Pardoner did not do himself justice, finding playing manage to [illegible] and [illegible] [illegible] to do all that was expected of it. As regards the orchestral pieces, all were good and were quite well played. But I cannot [illegible] [illegible] pianoforte orchestras, when they are [illegible] suited for such an arrangement. I refer to the Mendelssohn Scherzo.

Cincinnati, Jan. 5.—Last night the Harmonic Society gave their first concert of the season with the following programme:

Overture to "[illegible] Night's Dream"	Mendelssohn.
[illegible]	[illegible]
a. Choral [illegible]	
b. [illegible]	
Prof. [illegible]	
c. Chorus—"Praise the Lord."	
[illegible] "Midsummer Night's Dream."	Mendelssohn.
Concert [illegible]	
Mrs. [illegible]	
Duet "The [illegible]"	[illegible]
Miss [illegible], Prof. [illegible] Smith.	
[illegible]	[illegible]
[illegible]	
Cantata, [illegible]	Mendelssohn.
Solos, by Mrs. [illegible], Miss [illegible] and [illegible]	

The Chorus was not so large as in former seasons and was rather weak in the basses, who need to be very powerful with this Society. But they have over, now the materials for a very fine chorus. [illegible] of force and character which most of the choral performances of this season showed to-night, I think, is easily accounted for [illegible] more careful drilling. The last chorus in the "Hymn of Praise," which was the best and gave great satisfaction, showed what the Society [illegible] [illegible] [illegible] accomplish. But in my opinion the Directors deserve some [illegible] than blame for the poor arrangement of the first part of the concert, which left the audience in a [illegible] condition for enjoying the second part.

In the first place the selection of the "Midsummer Night's Dream" Overture for the opening was not judicious, as the Orchestra [illegible] does not play this Overture well enough, and also because this and the following number for the Orchestra ought to have been works by different composers instead of both by Mendelssohn, both the conductor's [illegible] to combine one of the performances of the Cantata by the same composer in the second part. Next, the chorus from *Messiah*, "The Curse of the Lord" [illegible] very poorly adapted as an introduction, while it was a [illegible] very unmeaning in the latter part of a concert and should [illegible] by which [illegible]. The most remarkable feature was, I venture to say, the whole part of the concert by a large chorus Society with a perfectly sentimental and long-winded solo for [illegible]. For this astonishing arrangement the [illegible], I think, ought to blush and to apologize to the Society.

The second part of the concert, in one grand effort, made one forget what had passed before. Mendelssohn's "Hymn of Praise" is a most beautiful

Digitized by Google

work, which it was a great treat to hear again, and which is particularly well adapted to the capacity of the [illegible] Society. X

New York, Jan. 11.—On Monday and Tuesday evenings Ole Bull gave concerts in Steinway Hall, assisted by Miss Barton (contralto) of Boston, Mr. G. F. Hall, Mr. J. N. Wilson (pianist), recently from the Leipzic Conservatory, and by an orchestra of about 40 under the direction of Carl Bergmann.

Herr Bull played a Concerto by Mozart, and did it admirably; this was well; he also played as an encore (after one of his solos) the "Arkansas Traveller," with which he discoursed so last winter; this was [illegible] and [illegible] selection was [illegible] ... [illegible] order. [illegible] Bull played the Concerto from memory. His reception, on Monday evening particularly, was very cordial.

Miss Barton sang very beautifully the *Handel* Aria by Handel, which [illegible] ... at the Philharmonic. Her voice is full, rich, and [illegible], and her enunciation excellent. She made a most favorable impression.

Mr. James [illegible] W[illegible] is a very fair mechanical pianist, but unfortunately [illegible] appears to have been omitted from his organization.

In [illegible] of the splendid full-toned instruments to which the habitués of Steinway Hall are accustomed, a grand piano "constructed upon entirely new principles by Mr. Ole Bull" was used. It possessed a hard, wiry tone, and the action was evidently hard and stiff.

On Friday evening Mme. Parepa-Rosa made her appearance in concert for the first time [illegible] (in New York). Her assisting talent included Carl Rosa, Brookhouse Bowler (tenor), Ferranti (baritone) and Mr. Levy, the great cornet-à-piston performer.

Mme. Parepa sang for her first solo, the *Scena* from *Der Freischütz*, and as an encore a pretty ballad "*Forget me not*"—both in her best [illegible]. Her voice seems to have lost none of its original freshness and purity, and a very large audience applauded her as usual to the echo.

Herr Rosa's intonation was faulty, and his double stop passages wretchedly. Evidently he had not improved [illegible] ... Mr. Levy, who accompanied Mme. Parepa to this country in 1865, achieved a great success by his marvellous [illegible] ... His principal solo was "Rode's Air with variations."

Messrs. Ferranti and Bowler acquitted themselves creditably, and Mr. Colby played the accompaniments with unusual ability. A second [illegible] ("positively the last") Parepa concert will be given next Friday evening with an entire change of programme.

On Saturday evening Jan. 9th our 2nd Philharmonic concert occurred at the Academy of Music. This was the programme:

Symphony, 1 Bet. (No. 8, [illegible] Ed.)	Haydn
3rd movement from [illegible] ...	Beethoven
Overture, "[illegible]"	Cadé
[illegible] Concerto, Op. 73, [illegible]	Beethoven
Symphonic Poem, "[illegible]"	Liszt

The Haydn Symphony was a [illegible] pleasure from its spontaneity and [illegible] ... the [illegible] ... of both Haydn's and Mozart's symphonies is the apparent absence of any art, and the fact that one can almost believe it to be an easy thing for [illegible] to write in the same style.

The Cadé Overture was [illegible] at the Thomas' [illegible] Symphony Soirée and my opinion of it is that [illegible], but [illegible] ... change. The Liszt [illegible] was [illegible] placed at the end of the programme, [illegible] ... heard by comparatively few people. The "poem" possesses all [illegible] ... and [illegible] ... of [illegible] ... the lack of any form.

Mme. [illegible] rendered the first movement of Beethoven's only Violin Concerto (played by Theo. Thomas at the last concert last season) [illegible] ... own manner. Her intonation (her peculiar excellence) was almost faultless, and her execution was wonderfully clear, smooth and even. The delighted audience insisted (despite the Philharmonic rules) upon an encore, and at last, after persistent and universal applause, Mme. [illegible] re-appeared, and played most beautifully Ernst's "Elegie."

Mr. Mills played the superb Beethoven Concerto, called "The Emperor" by the Germans, in his bold and masterly style, and maintained his well established reputation as one of our very best and most reliable performers of concerted music. To excel in this line there are required accurate tone, self-possession, [illegible] ...

Then silence was at [illegible] ... during a performance [illegible] ... the talking, laughing, flirting, and [illegible] ... were simply [illegible]. I regret to say that [illegible] ... of this shocking "bought" [illegible].

Mr. Theo. Thomas gave his 5th Sunday Concert last evening. Mme. Stock (the [illegible]) made her second appearance, and Mr. J. N. Pattison played two piano solos in a style [illegible] his own. The programme (orchestral) included the Introduction to the 5th Act of King Manfred by Reinecke, and Nicolai's Overture to the "Merry Wives of Windsor."

9.

Music at [illegible] "[illegible]" The London *Musical World* (in which our readers also own so much) announces the completion of its forty-sixth volume and the thirty-second year of its life, that is, [illegible] ...

This modest sheet [illegible] ... through its pages is like reading an obituary. [illegible] ... In [illegible] March, 1836, Mr. J. Alfred Novello offered [illegible] ... *The Musical World*, a Weekly Record of Musical Science, Literature and Intelligence," was a [illegible] ... Samuel Wesley [illegible] ... "State of the State of Music in England from the year 1[illegible] to the Present." [illegible] ... Mr. Cipriani Potter's Concerts, Quartet Concerts and Chamber Concerts [illegible] ... Archbishop of York. Vocal Concerts [illegible] ... Duchess of Kent [illegible] ... *Hogarth's* "[illegible]" by Colonel Card and Companions, whose names [illegible] ... for the first time. We [illegible] ... England [illegible] ... "great [illegible]" — [illegible] Mendelssohn [illegible] ... *The Conversion of St. Paul*, [illegible] ... Lastly, we come upon certain [illegible] ... known everywhere as *The Huguenots*. [illegible] ... a half of advertisements, a good deal of which is now [illegible] ... the number. *Sic transit* [illegible].

The *Musical World* [illegible] ... movement [illegible] ... No. 1 [illegible] ... to which is wrong [illegible] ... [illegible] In the dissemination of musical knowledge and [illegible] ... [illegible] look at so [illegible] ... [illegible] ... the vanishing of a few [illegible] ... of the many. What an amount of work and trouble [illegible] ... Exeter Hall [illegible] ... [illegible] between these two [illegible] ... We are [illegible] ... [illegible] journals. Our [illegible] ... Others have labored and we [illegible] have [illegible] their labors."

Special Notices.

DESCRIPTIVE LIST OF THE

LATEST MUSIC,

Published by Oliver Ditson & Co.

Vocal, with Piano Accompaniment.

The Cup of Tea. (Couplet du Thé.) [illegible] "*Genevieve*." 30
Quite pretty, and in a pleasant [illegible] ... "[illegible] ... "

Watch and pray. Song and Cho. [illegible] *Wellman*. [illegible]

[illegible]
Through the [illegible] ... *Claribel*. 30
Pretty [illegible] ...

[illegible] Aria ... [illegible] ... "Lenbrand [illegible]" *Offenbach*. 75
A very pleasant and [illegible] ... English [illegible] ...

Girls of New England. God bless them. S. C. [illegible] *H. Paul*. 30
[illegible] ...

Rosalie [illegible] Song and Cho. [illegible] *Wellman*. [illegible] 30
[illegible] ...

Sweet [illegible] Song and Cho. [illegible] *Turner*. 30
[illegible]

Love's [illegible] (Ballad.) 4. [illegible] "*Lurline*." 30
[illegible]

[illegible] *Weichlen*. 30
[illegible] ...

A Kiss [illegible] ... *Abt*. [illegible]
[illegible]

The Love [illegible] (Ballad.) [illegible] *Kücken*. 30
[illegible] (Barcarolle.) [illegible] *Abt*. [illegible]
[illegible] ...

I love thee. Tenor [illegible] *Gumbert*. 30
[illegible] ...

The [illegible] "*La Périchole*." 40

The Maid and Muleteer (La [illegible]) "*La Périchole*." [illegible]
[illegible] ...

[illegible] *Espinosa*. 35
[illegible] *Bright*. 30
The [illegible] *Pratt*. 30
Very merry comic song.

Instrumental.

Serenade and Chambermaid [illegible] Waltz. *Wels*. 50
Very spirited rendering of "[illegible]" melodies.

Tamora [illegible] Galop. [illegible] *Life*. 30
[illegible] ...

Calvino [illegible] Nocturne. 4. [illegible] *Coy*. 35
Beautiful. Something in the style of the "[illegible]" [illegible] ...

"Les [illegible]" Galop. 3. F. *Knight*. 30
" " Waltz. 3. D. " 30
" " Lancers. [illegible] " 40
Favorite melodies from the opera above named.

"La Vie Parisienne." Galop. 3. D. *Knight*. 30
" " Polka. 3. C. " 30
[illegible]

"La Périchole." Quadrille. [illegible] *Arban*. 40
Favorite airs from [illegible] opera, all these being by Offenbach.

Velocipede Galop. 3. Bb. *Hoel*. 30
Very spirited. [illegible] ... the new sensation on the [illegible]

Chanticleer. Waltz [illegible] 3. F. *Gumbert*. 50
[illegible] ...

Evening [illegible] ... *C. Grobe*. [illegible]
[illegible] ...

Carnival [illegible] ... 4. Eb. *Koppitz*. 35
Very [illegible]

Skating Rink Waltz. 2. F. *Turner*. 30
[illegible] ...

Rainbow [illegible] (Golden Rays.) Polka. 5. Db. *Hoel*. 60
[illegible] ... a splendid exhibition [illegible] piece.

ABBREVIATIONS.—Degrees of difficulty are marked from 1 to 7. The key is marked with a capital letter, as C, B flat, &c. A small Roman letter marks the highest note, if on the staff, an italic letter the highest note, if above the staff.

MUSIC BY MAIL.—Music is sent by mail, the expense being [illegible] ... [illegible] ... Persons at a distance will find the conveyance a saving of time and expense in obtaining supplies. Books can also be sent at double these rates.

Dwight's Journal of Music.

Whole No. 725. BOSTON, SATURDAY, JAN. 30, 1869. Vol. XXVIII. No. 23.

For Dwight's Journal of Music.

Music and Maiden.

Paraphrased from the Plat-Deutsch of Klaus Groth.

BY FANNY RAYMOND RITTER.

On a heather tree,
Singing merrily,
Sits a music in the sunshine gleaming;
Sweet to hear and see!

Come, wild music, come,
Fly on airy wing
Unto where—her brow in sunshine shading—
Lindas bench is resting

Fresh and merry there,
Placing thy wing but fair;
Warble loudly, over the sea and
Looks dreaming!

Merry pleasant, all
Cry to the bird sweet girl
Oh! had I other wings, and travelled
Come thou see them, music!

My Recollections of Mendelssohn.

Translated for this Journal from the German of Edward Devrient.

My personal relations with Felix Mendelssohn began in January 1822. He was a boy of nearly thirteen years, and I a young man of over twenty having held for nearly three years the position of baritone singer at the Royal Opera at Berlin, and having already given stability to my life through an early betrothal.

It was six years after the removal of the Mendelssohn family from Paris to Berlin; they had lived before that time in Hamburg, where Felix was born on the 3d of February 1809. I had occasionally seen the boy. His appearance was striking, with his long brown curly hair, as he stepped vigorously along through the streets, on his great shoes, having hold of his father's hand. In the last of those years I often remarked him, on my small way to my betrothed, before the door of the grandmother's house on the new promenade, eagerly playing tag with other boys. In musical circles I had heard of the boy's extraordinary capabilities, had seen him at the Frey Abend concerts and at Zelter's Friday music meetings, had also met him at a singing tea party, where he stood among the grown people in his childish dress, the jacket cut wide, a tight jacket cut out wide about the throat, over which were the broad wide trousers. The little fellow liked to stick his hands into his side pockets, and would rock his curly head sideways to and fro, as he restlessly stepped from one foot upon the other. With eyes almost wholly closed the brown eyes flashing out between, he jerked out his answers to the curious customary questions—such as people are apt to put to wonder-children—with a stammering tongue, almost defiantly.

His piano playing I found to be of astonishing facility and musical certainty; but it was then still inferior to that of his older sister Fanny. They told, however, of compositions, even little operas, by the boy.

Meanwhile my intended bride Therese had become acquainted with Fanny at the Singakademie, and so she came to the wish in the Mendelssohn house; while the master in the year before, to sing Felix's opera compositions, and there was need of a Soprano for it. Therese was introduced there by her singing teacher Zelter, who was Director of the Singakademie and teacher of harmony at the Mendelssohn house, where he was highly esteemed and intimate. Soon it became my turn also. Felix's violin teacher Concertmeister Henning, was to have sung the bass parts, but found himself unfitted for it and proposed me for a substitute. And so I went to the rehearsals of Felix's earliest operas in the house of his parents.

Considering the wealth attributed to the father, the arrangement of the house must have appeared all scrupulously simple. Carpets and furniture were very modest, but the walls of the saloon were covered with copperplate engravings of Rafael's Loggie. The singers sat around the large dining table and near to the piano, at which upon a high cushion Felix sat and unembarrassed, earnest, serious, as if engaged in some boys' play with his comrades, directed us and played the master. The fact of so many grown persons exerting themselves for the sake of his creations seemed just as little to make him vain, as the fact that he had just written his third little opera and was engaged upon a larger one. Evidently with him the main concern was with the music and he took for granted that it was so with us too. It struck me from the first moment that self-esteem or vanity in the boy were very weak; while, on the contrary, the wish to gain experience, to learn, to test, to get onward for the sake of the thing itself was decidedly predominant. After the pieces had been tried through, he had no care but to gather the sheets of music carefully together and lay them in order; before listening to any flattering expressions, which he received politely but was glad to lead the talk back to details of execution or the way of questions or correction.

There were two one-act operas, which we rehearsed there several times: "The two Schoolmasters" (Die beiden Pädagogen) which had already been sung in the preceding winter together with his first attempt "Soldatenliebschaft"—with which I did not become acquainted—and a new one: "The travelling Virtuosos" (Die wandernden Virtuosen). The texts to these were made up from French vaudevilles by the young Doctor Caspar, who sang the tenor parts with a great deal of naivety.

The music was peculiar, steadily adhering to the natural declamation of the words, without melodic invention particularly, but making advantage of the comical moments with humor and with tact. I sought for resemblance with other composers, and was only able to find it with Dittersdorf. Prominent in effect was a duet of the second opera between a pretended and a real schoolmaster who disputed about the educational methods of Basedow and Pestalozzi. Dr. Caspar and I sang it to the great amusement of a large company at the rehearsals and performances.

From the time Therese and I were much at home in the Mendelssohn house Felix became attached to me, all of us seemed to please the parents, and Therese's relation to Fanny grew more intimate.

We made music many an evening now; we read pieces of Shakspeare, dividing the characters around; and took part actively in the musics in the Sunday music, for which the father's means enabled him to gather about him now a little orchestra from the Royal Kapelle so that Felix enjoyed the inestimable advantage of becoming even in those years of boyhood intimately acquainted with the nature of the instruments and the way of using them, and of being able to try over his own compositions at once in practical execution. The boy stood on a footstool before his note desk and there among the seated musicians, especially alongside of the gigantic contrabassist, he looked wonder-childlike enough in his boy's dress, as, shaking the long locks over his bare neck, he looked off over the room like a little field marshal, then boldly struck in with the baton and with composure and with certainty, yet always modest, listening and trying to detect a sound, directed his piece through to the end.

Of course he also produced other compositions than his own at these Sunday music parties, and both he and Fanny played Trios and other piano pieces with orchestra.

Obviously this early growing into an understanding of the orchestra and into the routine of direction, must have had great influence on Felix's development. I learned at all events to know the rich teaching apparatus, the signal combination of educative powers, which worked upon his education. The mother in the first place had discovered a talent for the piano in the two elder children which she developed by her own system. In Berlin the downright, honest, sturdy Zelter had become their teacher in harmony and the genial, warm-hearted Berger their piano teacher; with the same Henning Felix began to play the violin. The draft to Professor Rösel gave them instruction in landscape drawing; Felix learned more of him than the other children did; he learned in a later period to free himself from the manner of his master. But the young Dr. Heyse (father of the poet Paul Heyse) was the family tutor of the four children who were all endowed with extraordinary gifts of understanding. He, in his quiet, thorough way, furthered Felix's scientific development until the entrance to the university. His youngest sister Rebecca, by her gentle patience in the lessons, helped him overcome her liberal native to the study of the Greek language. The mother, a thoroughly intelligent and finely cultivated woman and a busy housekeeper, who was found constantly employed either in reading or in the hospitable work of her hands, inexorably insisted on the children being kept at industry. That activity became for Felix a habitual necessity, was perhaps due

to this room. Less attractive labors he had to perform in his mother's chamber, at her feet, and at Rebecca's little table. When I visited the mother's house in the forenoon and he with his bread and butter—which gave him the right to quit the scene of labor—came into the ante-room to chat with me, longer than the bread and butter lasted, the short and sudden exclamation of the mother: "Felix, are you doing nothing?" was soon sure to scare him back again into the back chamber.

The neighbors in homes on the son's development were, clearly enough, that of the father. Abraham Mendelssohn was a remarkable man, in whose acute mind life combined itself with unusual clearness, whose thinking and feeling, study and experience had all ... to find the divine in the higher reason. To the born Jew, the son of the philosopher Moses Mendelssohn, this conviction was ... in his ... standing in that period of sentimental catholicism in the church, it only by degrees became intelligible; but the very reasons by which he estimated the worth of things appeared too natural. The conviction that our life is a pledge to labor in useful deed and effort, this conviction Felix inherited from his father.

A striking phenomenon with all that wisdom, one which may have been induced by physical causes, was Abraham Mendelssohn's despotic temper which grew on him with years, and indeed became more and more ... and intolerable. Had the cause of this excitability any connection with his sudden death and may it possibly have been inherited by Felix?

When in addition to the distinguished persons who had a ... and official influence on Felix, we count in the older and younger friends of the family, the abundant ... of honored and remarkable persons, we may say that nowhere among all the contemporaries ... of our people can one point to ... example of a youth so favored.

(To be continued.)

Concerning Bach's Passion Music to St. Matthew.

[Not only our readers ... [illegible] ... Devrient's Recollections of Felix Mendelssohn ... the performance of Bach's Passion Music to St. Matthew. The young ... [illegible] ... Zelter ... [illegible] ... the ground floor of ... Singakademie.]

Before the door Felix observed:

"I may as well tell you, if he gets rude I shall go. I must not have a row with him."

"Rude he will certainly be," I replied, "but I will undertake all the wrangling."

We knocked. "Tis a master called out loudly to us, in his rough a ... to come in. We found the old giant in a thick cloud of tobacco-smoke, with his pipe in his mouth, sitting at his old grand piano with its ... of keys. ... in his hand he held the quill pen with which he used to write, ... a sheet of music lay before him. He had on his short unbuttoned loose coat, a pair of drawers which, though ... below the knee, were provided ... with ... coarse woollen stockings, and shoes with ... embroidered upon them. His hair ... was brushed back and ... his face ... his ... countenance, as I ... features towards the door. On recognizing us through his spectacles, he called out in a friendly tone, and his usual broad way: "Hallo! What's this? Two such handsome young gentlemen so early! Well, to what am I indebted for this honor? Here, be seated!"

He conducted us to a corner of the room, and sat down upon a plain-looking sofa, while we fetched ourselves chairs.

I now began the speech, which I had well thought over beforehand, about the admiration felt for Bach's works with which we had first become acquainted at Zelter's Friday music-meetings, and which we had afterwards studied more thoroughly at Mendelssohn's house. I said we wished to yield to the desire universally expressed, and to make an attempt to perform the *Passion* in the public; and—if Zelter would give his consent and support—get up a performance of it with the help of the Singakademie.

"Yes," he said slowly and stretching ... up as was his custom when ... anything with special earnestness, "but how is the thing to be done? Such an enterprise demands greater resources than those we at present possess."

He then dilated upon what the work required and the difficulties ... he said that the ... Thomas School ... when Bach was ... and he ... that a double orchestra, also, was ... and that the violinists of the present day did not know how to treat such music. He added that the whole matter had been long and thoroughly considered, and that if the difficulties could have been so lightly overcome, the *Passion Music* which Bach had composed to all the four Evangelists would long since have been performed.

While speaking he had warmed up, and rising from the sofa, laid down his pipe and walked backwards and forwards in the room. We also rose, and Felix pulled me by the coat. He already gave the matter up as lost.

I replied that we—to wit, Felix—thought the difficulties very great, but none ... enough to consider them insurmountable. I observed that, thanks to him (Zelter), the Singakademie ... such Sebastian Bach as ... he had ... to chorus ... that I was capable of ... any ... that Felix had become acquainted with the work thoroughly and ... as to how it ought to be conducted. I remarked that I was burning to sing ... part of the Saviour and that we ... ourselves ... feeling the same enthusiasm which animated us would soon extend to all engaged in the enterprise, and cause it to succeed.

Zelter kept growing more and more angry. He had indulged from time to time in expressions of doubt and of disdain on hearing which Felix had ... pulled me by the coat, and gradually edged towards the door. The old man ... broke out:

"Do you expect any one to listen patiently to what you are saying? Very different people from you have been obliged to abandon all notion of undertaking that task; and now a couple of snivelling boys come and tell me it is all child's play."

He shot off this pleasing specimen of Berlin politeness with the utmost energy, and I could scarcely refrain from laughing. He, however, was a privileged person, who could be as rude as he chose; besides, for the *Chorus Passion*, and from ... we could well afford to put up with worse than this.

I now looked round towards Felix, who was standing at the door with the handle in his hand. His face was pale and he wore a somewhat offended expression. He made a sign for me to go, giving him to understand that we must not ... I then began boldly to argue the matter further. I observed that, young though we were, we were not so inexperienced but that our master had already ... capable of ... a difficult task; that the spirit of enterprise was especially appropriate to youth, and that ... it must be gratifying for him to see two of his own pupils attempt the most sublime composition he had ever taught them.

My arguments were evidently beginning to work; the crisis was past.

I went on to say that we desired only to make the experiment whether the project could be carried out, and begged he would allow us to do so and give us his assistance; if the experiment did not succeed, we could always, I remarked, give it up without disgrace.

"How do you mean to set about it?" he asked, standing still. "You think of nothing. First of all there is the committee, who must consent; a great many persons each with an opinion of his own—and there are a lot of women, too, remember—you will find it no such easy matter to make them all agree."

I replied that the members of the committee were favorably disposed towards us; that the principal lady members, who led the others, took part in the vocal practice at Mendelssohn's, and were ready ... to our ...; and that I hoped to obtain the use of the concert-room and the co-operation of the general body of the members.

"Oh, oh, the members!" exclaimed Zelter; "they will be the first to throw you. One day ten of them come to rehearsal, and the next day twenty stop away!"

We were able to laugh heartily at his facetious remark, for I perceived that our cause was gained. Felix now explained to the old gentleman his plan for holding the preparatory rehearsals in the small concert room, and spoke of the constitution of the orchestra, which Eduard Rietz was to conduct. As Zelter could, at last, advance no more practical objections, he said:

"Well, I will not oppose you—on the contrary, I will speak up for you when requisite. In Heaven's name, set to work; we shall see how you will get on."

We parted with grateful hearts, and as good friends, from our worthy old host.

"It's all right!" I said in the hall.

"My dear fellow," replied Felix, "you are a very devil—an arch-Jesuit!"

"It is all for the greater glory of Heaven and of Sebastian Bach," I answered, and we went on with joyous hearts into the winter air; for we had been successful in the most important portion of the business.*

* As everybody ... knows, the young ... after ... succeeded in getting up the *Passion Music* ... The performance took place ... March 1829 ... [illegible] ... Sebastian Bach to the minds of the present day.—Ed. Dwight's Journ.

Visit with Rossini.

BY FERDINAND HILLER.

(Continued from page 381.)

Our esteemed master Neukomm was also passing a couple of weeks in September with his friends at Trouville. He wished to see Rossini, and as he had not met him for twenty-five years, I called with him. Rossini at once recollected him—at that time, at the Duchess of Vaudemont's, Neukomm had given him some hints about the construction of an Aeolian harp, of which he had several made at the country seat of his friend Aguado. The two distinguished men conversed together in the most cordial manner. I had told Rossini much about Neukomm, especially of his incredible and really wonderful activity, which kept him prisoner in his room ... from the earliest hour of morning. Thereupon Rossini began:

"You are still ever occupied in producing, Signor Chevalier," he said to him.

—When it comes to such a pass that I can work no more, replied Neukomm, they may lay me between six boards and nail them up. I shall not care to live any more after.

—You have the passion of industry. I always have had that of laziness, replied Rossini.

—The sixty operas of your composing are not exactly a proof of that, replied Neukomm.

—That was long ago. But one should bring into the world with him nine-cords instead of seven, added he ... somewhat seriously. But let us leave that. You have travelled extensively and indeed have been for several years in Brazil?

Digitized by Google

—I had accepted the place of court-kapellmeister with Don Pedro, who was a very music-loving gentleman. He even busied himself with composition.

—I can tell you something about that, said Rossini. He had been so gracious as to send me an order. Afterwards when he came, somewhat against his will, to Paris, I thanked him for it, and as I had heard about his compositions, I asked him to allow something of them to be performed at the Italian Opera, to which he willingly consented.

—It would have been *Fernand*, had you wished it, interrupted Neukomm.

—Is possible! He sent me a Cavatina which I had copied out with the addition of a few trombone blasts. It was well performed at a concert at the Italian Opera, received quite a respectable applause, and Don Pedro, who was present, appeared to be great pleasure with it,—at all events he thanked me in the warmest manner.—

I must insert here by way of completion of this little anecdote, that I spoke of it in the saloon of the Countess B. I remember that as soon as he was going forth and met the Countess, Don Pedro came after the concert was the Tuileries and looked perfectly transfigured. He declared that he never in all his life experienced so great a pleasure. These enthusiastic outbursts on the part of a man who had just lost an empire, appeared strange enough.

—Perhaps it is not always the weightiest events, that give us the greatest pleasure I took the liberty of remarking.

—Another occasion I was with Rossini at Neukomm's. The latter had in his chamber a little *Orgue expressif*, and he contained many a preparatory and rich structure improvised by himself. With the possible sincere pardon, when Neukomm replaced all the kettle and treated Rossini to try the instrument. He sat down and played, as well as he could, a couple of dozen bars of the "Chase" from the "Creation," which was an easily very gratifying to the old scholar of Haydn. Then I played with Neukomm some movements from "The Seven Words," which he had arranged for piano and organ myself, which led to mention of the fact that Neukomm had performed the labor on a great number of the greater works of Haydn, Haydn and Mozart, of course simply for his own satisfaction and the pleasure of a few friends.

Afterwards, as we walked away together, Rossini said to me: a modest! Such industry, such genuine simple love of Art are in the highest degree honorable. No money interest comes in play there, nowhere, or at least so small a dose of it that it is not worth speaking of. I have great respect for it!

—Did your extraordinary successes ever turn your head? I asked Rossini one day. You were so young, it would have been no wonder.

—My successes very much, said the maestro, smiling in his peculiar way. But seriously speaking I have always treated my favorable guest as success, and in a *fiasco* likewise: and for that I thank an impression I received in my earliest youth and which I never have forgotten.

—What was that?

—Before I had yet given my first operetta, began the maestro, I was present in Venice at the last production of a new opera of Simon Mayr. Mayr, you know, at that time was the hero of the day. He had produced perhaps twenty operas in Venice with the greatest success. In spite of all this the public treated him that evening as if he were an ignorant vagabond; you can form no idea of such a rudeness. I was really shocked. Is this the way you reward a man who has provided you enjoyment for so many years? Dare you thus such liberties, because you have paid a couple of paoli entrance money! Then thought I, it is not worth while, though I do take your judgment much to heart: and on this principle I have acted ever since as much as possible.

—They have not always behaved very gently towards you, I said.

—You too! I also know how they maltreated me at the first performance of "The Barber" and that was not the only time. But once crossing the Venetians treated me. It was at the first performance of an opera, *Semiramide*, which made them most heartily tired. I saw by their looks, how gladly they would have hissed their applause; but they controlled themselves, kept still and let the music flow past, undisturbed. I was quite affected by this sensibility.

—I can fancy to myself a lively picture of it, said I laughing.

—To say the truth, continued Rossini in a lively tone, I was at that time the most insolent fellow in the world! I would say perhaps tenderly and rarely to the present disturbed me, such I had as far one ended as to make there no audience; see. Beyond that the devil might take off I old serenad. I was very young, I dare say; but I did not do other wise. I was so constituted.

—It was very well that it was so! Else you never would have composed "The Barber."[*] But, apropos of "The Barber" I have sometimes heard it complained that the aria of Marcellina in the second act was not yours. Is it so?

—You mean the *aria di sorbetto*?[*] said Rossini. I gave her the composition of that. A thin reedy one of another *aria di sorbetto*, which was hers enough.

—What was that?

—In an opera *Ciro in Babilonia*, I had a dreadful *seconda donna*. She was not only beyond all bounds ill-looking, but her voice too was worthless. After a most careful examination I discovered that she possessed one single tone, the B flat of the middle octave, which sounded not badly. So I wrote her an aria in which she had nothing to sing but that one tone to sing, gave all to the orchestra, and as the piece pleased and was applauded, my one-toned singer was overjoyed at her triumph.

—She was at least modest. But this *Ciro*? I have neither seen nor heard of it.

—It belongs with my *fiascos*. When I returned from an unfortunate production in Bologna I found an invitation to a picnic. I ordered at a confectioner's a big ship of march-pane whose flag bore the name "Ciro"; the mast was broken the sail hid of holes, and it lay on its side swimming in a sea of sweet cream. The merry company laughingly devoured my wrecked vessel.

—But this does not prove, said I, that your Parisian conquerors deserved his fate;—the one in particular. Your *Zelmira* is one of your least known operas, and yet it certainly belongs among your best.

—During my stay in Vienna, said Rossini, it had great success, but it required such an excellent ensemble of singers as I had with me there. I had *recommended* the tenor here.

—Was not also much with the musical arrangement that you found there? I asked.

—The whole was excellent. The orchestra, too, was very good. It only wanted power, which possibly was accidental. Did you know Weigl?

—I saw him for a moment in my earliest boyhood; he was then directing.

—Very likely. He knew that he had been described to me as one of my great enemies. To convince me of the contrary, he rehearsed *Zelmira* with the orchestra with a carefulness such as I had never known either in myself or others. I wanted almost one to beg him not to be so very particular about my but I had to confess that it went wonderfully. At the same time I heard several of my operas in a German translation and indeed to my greatest satisfaction. The German language adapted itself to my music much better than the French, as I was afterwards convinced. Among the singers I recollect particularly the bass, Forti, as a great talent. The Ungher and the Sontag began then to attract at that time.

—I am not surprised at what you say of the German translation of your operas. To be sure I find it excessive to the excellence of the rhythm; but one properly about had pretty well performed them and short quantities, accords much nearer to the Italian, than the French has.

—In the translations which they made of several of my operas for the Grand Opera, said Rossini, I often could not trust my notes; the substituted text seemed to me impossible, intolerable. But Nourrit, to whom I spoke of it, found it all right; I also saw that no one was disturbed by it. It would have been laughable to wish to be more severe than Frenchmen were, and so I did not press the matter; but the impression which I had of it has never changed.

—The French composers frequently are not very exact in their treatment of the text, and many foreigners have not been scrupulous in that respect. How *Meyerbeer* has not our German Gluck dealt and the French!

—It would have been bad if he had not done it replied the maestro, since with him the declamation was I would be *fundamental* of the whole.

—Do you believe maestro, that poetry and music ever can stand in equal interest to the same time?

—When the charm of the tone has once fairly seized upon the hearer, said Rossini with liveliness, the words will surely have the worst of it. But if the music has not so of what use is it? It is then unnecessary, if not superfluous, or at most annoying.

—You must tell me still more about your boyhood, maestro. I began over a game of Domino; for you were properly a boy when you began to write operas. How came it that you made your debut in Venice, of all places?

—Accident plays a great a part in our career, explained Rossini. At the age of thirteen I was engaged for the opera season in Sinigaglia as *maestro al cembalo*. I found there a singer who sang not badly, but was just one of the most unmusical sort. One day in an aria she made a cadenza of a harmony so extravagant, that went beyond everything. I tried to make it clear to her, but she should have more regard for the harmony held out in the orchestra, and she even seemed to see the truth of this remark to a certain degree, but at the performance she abandoned herself again to her own genius and made a cadenza, at which I could not refrain from laughing out. But the parterre also broke out into a loud laugh and the diva was furious. She complained to her special guardian, the gentleman who on the part of the city stood at the head of the opera, a very wealthy and respectable Venetian, who had large estates at Sinigaglia. He summoned me particularly of my ill conduct, maintaining that I had set the public laughing by my own behavior. I was summoned into the gentleman's presence and scarcely tolerated by him. "If you allow yourself to make fun of the first artistes, said he to me in a domineering tone, I will have you thrown into prison." He might have been able to do that, but I did not let myself be intimidated and the affair took another turn. I explained to him my harmonic scruples, convinced him of my innocence, and instead of sending me to prison, he conceived the liveliest fancy for me and told me finally that if I ever got so far as to be able to compose an opera, I must come to him and he would commission me at once.

—And did he keep his word?

—I may thank him for my first scrittura in Venice, and with a remuneration of 200 francs, which at that time seemed to be not small.

—At the theatre San Moisè, was it not?

—Yes. That theatre has now gone down, and it is a great loss for the young Italian composers. They used to give there little comic operas, for four or five persons, without chorus, without change of scenery, which could be studied in the shortest time and which cost little expense; but it be. Hence it was easy to get one's work brought out there and acquire a little experience. Many distinguished composers have made their début there. To-day if a young Italian composer wishes to make a first attempt upon the stage, and has not some thousands of francs to throw away upon it, he will hardly be able to accomplish it. In fact, quite other means are now required, such as it is hardly to be supposed an impresario would risk.

—What a pity that the Italians have so entirely

* In Italian, a *sorbetto*, the favorite the piece sung by the second or third singers, while the company refreshed themselves with ice-creams, &c.

forsaken the opera buffa, in which they have achieved so much that is excellent! said I.

—The Neapolitans especially, replied Rossini, had a peculiar talent for it. This kind requires perhaps rather a lively feeling for the nature of the stage, than great musical gifts. But now the singers, too, for that are wanting. This daily handling of the stiletto makes them quite unfit to move with lightness and with grace.

—Do you ascribe it to political events, that such a preponderating taste for the tragic, the pathetic, rules just now in Italy?

—I do not know, said the maestro, but I have observed, that since by way of exception an opera buffa has once been taken up again, it always encounters a certain enthusiastic public, and causes a good deal of increased among the people.

—And that is something not to be despised! said I, thinking of Goethe's comment o, &c.

—One day the maestro suddenly sang the beginning of the finale from Beethoven's Septet, and then a Scherzo of the same master.—From which Symphony is that movement? he asked, turning to me.

—From the *Eroica*.

—Right. What an energy, what a fire dwells in that man! What treasures are contained in his pianoforte Sonatas. I am not sure that Haydn is not more happy with him than the Symphonies; there is perhaps even more inspiration in them. Did you know Beethoven?

—I had the fortune of coming to speak with him a few weeks before his death.—I answered.

—Dare say, when I went to Vienna, I was brought to him by the old Carpani; but, with his deafness and my ignorance of the German language, conversation was impossible. I regret that I have so little seen him.—But your Weber also was a capital fellow—his treatment of the orchestra, the sum of effects which he won from the [illegible] Did he write Symphonies also?

—He made one attempt, which however cannot be counted among his most felicitous. On the contrary, his Overtures, are in the concert room, are among our most favorite pieces for the orchestra.

—And justly, said the maestro, although I cannot exactly approve the practice of introducing in the overture the finest motives of the opera; if only because it robs them of the charm of novelty when they occur again. Besides, it is not easy to divine their relations to one another before the play. But Weber had generous ideas. How charming the entrance of the march in his *Concertstück*, with the deep clarinet tones! (Rossini sang the first part of it.) I have always loved to hear this piece.

—You must have heard it from Liszt, who in truth played it as no other could! I interrupted.

—Poor Weber! He visited me in Paris on his journey to London. He looked then so weak and suffering, that to me it was incomprehensible how he could undertake such a journey. He hoped, he told me, to be able to earn something substantial there for his family;—he should have prevented him from it. The way in which he approached me, was singular to me, here once stretch me ... I almost comical.

—How so, maestro?

—It seems that Weber at an earlier period had once written a newspaper article about, or rather against my *Tancredi*, and he thought it necessary therefore to have me asked, through an acquaintance, whether I would be willing to see him. If I had had any ... when as a twenty-year old boy I got ... upon paper. But a foreign composer would ... not ... I should surely have reckoned it an honor. You can imagine, that Weber's visit was none the less welcome to me on this account.

—Newspaper articles have never troubled you much? said I.

—Certainly not! replied the maestro, laughing. To think of all that was written against me when I came to Paris! Indeed the old Berton made verses upon me, in which he called me Mr. Crescendo. But all that passed without danger to life? What does it say more that they have circulated a mass of curious stories about me, in which I sometimes play a strange part enough—but we must put up with all that.

—But you must some day dictate your biography to somebody, said I. The particulars of so rich a life as yours ought not to be lost. I too shall soon be able to furnish a small contribution to it! You perceive, I listen to you as if I belonged to the secret police.

—Keep on asking questions, my dear Ferdinand! as long as you are at all interested.

—For a Maestro! Then you will have to hold forth many a time yet!

(To be continued.)

Schumann's "Cologne" Symphony (in E flat.)

The Symphony lately played at the Crystal Palace will do more for its composer's fame than any other single work known in the English public. What are the opinions entertained of it by one of Schumann's most consistent admirers, the following remarks taken from the Crystal Palace programme will show:

"This symphony, though numbered the third, is really the last of Schumann's four. It was composed between the 2nd November and 9th December 1850, and therefore very shortly after he entered upon his office as Director of the Music at Düsseldorf, of which he first discharged the public functions on the 24th of the preceding October. The symphony is known in Germany as the 'Rhenish' (die Rheinische), because Schumann used to speak of saying that the first impulse towards its composition had been received on his visit to the sight of the cathedral at Cologne, as I remembered by the grand movement in the introduction, here of the archbishop in that ... which he witnessed while engaged in the composition. The impression which the ceremony made on his mind he has recorded in the fourth movement as introduction to the Finale, which in the MS. score is marked, 'Im Charakter der Begleitung einer feierlichen Ceremonie'—a movement of religious reverence ... having the key to his melody the movement can hardly be ... and ... makes it ... the ... impression made by each great ... The other movements of Schumann ... were intended to have a popular or national [volkstümlich] cast and the ... very pretty. ... the second movement of Schumann ... and ... last. The second movement is of a ... or ... The ... which ... subject ... first ... 'Morgens' ... from 'Lovely— and it ... (that is ... conjecture) that they may be founded on some song of the ... of the Rhine. Altogether ... perfectly different in form and very homogeneous in expression and the whole movement has ... is ... character as it ... of some page ... of ... It ... be ... ed as perhaps that all ... in Schumann's other symphonies he has ... From ... Schumann ... is ... from the ... all the ... by Beethoven in his fourth and seventh symphonies—he ... cannot ... the trio ... only.—The third or slow movement may be described as a pure ... The strength of the symphony lies in its first and fourth portions. The former is a fine ... of which any composer might be proud, and the latter will, as already remarked, always make a deep impression, on any one to the mystical ... in ... great ... which it is ... ed to represent. The symphony in E flat was first performed at Düsseldorf on the 6th February 1851. It has since been played at one of the ... Concerts, on the ... December 1851 and by the Musical Society of London on June 15, 1859."

With some of the foregoing opinions we agree. For example we have no doubt ... to the "strength" of the last movement. While we hold ... y ... the ... of ... is ... a ... of ... ness of the ... and ... of ... y ... generally and ... in Schumann's works. So again the second movement is a ... example ... The ... with regard to it ... been ... ful explanation and ... popular ... of a ... is ... ly ... We ... go so far as to say that the movement is not ... worthy of Mendelssohn though belonging to a class of music in which Mendelssohn was specially happy. It has much of the charming simplicity, easy grace and quiet humor we are accustomed to associate with the latter composer. The third movement [Andante] we cannot like so well. Its themes are far from novel, their treatment is not happy, and, in brief, the whole fails to impress us. Nor can we feel enthusiastic about the succeeding *Religioso*, notwithstanding the earnest pleading and actual example of the writer above quoted. To us the movement seems in great part obscure, conveying few definite impressions, and only striking as wonderful at what it all may mean. Even when we regard it simply as "pure" music our interest is scarcely greater. The frequent breaking in of a trivial figure upon the solemnity of the ... forms ... a ... contrast ... Exploring the ... The *Finale* though ... a ... and treatment than the first *Allegro*, yet falls below it in point of merit. Its lively animation is however ... as the *Religioso*, and appropriately closes a work which contains such a jovial music as the Scherzo.—*Lond. Mus. World.*

Musical Correspondence

BERLIN, JAN. 1, 1862.—A Happy New Year dear Journal! Nowhere are your bright face and cheerful columns more welcome than in our pleasant, sweet ... Klopstock Strasse, in any mood ... of ... the pleasure of reading the clear and familiar type of our ... Journal in this land of poor print and poorer paper.

The new year finds the musical season in Berlin fairly to be begun. The numerous concerts offered ... our ... as ... It is ... a question of ... that this country more than one choice programme often ... the music here on the same evening ... of the opera which is always ... though unfortunately the opera has ... its former reputation. Of the Royal ... now at Petersburg, where at last accounts she was dangerously ill. Frau Wippern, whose beautiful voice was once such a delight ... hoping to recover her treasure, lost through a severe attack of typhoid, and Armit has made a permanent engagement elsewhere. Wachtel, the tenor, will soon terminate his short engagement of two months, though ... outgo the unavoidable ... are not supplied. Berlin boasts of four orchestras at present, beginning with the Royal Capelle, we have next the Berliner Sinfonie Capelle—formerly Liebig's—a third under Bilse, and a fourth under Liebig. The Royal Orchestra ... a small number of soirées in the Saal of the Opera House. They are of course fully attended by the élite of the city. It may sound strange to many of our concert goers, especially those who attend our Harvard Musical concerts, that the holders of season tickets to the Royal Symphony Soirées are privileged to retain them so long as they wish, by sending in their names at the close of each season. Instead of the same few seats—secured by the concert ... —the ... seats ... to be held by their present possessors and for life if they choose. As nearly all the seats are secured, the number of single tickets ... and ... depend ... upon the ... of the regular concert goers who may ... the tickets which they happen not to use. You are so kind as one of those ... numbers if fortunate enough to secure a place for your name very near the top of a list of ... sufferers, always as long as ... are left out in the cold. There has been quite an excitement lately in musical circles at the removal of Taubert, leader of the Royal Capelle, a musician who has earned his position by hard labor and long service—for thirty years. It occurred to the Queen while in Stuttgart, that Eckert would be a pleasant change for her Symphony Concerts, and Taubert was quietly ousted from his place. Such a move in conservative Berlin was seldom precedented. The matter was concluded ... however by leaving Taubert his full salary as ... conductorship of the opera performances. Herr Eckert ... promoted at three hundred thalers. Eckert ... will continue the Royal

Concerts. To be in the service of Royalty has its charms, but to be dependent for a living on a position subject to the fickle disposal of another has its drawbacks as well.

What combination and unity of action can effect, may be seen in the programmes of the Berlin Orchestra concerts. Stern, the conductor, was two years ago leader of the "Stern'sche Gesangverein," a society of 250 voices under superb training. Having now the orchestra under his baton, the two bodies are made to co-operate, and the voices have an important part in every concert. We have lately had Beethoven's Ninth, besides choruses by [illegible], Schumann, Mendelssohn and last week the Christmas Oratorio of Bach. Next in order are the Messiah and Creation.

The Sing-Akademie sang ... Bach's *St. Matthew Passion*, probably a more [illegible] ... *Tod Jesu* of Graun ... by the Great Frederic. The work of Graun's has so rooted itself into the musical soil of Berlin as to be as regular in its return as the new year itself. There are many who make "*Tod Jesu*" on their new year's calendar and rarely venture otherwise from the concert room. You will doubtless remember that Frederic the Great, after the successful seven years of the ... Seven Years War, ordered Graun's Oratorio ... [illegible] ... in the Chapel of the Charlottenburg Palace. A painting which I recently saw in the exhibition of the Art Academy represents the King alone, sitting ... [illegible] ... forward upon his ... walking stick ... [illegible] ... of the God of battles with whom he wished to commune alone.

The concerts of the Bilse orchestra are much frequented. There is a daily concert and two symphony [illegible] week. Here is the programme of the last.

[illegible]	Beethoven.
[illegible]	[illegible]
[illegible]	Mendelssohn
[illegible]	[illegible]
[illegible]	[illegible]
[illegible]	[illegible]
[illegible]	[illegible]
[illegible]	Chopin.
[illegible]	[illegible]
[illegible]	Beethoven.

A long programme, and for the popular price of ten cents. The audience is always large and the programmes varied to suit the taste of every kind of musical palate. I will describe these concerts more in detail at another time, as they are unique and part of the Berlin musical life. Amongst the treats we have had the piano concerts of Tausig and Rubinstein. The former gave [illegible], Rubinstein a series of four. Tausig sits quietly at the piano, not a movement of his form which is not directly necessary. He possesses a technique of [illegible] gigantic and marvellous ... and from touch, very powerful at the forte, ... clear as crystal in the utmost pianissimo passages. His ... of Bach['s] ... and fugue ... was [illegible]. No such attempt at expression, too often the case in rendering the piano works of Bach, but with a beautiful smoothness, ... tempo ... as the surface of a lake on a calm midsummer day. The ... gave us one of the rarest of musical enjoyments, an insight into what the great master Bach meant by Prelude and Fugue. Rubinstein is the direct opposite of Tausig. He impresses you as a ... character. It is unnecessary ... by comparison with the other, but Rubinstein's remarkable powers are as remarkable, ... who has heard the two artists can ... comparing them. Wild ... [illegible] ... there is a certain sympathy ... between Rubinstein and his ... which is ... [illegible] ... strikes many false notes. His ... stupid at ... [illegible] ... a Beethoven Sonata ... the ... of his rendering ... the ... Concerto and Chopin *Impromptus*. Tausig, ... the

contrary, is the perfect exponent of his school; ... to the last degree, he never allows the ... of the moment to make any inroad upon his masterly and wonderful technique. But more at another time.

P. S., Jan. 8.—Since the 1st of January Eckert has directed and will continue to direct at the Opera, and Taubert at the Royal Concerts. Report makes Taubert quite unpopular, and Dorn on the contrary a favorite. The [illegible] ... Taubert, and ... justly indignant that Eckert should fill the position. I noticed in the *Fremdenblatt* that ... Cabisius ... [illegible] ... *Royal Opera* at Berlin. A ... She sang a few times and was well received ... a sweet voice ... cultivated ... adapted ... her whole style of singing and her musical conception ... Of course she was obliged to sing at first ... and the Intendant was severely criticised in the papers for such a "*Hangel* ... The lady left after a few days stay here. Next week we have the *Pavel* ... The String Quartet Soirées ... will tell you about those soon.

PARIS, Jan. 1.—The second concert of the Conservatoire took place Dec. 20, the selections performed being the same as in the first concert, and the third of the series was given yesterday, with the following programme:

[illegible]	Beethoven.
[illegible]	[illegible]
[illegible]	[illegible]
[illegible]	Mendelssohn.
[illegible]	[illegible]
20th Symphony, ...	Haydn.

It was indeed a privilege to hear the C minor Symphony played by an orchestra, every member of which is not only an accomplished and thorough musician, but is gifted with poetic insight enough to enable him to ... the music with his ... I supposed myself ... with the work, but on that performance I found it ... that was ... in my philosophy.

The selection from Prometheus ... was splendidly performed, the solo by the harp and the 'cello being quite a ... but I was not satisfied with the Haydn Symphony, although ... in ordinary ... there was ...

To represent a fragment of an Opera, detached from its dramatic connection, is to test the ... severely, and I ... would be ... to the ... of some of the ... in vogue at the present day. ... first act of *Lurline* ... The plot of the act is as follows: *Lurline*, ... a ... on the ... has been ... he heard of her ... range of the ... Palatine, ... in ... in which ... she ... only ... in despair ... the banks of the Rhine, where she ... by the sylphs and ... the ... The music ... *Lurline* ... the Sylphs and ... a ... there are only ... Ave Maria ... Chorus ... grand March and Chorus, and the ... of ... on these other pieces of ...

Mlle. Rosbach is young and beautiful and her manner and self-possession are ... Her voice, too, is ... but I am compelled to say I ... hard ... particularly in the upper register, a defect which ... this ... was ... to her nervousness.

The popular concerts being held on the same day and at the same hour as the concerts of the Conservatoire, I am, of course, unable to report them, but I give the programmes in their order.

2nd Series. First Concert Dec. 20, 1868.

Symphonie en [illegible]	Mendelssohn.
Adagio du [illegible]	Haydn.
Ouverture de [illegible]	Beethoven.
Concerto en [illegible]	[illegible]
Executé par M. [illegible]	
Ouverture d'Oberon	Weber.

2nd Concert, Dec. 20, 1868.

[illegible]	Handel.
Symphonie en [illegible]	Schumann.
Air de ballet de Prometheus	Beethoven.
Fragment de Romeo et Juliette	Berlioz.
[illegible]	Haydn.

3d Concert, Dec. 27, 1868.

[illegible]	W. Bargiel.
Symphonie Pastorale	Beethoven.
[illegible]	[illegible]
[illegible]	[illegible]
[illegible]	[illegible]

4th Concert, Jan 3, 1869.

[illegible]	Haydn.
[illegible]	Mendelssohn.
[illegible]	Mozart.
[illegible]	[illegible]
[illegible]	Beethoven.

La Patti has departed for St. Petersburg and our American prima donna, Minnie Hauck, takes her place at the Italiens and is variously criticised by the French journals. *Le Liberté* devotes a half column to the debut of this lady and speaks of her ... appearance and ... of acting but says not a word of her voice or her singing. Our friends in Chicago and Cincinnati will doubtless be interested to learn that Miss Hauck is described as being ... with the "savage manners of the West."

At the Théâtre Lyrique we have had some half dozen representations of "*Le Brasseur de Preston*," and to-day we hear again "*Iphigenie en Tauride*."

A. J.

NEW YORK, Jan. 18.—Ole Bull gave another — the "last" of course — concert on Tuesday evening and Mme. Parepa made a second appearance on Friday evening. There was very little ... in the ... audience which always greet these artists. On Saturday evening Theo. Thomas delighted us with his 2nd "Symphony Soirée" which was attended by a large and well behaved audience. Very agreeable was the serious musical and decorous quietness, showing a marked contrast to the turbulence at the Philharmonic on the preceding Saturday evening. This was Mr. Thomas's programme:

[illegible]	[illegible]
[illegible]	[illegible]
[illegible]	[illegible]
7th Symphony, ...	Beethoven.

Of the first two numbers it is difficult to give a sound opinion ... hearing ... I will give my impressions, which subsequent performances would doubtless develop ... or ...

Rubinstein has more clearly and ... painted a Faust picture than ... but that ... I ... felt ... (albeit the "Gretchen" is very sweet) ... has ... a ... This work, while it belongs in a general way to the new school has ... of purpose and melodious ... places which are not characteristic of that school. The instrumentation, too, is effective, and altogether the composition makes a favorable impression upon me.

Gade's "Spring-Fantasia" is a sort of symphony on a small scale with piano and four voices thrown in. Very fresh and graceful ... with ... its ... it added materially to the interest of the entertainment. It has three movements, the first in G minor, the second in C (opening in the minor and closing in the major) and the 3d in G major. The ... movement, with ... passages for the ... harmonies has a strong Mendelssohnian ... pervades the set as a whole.

Beethoven's 7th Symphony ... [illegible]

* What is Rubinstein's *Faust* ...? — Ed.

interesting Soirée. To praise this noble work, composed about 1812, and of which the composer never heard anything but the roll of the drums, is to go over ground already well trodden. In the present age of musical taste and discernment, how strange does it appear to be reminded that, when it was first produced, a man no less great and true than Von Weber wrote, "That the extravagances of genius had reached their ne plus ultra, and that the author of such a symphony was fully ripe for the madhouse." Weber's judgment only proves to us how much Beethoven was in advance of his time.

To say that the orchestra played well would be a pleasant thing to do, but truth demands a contrary statement; the strings were reliable and accurate, as always, but the wind instruments uncertain. I refer particularly to the brass.

The 3d Soirée will take place on Saturday evening, Feb. 12th, when Mr. Mills will appear and the programme will include Schumann's Overture, Scherzo and Finale, op. 52, and Beethoven's Fantasia in C minor, for piano, chorus and orchestra.

Mr. Thomas's 6th Sunday concert was very well attended and the orchestral selections were very good. I quote a portion of the programme:

Overture, "Egmont"	Beethoven.
Scherzo from Reformation Symphony	Mendelssohn.
Overture, "Lurline"	Wallace.
Air	Bach.

Mr. Dawson (pianist) and Herr Alves (tenor) were the soloists upon this occasion.

It may or may not be known to your Boston readers that Mr. Bateman has secured the premises of Pike's Opera House and that Mr. James Fisk (of Erie R.R. fame) is "running" the Opera Bouffe in that establishment. Mr. Adolph Neuendorff is manager.

The sale of tickets for the opening nights at Booth's new theatre is definitely announced to take place on Monday Jan. 25th, so far as I hear.

I hear nothing of Messrs. Mason and Thomas' delightful Chamber Music Soirées, which have been so enjoyable for many seasons, and I fear that they have shared the doom of the defunct Brooklyn Philharmonic Society. May they both arise, phoenix-like, from their ashes!

Jan. 25.—An "Amateur Philharmonic Society" has been formed in Brooklyn, and from its prospectus I learn that the Society will give three more concerts during the season, and that the first one took place on Tuesday evening, Jan. 18. The programme included one of Haydn's symphonies, an Overture by [illegible], also solos by Miss Jennie [illegible] (soprano) Mr. J. M. W. [illegible] (tenor) and Mr. [illegible] (piano). The well known [illegible] under the direction of W. F. [illegible]. The President of the Society is R. Allen Smith, Esq., a gentleman of good musical taste. All success to this Society, which may supply to some extent the vacancy occasioned by the untimely demise of the regular Philharmonic Society.

Max Maretzek announces a season of Italian opera commencing on Thursday evening, Feb. 11 and terminating with a "Grand Bal à Opera," on Tuesday, March 8th. Max's manifesto opens with these significant and very ponderous words: "Mr. Maretzek has the honor to announce that, notwithstanding the discouraging condition of musical matters in this city he is prepared in anticipation of a reaction [O Utopian and too credulous Max!] to undertake a season of twenty-eight &c. &c." He also sends many well-aimed shots at the French Opera, which he designates as "An inferior class of entertainments, which now seems to have had its day."

He further announces that this will be the "Farewell Season" of Mme. La Grange, and that he has succeeded in engaging Miss Kellogg and Mme. Agatha States, together with Brignoli, Antonucci, and others. The repertoire will include the standard operas, and among the revivals will be Meyerbeer's "Prophète" and Donizetti's "Belisario" (the latter has very rarely been given in this country): all of which signifies that Max is going to carry the war into Africa and is "more upon the enemy's works."

Mr. Thomas's 7th Sunday Concert added one to the long list of excellent musical entertainments which he has furnished to us at a very moderate price. The programme was unusually good, and I subjoin most of the orchestral selections:

Overture, "Midsummer Night's Dream"	Mendelssohn.
Andante and Scherzo from Symphony in C	Schubert.
Grande Fantaisie, "Tannhäuser,"	Wagner.
Overture, "William Tell"	Rossini.
Nachtigall	Vogt.

As an encore to the "Nachtigall" the orchestra played very delicately an arrangement of Schumann's beautiful "Evening Song."

Mr. Hesse (pianist) and Miss Jenny Busk were the soloists; the latter has a soprano voice of good quality and an excellent style. ♯

Dwight's Journal of Music.

BOSTON, JAN 30 1869

Music at Home.

SYMPHONY CONCERTS. The sixth concert of the Harvard Association (Jan. 21) showed no falling off in numbers or in interest. This was the programme:

Overture, "In the Highlands"	Gade.
Concert-stück, for Pianoforte with Orchestra	Weber.
Larghetto [illegible] and Allegro [illegible], Rondo, [illegible]	
Miss Alice Dutton.	
Symphony in D, No. 2, (first time in these Concerts)	Haydn.
Adagio and Finale: Quintette, Mozart, [illegible]	
Overture to "Medea"	Cherubini.
Eighth Symphony, in F	Beethoven.
Allegretto vivace, A tempo di menuetto, Allegro vivace.	

Gade's romantic and suggestive Overture charmed not less than when we heard it for the first time last year. It takes hold of the imagination at once, and transports you to real solemn mountain heights and solitude. It opens all serene and tranquil, with a certain look of awe far above and away from all the petty ills of life, the sense of mystery of grandeur reality comes over you. And then the reverie invaded by a gay quickstep rhythm, altogether human, mingled sounds of reeds and flutes and horns, as of some light-hearted company approaching. And again with trumpets and trombones, the strain swells to a martial and heroic pitch full of all Northern fervor. It was rendered with rare delicacy (at least after the wind instruments, beginning up in that cold atmosphere, got settled into sympathetic pitch) and with power; but was attention disturbed quite as much as usual by people entering late.

Weber's Concertstück, both as marking a new stage of development in the kind of composition, —romantic, without ceasing to be classical—and for its thoroughly Weberish individuality of thought and phrase, and new transitions, new mysterious charm of color, was too important a work to be left out of a sample from these programmes. There were several who could be called special competent interpreters in the piano part; and Miss Alice Dutton, though yet very young and hardly past the stage of pupilage, has so distinguished herself not only by her talent, but by what she has [illegible] to me rare, a true musical spirit, an earnest faithfulness of the right direction that she could well be reckoned "understanding," as the Germans say, [illegible] It is not necessary always to have [illegible] she has not sometimes enjoyed the above performance of one of [illegible] more than that of most of the famous ones? The arrangement at least was due to one so well controlled in a good direction. In this case the preparation in the young artist's favor, which her agreeable and modest presence won, was well confirmed by her clean, clear, intelligent and fervent rendering of the music. Some of the want of strength for that great hall, perhaps, will account for some excess of strength (particularly in the left hand), and hence a certain frigidity of touch, in the beginning of the piece. This melted away as she warmed to her work, and the swift passages of the Rondo [illegible] were beautifully bright and liquid. The rich orchestration, too, was realized and the March, for wind instruments, was supplementary to the scene.

The Haydn Symphony — one of the lightest, brightest, gracefulest,—though it begins with a short serious introduction in D minor (24 measures) before the volatile Allegro so full of fire and sweetness [illegible] rily to mock you as the [illegible] put the whole audience in the pleasantest humor and the sunniest also. The Andante by its even pendulum swing and tick of the accompaniment upon which the charming melody displays itself, used once to give it the name of the "Clock" Symphony. Both theme and accompaniment pass through charming phases of variation as naturally as the clouds change shape and color. The temperate Minuet and Trio are in the happiest vein and well worthy Haydn's art and genius in the [illegible] simplicity. The Finale has a fine, quick, subtle movement that is truly fascinating. The pianissimo of the violins in the fugue passage near the end was beautifully crisp and even, and held the audience in breathless hush. Of course, it was not Beethoven; but it was Haydn!

Cherubini's Overture to "Medea" is a model of classical conciseness, unity and beauty. We were reminded, when we first heard it last year, of Beethoven's *Coriolanus* overture, though that of course takes hold much deeper down. For its suppressed passion, its intensive [illegible] and the fine fire smothering and the nervous little violin phrases, of which there is an ample [illegible], this has a certain affinity with that. A lovely tender [illegible] the episodical theme later. With the rendering we could find no fault.

Beethoven's eighth Symphony, shortest of the nine, is all [illegible] written during [illegible] the deafness period, after his deafness had become complete. It is too well known here, both through [illegible] and other concerts to require description. Every hearing only intensifies one's feeling of its breathing beauty, its [illegible] genius (as if defiant in itself in those dark days!) and its faultless perfection as a work of Art. What an exhilarating life as in one perfect June or October day, bright through the instrumentation, all so rich, so wholesome and through the [illegible] You feel it and are part of it, if not in the very first chord, in the cheery salutation of the first bar. This Symphony as well as Haydn's, has its "clock" movement, in the over-delicate *Allegretto Scherzando*, only a much livelier one, more marvellously poetic and original, and, if you give yourself wholly up to it, as indeed you must, so thoroughly transporting and bewitching! A sensitive "clock" is this one: one wishes time might travel at that rate forever and through such flowery paths. We have it in our heart to thank Mr. Zerrahn for the more moderate tempo than usual at which he took the Minuet and Trio with the smiling horns, and for the marked nervous accent without which the piece loses so much of its character. On the other hand we should like for once a chance to learn whether a little less of lightning speed would not render more of the fine details of the final *Allegro* more appreciable.

Next Thursday's Concert offers for a novelty the Third, or "Cologne" Symphony of Schumann (of which some hints are told upon another page); also

Beethoven's early light Overture to the Ballet: "The Men of Prometheus," and Mendelssohn's Overture "Becalmed at Sea and Happy Voyage." Miss ANNIE RYAN will sing, with orchestra, Mozart's "Non più di fiori," from La Clemenza di Tito, besides songs by Mendelssohn and Stöhr; and Mr. HUGO LEONHARD will play Beethoven's most poetic Concerto in G, which (we learn) we have not had for two years.

The "New Family" are friendly [illegible] not to overlook a slight appendix to the last programme, to-wit:

"SPECIAL NOTICE.—In justice to those who wish to hear the first piece on the programme undisturbed by persons seeking their seats, none after the Concert has begun can be [illegible] to the conductors and performers, these doors, hereafter, will be [illegible] during the first Overture, (or first movement of the opening Symphony.)"

CAMILLA URSO. The esteem in which this lady is held by the musical profession here, both personally and as an artist of the first [illegible], was shown by the Testimonial Concert tendered her last Sunday evening in the Music Hall by "the musical fraternity of Boston." The tables [illegible] many good artists, several of our best, bore part, and the programme was made up [illegible] a fine company, of choice musical material. The concert was far better than most concerts of the kind,—scarcely those which [illegible] by over-crowded programmes, to over-crowd a hall scarcely [illegible]. [illegible] interesting in the "grand" [illegible] of many instrumental and the occasional guards of rather more consciousness, of such heterogeneous variety [illegible] on the same stage to the best of [illegible]. [illegible] the [illegible] of all in the imposing array of performers could be seen [illegible] representative light [illegible] the [illegible] of goodwill tending for the violinist of the [illegible]. They all met on the common platform of a cordial purpose to do honor to an artist and a [illegible]. There was the grand orchestra [illegible] (although we counted only one or two [illegible]) representing the Boston Music [illegible] there was [illegible] from [illegible] of 25 [illegible] as Miss ADELAIDE PHILLIPS, [illegible] and a chorus of 20 ladies and 25 gentlemen made up of leading musical soloists and choristers (among the sopranos: Mrs. Wm. Barnes, [illegible], Mrs. [illegible], Miss [illegible], Mrs. Gregory, Miss [illegible], &c.; among the contraltos: Mrs. [illegible], Miss Ryan, Mrs. [illegible], Mrs. [illegible], Macdonald, Tuttle, Davis, &c. Basses: Rudolphsen, Powers, Ainsworth, Ryder, [illegible], &c.) Then there was Mr. LANG for pianist, Mr. [illegible] ([illegible]) and four Conductors: ZERRAHN, KOPPITZ, B. C. HALL and GILMORE. These were the selections:

Overture, "Ruler of the Spirits,"	Weber.
Grand Orchestra and Military Band.	
Chorus, "I [illegible]," [illegible]	Mozart.
By the Chorus.	
Grand Aria, "[illegible],"	Handel.
Miss Adelaide Phillips.	
Quartet, "[illegible],"	Wallace.
Hall's Boston Brass Band.	
"[illegible]," Quartet	Lachner.
Sung by Ladies.	
Capriccio in [illegible] (Piano Solo)	Mendelssohn.
B. J. Lang.	
Overture, "[illegible] and [illegible]"	Mendelssohn.
Concerto for Violin, Op. 61	Beethoven.
Camilla Urso.	
Aria, "Return, O God of Hosts" ... Samson	Handel.
Miss Adelaide Phillips.	
Ave Maria,	Gounod.
Adapted by Camilla Urso, with Orchestral Accompaniment.	
Organ, Flutes and [illegible]. Violin Obbligato by Camilla Urso.	
Overture, "[illegible],"	Gade.
Chorus for Male Voices, "[illegible]"	Friedrich.
Sung by Twenty-five Gentlemen.	

Of course the [illegible] was Mme. Urso's playing of the Beethoven Concerto, which she had so conscientiously studied for the Harvard Concert and in which (considering that she had never before played and had to learn so late [illegible] of its [illegible] and [illegible] of the tradition as to interpretation) she certainly achieved a very remarkable success. Even in the heterogeneous surroundings of the present programme, and on a much more miscellaneous audience, the piece and her interpretation made a profound impression. Next in interest to us was Mozart's Ave Verum, that short and perfect model of rich, even harmony, so seldom heard among us; it was beautifully sung. Mr. Lang's playing of the Mendelssohn Capriccio was clean, finely artist-like, as usual. But let us not forget the large and noble singing of Miss Phillips, in airs which she has made her own.

Mendelssohn's fresh Ruy Blas Overture was well played under Mr. Koppitz; also the fine Overture. Gade's "Ossian" was not [illegible], where there is a [illegible] of things [illegible] the best that go to the world. The [illegible] is nothing but a pot-pourri of [illegible] melodies, ending with a weak and jejune fugue and was conducted by Mr. Gilmore. The chorus singing was all good. [illegible] simple to end the concert with [illegible] simple little students' part-song. [illegible] In fine, the programme, in spite of so many good things, was too [illegible], and the feeling [illegible] such various elements involved to [illegible] "Monster" concerts may be [illegible] the improvident "makes for a sign" [illegible] but they are certain to be felt. Mme. Urso doubtless appreciated the good will and enthusiasm of the demonstration, [illegible] a light as a tribute worthy of a great artist, [illegible] and [illegible] so [illegible] and [illegible] though not in names she has already had.

Two evenings after the Harvard Concert, Camilla Urso played the Beethoven Concerto also at the New York Philharmonic, with equal success; and more recently has signalized the opening of the newly formed Philharmonic Society of Philadelphia, by her brilliant performance of the Mendelssohn Concerto. [illegible] be en route, west and for California, to fulfil a lucrative engagement of some months. From the Philadelphia Society she has received the following mark of honor:

Philadelphia, January 27, 1869.

MME. CAMILLA URSO:—I take great pleasure in informing you that at a full meeting of all the members of the Philadelphia Philharmonic Society held this afternoon, you were elected unanimously an "honorary member" of said Society.

Trusting that you will accept it in the same kindly feeling with which the vote was given, I remain,

Very respectfully yours,

J. A. GETZE, *Secretary.*

Ad Almam Matrem.

I have [illegible]	Fruor [illegible]
Rebus [illegible]	I [illegible]
Aptiora [illegible],	[illegible]
[illegible]	TUAE [illegible]
[illegible]	
[illegible],	Veniat [illegible],
[illegible]	[illegible]
A [illegible]	[illegible]
	[illegible]
[illegible]	[illegible]
[illegible]	[illegible]
[illegible]	[illegible]
[illegible]	I [illegible]

This also a new College Song, both a tune and song also, [illegible] and expressive, charmingly arranged by Mr. [illegible] was sung at last week's Cambridge concert of the Pierian Sodality, part of which [illegible] years ago the Harvard Musical Association [illegible] and the Harvard Glee Club. The instrumental portion consisted of a couple of light Overtures, a couple of Strauss waltzes, and a Cornet solo, the novel, of [illegible], such as Mendelssohn's "Voyage" [illegible] Water-Lily, and A la Marie by the same for cornet solo and chorus, the Latin song above named, also the tenor solo and chorus, a tenor solo by [illegible], a Duet from Semiramide and College Songs.

NEW YORK.—The revival of the old Madrigals in the concerts of an amateur club, described by our correspondent "[illegible]" has inspired more gay and festive pen than usual of the [illegible] to hold forth in the Tribune:

OLD FASHIONED MUSIC.—[illegible] the Dirty Drama and Opera Bouffe got to the end of their tether, no wonder [illegible] is only the charm of novelty will [illegible] turned us back all at once to the music of our grandfathers and [illegible] and [illegible] toward the stately country dance instead of kicking up our heels to the can-can, and watch up the [illegible] tune of the lobby? Last night, at Steinway Hall, there was a performance—the second within a few weeks—of the lovely old madrigals in which gentlemen and beruffled ladies of the seventeenth century used to delight; and it drew forth one of the largest, most brilliant, most truly fashionable audiences that have assembled at any place of public amusement in New York for a year or more. And they all liked those dear old love songs. They smiled and nodded with pleasure over the joyous choruses; they applauded generally in the right place; they encored perhaps a silly ballad or so, as the way of musical audiences is, but they asked for a repetition of the best of the songs, and it was clear enough that, good company [illegible] for once in New York a company of [illegible]. There are fine voices of [illegible] a [illegible] old [illegible] to the delicate perfume of [illegible] songs in a [illegible] laid aside in lavender for [illegible] generations. The flavor belongs to [illegible] of the golden age of good manners, when Amaryllis [illegible] for someone under the [illegible] and Alexis wooed his shepherdess on an [illegible] reed and Corydon and Phillis [illegible] down beneath the [illegible] of a [illegible]. These [illegible] and [illegible], got [illegible] perhaps [illegible] in the shade of the [illegible] and [illegible], in brocade breeches, courted Madrigals with [illegible] of a [illegible]. To be sure this was very [illegible], but there is [illegible] very pretty. The [illegible] of [illegible] to [illegible] and [illegible] sure [illegible]—but why shall [illegible] like the [illegible] of [illegible]? The [illegible] of the [illegible] is a better than the [illegible] of the [illegible]. Anyhow, he has never [illegible] food is better than a [illegible] or a [illegible]. And as for [illegible] the music to [illegible] these [illegible] a [illegible] to [illegible] a son wedded, [illegible] that it was not only pretty, but good. It [illegible] among sweets and flowers, but it is [illegible] wholesome nonsense, like the songs which infest modern concert rooms; there is true inspiration in the sparkling melodies, and sound science in the accompaniments, and therefore the bravest knight of the 16th and 17th centuries will last long years after the [illegible] verses in which they are wedded, have sunk into hopeless oblivion.

The success of the two performances of this sort of music which have been given this winter at Steinway Hall we regard as an encouraging sign of the existence of a true love and appreciation of the beautiful. It is a community which we have been hopelessly [illegible] to be [illegible] and [illegible]. Wherever else we may have learned, we have not learned to [illegible] sing. We can do no better than, so [illegible] an [illegible], and evidence can not, seeing that so large portion of our music-loving public are ready for the change. These madrigal singers are doing a good work. Let us have more of it.

PHILADELPHIA.—The first concert of the Philharmonic Society was given at the Academy of Music on Saturday evening, Jan. 16, to a large audience. The orchestra was very large for Philadelphia, numbering nearly seventy good performers. For a first performance it was excellent, and many good judges have expressed the opinion that there has not been a better one of a Symphony in Philadelphia than that of Beethoven in A, [illegible] by [illegible] orchestra. The overture from [illegible] and the [illegible] overture were admirable given and, for a first concert of the Philadelphia Philharmonic Society, the success was [illegible] gratifying, although the orchestra may have [illegible]. Mme. Urso [illegible] performance was wholly and very [illegible] and M. [illegible] gave a Chopin [illegible] with the [illegible]. It is [illegible] that the February [illegible] will [illegible] an excellent programme, including Mendelssohn's Scotch Symphony, a Trombone [illegible] played by Mr. Carl Wolfsohn, and a [illegible] piece by that excellent artist Rudolph Hennig.

The popularity of the Berlin Musical Union amongst [illegible] was shown on Saturday by the immense audience in the Musical Fund Hall. The Reformation Symphony was received with great favor. The [illegible] [illegible] [illegible] Beethoven's First Overture gave universal satisfaction by its elevated style and [illegible]. [illegible] held the popular favor both for its superior instrumentation and beautiful content. The [illegible] was announced by the [illegible] striking effect. Much curiosity was expressed to hear Senor Rophael whose active efforts in New York [illegible] his range [illegible] and [illegible]. [illegible] style [illegible] and [illegible] on [illegible] as a [illegible] and [illegible] the [illegible] of the [illegible] and [illegible] to the end of the piece. His Mermaid [illegible] was uniformly applauded

and warmly deserved an encore. Next Saturday Mr. M. R. Theodor will play a solo by Mendelssohn for piano and orchestra. A splendid programme is under preparation for Schubert's birthday, to be made up of the works of that great modern German master. —*Bulletin, Jan. 16.*

Mr. Jacob's third Soirée was given on Saturday evening at Mercantile Hall and was more largely attended than ever. The whole programme was admirably performed, Mr. Jacobs playing superbly in every one of the five pieces. Mr. Gabrielsson was now [illegible] by his fine execution, and Mr. Hennig gave his violoncello solo, a romance by Franchomme, with an earnestness of expression that delighted the audience. The concert closed with Schumann's Quartet, op. 44, by Messrs. Jacobs, [illegible], Kammerer and Hennig, who gave this fine composition with charming effect.

Mr. Carl Wolfsohn's programme, Jan. 15, was as follows:

Sonata in major, Piano and Violin [illegible] Allegro, Andante, Scherzo, Allegro finale. Messrs. Wolfsohn and Gaertner.	Raff.
Andante, Solo Violin, etc. Rudolph Hennig.	Molique.
Fantaisie-Stücke. "Des Abends"—"Traumeswirren." Carl Wolfsohn.	Schumann.
Fantasie, Solo Violin. Edmund Gaertner.	[illegible]
An Eard [illegible] Carl Wolfsohn.	[illegible]
Trio, D minor. Messrs. Wolfsohn, Gaertner and Hennig.	Mendelssohn.

Mr. Wolfsohn claims for the first piece in the list that it is the very best sonata of its peculiar class [illegible] known. It is a representative composition of the new romantic school of which Mr. Wolfsohn has been the apostle in this city.

Drexel's Musical Library.

(From the Philadelphia Age.)

Joseph W. Drexel, Esq., has just printed, for the use of himself and his friends, the first part of the catalogue of the contents of his Musical Library. It is of great interest to the lover of music and the litterateur. This first part is devoted to an enumeration of "Musical Writings." Autographs of celebrated musicians, prints relating to music, including portraits of composers, etc., and music for the church, theatre, concert-room, &c., will be comprehended in three additional parts. In a short prefatory note, Mr. Drexel informs us that in this department will be found a copy of the first edition of Handel's [illegible] . . . It was that this library was formed by the union of libraries of Mr. H. F. Albrecht, of the late Germania Musical Society, and the late Dr. H. La Roche, being augmented by frequent purchase and importation of works from Europe. Mr. Albrecht spent some fifteen years in different countries in the formation of his collection, and it is to his unwearying energy that the present collection is due."

Few American gentlemen have the taste and disposition to form a musical collection, and few amateurs of Germany or any other country have the means to indulge such an expensive gratification. Hence it should be of those who are so fortunate as to possess a private collection devoted to this special object. . . . Herr C. F. Becker's, in Leipzig, which was . . . incorporated in the city library, the authorities . . . upon him a handsome life annuity with the privilege of using the books as if still his property . . . death. Private collections generally contain less than a thousand volumes, rarely so many as eight hundred. The Drexel Library contains over 1,000 works, and about 3,000 volumes. There is no public musical library, we believe, in the United States, the student of musical writings being driven from the scanty and unavailable libraries in the country to purchase whatever books he may need, to his inconvenience and loss. We would commend such enthusiasts not to expect specimens, as a whole, from a library or scientific pursuit so . . . whose rise is of such recent growth . . . can scarcely be . . . of the . . . American mind in realizing . . . in this specialty of a perfect whole. There are in Europe some musical libraries of great resources and [illegible] value. The royal library [illegible] has one department of music in Berlin is supposed to be worth over a million of dollars. It is proposed to pay $12,000 for a copy of a work of which only one copy is now known to exist, namely the Imperial Library at Vienna; and the other is the collection at Gotha. It is a [illegible], the first printed book on music, believed by Dr. Burney to have been published at Naples in 1480. The Library of the "Society of Friends of Music" in Vienna, the Imperial Libraries at Paris and Vienna, the Royal Library at Munich, the City Library at Leipzig, and many others, contain [illegible] especially in musical works, of [illegible] to be of the great

[illegible] importance. There are some books, MSS., etc., in the British Museum, but not separated from the other parts of the library.

In Mr. Drexel's collection may be found some very rare and interesting works, viz.: The first edition of Rousseau's "Dictionnaire de Musique," in folio; several works from the sixteenth century, by Faber, Caffarini, Zarlino, Glareanus, Agricola, and others; a copy of Aristoxenus, a philosopher and musician, born at Tarentum, (a city in Magna Græcia, now Calabria,) who lived three hundred and thirty years before Jesus Christ. This is the oldest work on music, and was printed in 1616, with the title "Auctores Musicæ Antiquissimi." There is also a fine facsimile copy of Philodemus's "Tractatus de Musica" (in Greek), with a Latin translation, the original of which was found about one hundred years ago in the ruins of Herculaneum. The author lived in the time of Cicero.

The first collection of musical writings was made in the eighteenth century by Martini, Forkel, Marpurg, Forkel and Gerber. These celebrated authors used first the words "musica de libris" (music writings), and these have been continued to the present day. But the words "musical writings" are not found catalogued in any English library. This is explained by the absence of such libraries in England until a comparatively recent period. New things require new, new words must be found for them, and no more appropriate designation [illegible] can be formed.

The classifications made by Mr. Albrecht (who is now in charge of Mr. Drexel's Library) are calculated to greatly aid in finding any book desired, and might be adopted with advantage in forming the catalogues of all large libraries where the variety of subject, diverse languages, etc., often makes confusion and embarrass the student. In as condensed a form as possible we will attempt to illustrate this admirable and original plan:

1. The number of works in each language.
2. The same divided into materials.
3. Each language separated, and ... [illegible].
4. A division of certain [illegible] in each [illegible].
5. The library of books separated in language into twenty:

I. Biographies treated in the same manner.
II. Dictionaries.
III. Bibliography.
IV. Theory of musical composition.
V. Instruction books for vocal and instrumental.
VI. [illegible]
VII. Acoustics, [illegible]
VIII. [illegible]
IX. [illegible]
X. [illegible]
XI. History, treatise on music, description of works, ballads, . . . etc.
XII. [illegible] volumes [illegible] parts.

IV. [illegible] languages works and editions.

Then follow under the head of

"HISTORY OF MUSIC,"

divisions the greater of languages in which the works are written, and a division having the same [illegible] in large type, with a smaller type indicating how many volumes, other small marks indicate the century in which one lived.

The others of the twelve heads "Biographie," "Dictionnaire," etc., are treated with the same careful detail and minute attention. Finally we come to the full and exact description of the work. In a plain and orderly manner . . . found. . . . The advantages of this . . . arrangement—for it occupies very little space—are apparent to everyone, by description, but upon inspection and examination they must be apparent and well probable had to look for . . . We are indebted to Mr. Albrecht, and hope that due credit may be given to this modest musician who [illegible] that his name be not mentioned. As Mr. Drexel has said, [illegible] as we warmly admire for such a rich and . . . in our city, . . . we hope and . . . it may be retained. Now that Mr. Drexel has gone so far, only to be persuaded to continue to add the . . . works on music which appear from time to time. We miss the works of . . . Hindenberg, Helmholtz, [illegible] Marburg, Chevé, the . . . for [illegible], . . . more valuable papers and the English journal's sermons, and pamphlets which are . . . well interesting from the . . . standpoint. With a collection so nearly complete . . . and we wish for a perfect full monument. To the composer or the professional . . . amateur and the . . . by Mr. Drexel may add to his heart to prove . . . having been . . . public but feature which may feel the responsibility of the changes . . . to it, and where the members of the press and . . . of the divine . . . may have free access for their enlightenment and information.

Special Notices.

DESCRIPTIVE LIST OF THE

LATEST MUSIC,

Published by Oliver Ditson & Co.

Vocal, with Piano Accompaniment.

Chanteloup. (Perichole). Duet. 3. C to g. *Gauberi.* 75
A [illegible] and [illegible] the spirit of [illegible].

Down among the Lily Bells. 3. Eb to f. *L. W. D.* 30
A very sweet song with a pretty chorus.

What does little Birdie say? 3. Eb to f. *Gallison.* 30
As the title indicates, very neat and sweet.

Inseparable Love. Comic. *Pratt.* 30
Good melody, and will be a favorite.

How stay'd some one I (Ah! que les hommes sont bêtes) 3. Eb to f. "*La Perichole.*" 30
In the amusing scene, where La Perichole is trying to persuade her jealous lover that she is waiting for [illegible] good, while he is all [illegible] so very straight forward to . . .

Cancion and Capriccio. (L'Espagnol et la jeune Indienne). "*La Perichole.*" 40
One of the most favorite songs of the opera.

Instrumental.

Hamilton Galop. 3. F. *Weigh.* 30
By a band-master, makes bright, effective piano. For bands as for piano.

Harp of the North. *Hagelbreck.*
1. Annie Laurie. 4. Eb. 40
2. Comin' thro' the Rye. 5. Eb. 40
Given as uniformly pure. Fit to the bell-tower size, and are very effective and elegant arrangements.

Apollo Grand March. 3. Eb. *Dresser.* 30
Autumn Flower Waltz. 3. F. " 40
The first is a [illegible] considerable power, and both are brilliant pieces.

La Foret. (The Woods.) Impromptu Brillante. 4. C. *Tilzey.* 65
Seems, as said right, to be entirely composed of arpeggios, but there are many [illegible]. Graceful and in good taste of broad melody and fixed thoughts.

Up in a Balloon. Waltz. 2. Bb. *Pratt.* 30
" Galop. 2. F. *Knaak.* 30
The last also supplies the melody of "the Nonesuch" . . . Both pleasing.

L'Oeil crevé. Quadrille. 3. *Knight.* 40
" Galop. 3. A. " 30
" " Waltz. 3. A. " 30
Three brilliant arrangements from this pretty opera.

Folie Notte. (Happy Night.) Barcarolle. 4. G. *Pacer.* 75
With much character, yet with a sweet smoothly gliding [illegible].

Don Carlos. (Bouquet de Mélodies). 4. *Beyer.* 75
Good arrangement from Verdi's popular opera.

Lauterbach Lass Waltz. 3. D. *Pratt.* 30
The song before mentioned well arranged for piano.

Ma Petite White Waltz. 3. Eb. *Dent.* 30
Pleasant and pleasing.

Books.

THE STANDARD SINGING SCHOOL. *L. O. Emerson.* 2.00
A splendid collection of materials for teachers and learners in voice and taste in singing. It is based on [illegible] celebrated Method, and adapted especially to the wants of teachers and pupil teachers. The directions are plain, and the whole will be eminently useful.

ABBREVIATIONS.—Degrees of difficulty are marked from 1 to 7. The key is marked with a capital letter, as C, B flat, &c. A small roman letter marks the highest note, if on the staff, an italic letter the highest note, if above the staff.

MUSIC BY MAIL.—Music is sent by mail, the expense being two cents for every four ounces, or one cent for [illegible], about one cent for an ordinary piece of music. Persons at a distance will find the conveyance a saving of time and expense in obtaining supplies. Books can also be sent at double these rates.

Digitized by Google

Dwight's Journal of Music.

Whole No. 727 BOSTON, SATURDAY, FEB. 13, 1869. Vol. XXVIII. No. 24.

Translated for Dwight's Journal of Music.

My Recollections of Mendelssohn.

BY EDWARD DEVRIENT.

II.

Meanwhile came the summer of 1822, and, while the whole Mendelssohn family were preparing for a grand tour of Switzerland, I entered upon my first tour of profession and of studies, which led me to Dresden and to the Rhine, but from September onward kept me for some time in Frankfort on the Main.

There in the street one day I met Doctor Heyse with Felix, who had undergone a change externally. The beautiful brown locks had been cut short to the nape of the neck; the child's dress had given place to a boy's suit with open jacket over the waistcoat. The reform was suited to his age, but I was sorry to miss the peculiar appearance which he had before.

The family on the journey home, rested a few days in Frankfort, during which I was there occupied as a companion. Here Ferdinand Hiller, another boy with long brown curls, scarcely a year or two younger, was presented by his father at grand the leg [illegible] of a warm friend of [illegible]. The three dear ex-[illegible] composer André of Offenbach, a corpulent [illegible] laughing man, came also to make the acquaintance of Felix and produced some of his new song compositions. He urged Felix to improvise on the piano, not so much in favor of that free [illegible], to the example of Hummel, and looked upon as the extension of a genuinely musical piano player. Felix, who had already shown an extraordinary talent for it, gave himself the quiet satisfaction of weaving together and working up the theme of a song which he had just heard of André's with one of my modest compositions,—which I had shown him once and which he retained with that memory of his that never lost anything. He laughed about it afterwards, and was fond of recounting how André, sitting beside him close to the piano, signalized each recurrence of his theme by loud chuckles, while I, standing behind Felix, recognized my own theme with low reverence, and how he kept on making us repeat them again. But in the Cecilia Verein, where Felix also improvised at the request of the Director Schelble, he took it more earnestly. Began from the Motet of Bach which had just been sung; such, by the richness of invention, by the severe style of treatment, as well as by the astonishing facility and energetic endurance, carried us all away with admiration. That hour won the boy Schelble's friendship, and gave me full conviction of Felix's great calling.

Returning to Berlin, our relation to the Mendelssohn family grew continually warmer. Therese became the intimate friend of Fanny and the confidant in the growing tenderness between her and my friend the painter Hensel. As he likewise made me the confidant of his love and of the difficulties interposed by the mother on account of his Romanist tendency—which just then lay in the air of Berlin—a sort of sympathetic chain was hung between the lovers through Therese and myself, although we ourselves had been married only since. When I went to Vienna in the autumn of 1823, to learn something from the famous Italian singers who were there engaged together, Lablache at their head, I met by previous agreement Hensel on his way to Rome and the sympathetic chain was kept up unbroken during this time through my letters to Therese.

Meanwhile Felix was growing stronger and stronger in his social studies and productions. Besides the orchestral meetings repeated from time to time on Sunday forenoons, he was not less drawn in another direction by the Friday music at Zelter's. Here used to meet a small number of members of the Singakademie, for the sake of becoming acquainted with the difficult works of old composers. Here we sang the "Breaking pieces," as Zelter called them, of Sebastian Bach, who generally passed at that time for an unintelligible musical arithmetician, of astonishing skill in fugue writing; and of whom the Singakademie sang only a few Motets, and those but seldom.

Zelter had drawn me into these Friday meetings, as his pupil, soon after I entered the Singakademie (1819). I had also met Felix and Fanny there as they both sang alto in the chorus and whom Zelter occasionally set to accompanying this or that piece on the piano; but now this place was yielded up entirely to Felix.

There he learned to know such great musical works, which Zelter kept concealed, like a mysterious sacred treasure, from the world, for which, as he opined, they had no longer any value. Here too Felix made acquaintance with some single pieces in Bach's sacred Passions, and it became his most ardent wish to possess the great Passion according to the Gospel of Matthew, a wish which was gratified by his grandmother at Christmas, 1823. It was no easy thing to beg of Zelter this jealous collector permission to copy the work. Eduard Rietz had undertaken it,—a young and excellent violin player, a rich[?] silent, thoughtful musician, who had taken Henning's place as Felix's violin teacher, and had received from his pupil the feelings of a tender youth of friendship. At the Christmas festival, to which I was invited with Therese, Felix, with face beaming, full of reverence showed me the inexpressible copy of the sacred masterwork which now served for his darling study.

In the next year, 1824, Felix besides some instrumental compositions, had also finished a comic opera in three acts, called "The Uncle from Boston," the text again the work of Dr. Casper. Therese and I took part in a number of rehearsals and two musical performances of it, interspersed with reading of the dialogue.

Compared with the first operas, the work showed a manifest progress in the conduct of the melody and the treatment of the voice parts, particularly a Terzet for tenor and two soprano and an Aria for soprano. But what pleased most was a contradictory chorus of women with accompaniment which some words of his family very aptly compared with the then new Weber's Chorus in Der Freyschütz. Ludwig Robert who had accompanied the Varnhagen couple from Carlsruhe to Berlin and who was very much liked at the Mendelssohn's house, offered to write for Felix an opera in which the piece of music should form the nucleus and through its reminiscences sustain the whole work. The Mendelssohns had sense enough not to enter into the project.

A few days after the second performance of this opera I celebrated my wedding with Therese with the warmest sympathy of the Mendelssohn family. With Felix this chapter of my life produced a certain reserve toward me; for the young man of fifteen much was changed in me by marriage. The gate-feeling inspired him with a sort of respect; the idea of me being married to a woman awakened a gentle shyness in him.

As newly married people are wont to isolate themselves, it happened that for some time we were less often in the family than we had been before, and I knew less of Felix's labors. But I was well enough aware what influence the social intercourse of the ever open house must have had upon him. The still prevailing custom in Berlin at that time of the free and easy evening call, with the most cordial hospitality, granted to the Mendelssohn house in its full force and brought the most numerous and [illegible] intellectual intercourse. Among the attracted, ever welcome guests belonged, besides the lively and apropos via Dr. Casper and his bright young wife, the young Secretary to the Hanoverian Legation, Klingemann, son of the professor, theatre director and writer August Klingemann. A man of refinement, of sagacious and delicate feeling, who, though veiled himself in rather circumstances diplomatic, was understood by Felix and became his friend, one of the warmest friendships. Very different from him, but almost always in his company, was Dr. Marx, who much of cool steadfast striving, independent outwardly and inwardly, who busied himself as a journalist, so far as the heyday of the censorship in those days allowed, especially as one who loved to express his sharp opinions roughly, albeit with good tone. His grasp held much with Felix's father and had no sympathy at all with the music of the son. There too was Ludwig Robert, the clever witty writer, with his beautiful wife, who wrote lovely poems and always brought excellence into society. Robert's sister, the celebrated Rahel, and her husband Varnhagen, who had begun to exploit his liberal reputation by inactivity in Berlin, were of the number. In the circle Felix at that early age heard much to encourage and clarify his thought and feeling. Moreover form abroad continually came commended to the house, and brought with them various kinds of entertainment and for Felix and Fanny much musical incitement. For a

Digitized by Google

long time the violinist Boucher, a strange man, full of talent, kept himself in vogue in Berlin through his resemblance to the first Napoleon, and was a notability in the Mendelssohn house. He turned his Bonapartist profile to account in his concerts, laying aside his violin during the tutti of the orchestra and exhibiting the well known imperial attitudes to the public. Occasionally he held the violin upon his back as he played; and these tricks, together with his surprisingly fine delivery ... of full concerts. There was in him a curious mixture of naiveté, eccentricity and a Frenchman's shrewd eye to advantage. He gave proofs of it even in the Mendelssohn family.

Other guests were the flute Fürstenau who pushed his virtuoso bravura almost beyond the capacity of his instrument; and the composer Bernet, who on the contrary cultivated a soft tone and the utmost fluency; and Moscheles whom Felix highly admired; and Reissiger before us entered upon the duties of capellmeister in Dresden. Felix inevitably received the most ... praise from all these personalities.

With me meanwhile the enterprise of his writing for the Opera, and the opinion that he ought to try his hand in opera of the higher kind had become so firmly rooted that I tried an experiment upon a poem for which I chose a favorite theme from my Italian studies, the episode of Olindo and Sophronia in the "Jerusalem Delivered." In November of the year 1824 I read this work before Heyse and Felix. It is unpleasant but Felix thought it a would not. The undertaken upon so serious a subject could ... the experiment failed. I was not aware that Felix had been at work upon a new opera ever since July and he was not inclined to tell me now. Klingemann had made the poem for him taking for his subject the episode of Camacho's wedding in "Don Quixote." This work he finished toward August in the year 1825.

With this composition, and with the removal from the grandfather's house on the New Promenade, Felix's boyhood closed. His father had bought and altered the so-called Reck palace on the Leipziger Strasse (now the seat of the Herrenhaus or House of Lords) and the family moved into it late in the summer of 1825.

Chat with Rossini.

BY FERDINAND HILLER.

(Continued from page 387.)

Does Spohr still play the violin much? asked Rossini one day.

—He still plays splendidly, but only in small circles, I replied.

—I lament that I never had the pleasure of hearing him, said the maestro. Festa, in Naples, who was quite distinguished in the quartet especially, the eye spoke of him to me with the greatest enthusiasm; and said that he owed the best that he could do to Spohr. He had not been his pupil exactly, but had had much intercourse with him in Naples. He was never weary of celebrating his large tone, his grandiose delivery.

—No one probably has gone beyond him in that regard, said I. But you have heard Paganini a great deal surely?

—For many years he was almost continually near me. He declared that he followed my steps as he called it; and I was not able, at places, that he had not come after me. He sat whole days and nights with me, while I composed.

—Was it interesting to listen to him in conversation?

—He was full of original suggestions, a rare fellow. But what a talent!

—A genius!

—One should hear him play at sight! He took in half a page at a glance. You know the story of him and Lafont in Milan?

—It was frequently referred to in the newspapers, but ...

—I was present at the time, Rossini interrupted. Lafont came to Milan, prepossessed with the idea that Paganini was a sort of charlatan; and he proposed to make short work with him. So he invited him to play something with him in his concert in La Scala. Paganini came to me and asked me if he had better accept this invitation. "You must do so," said I, "in order that he may not believe that you fear; and the courage to measure yourself with him." Lafont sent to him the solo part, but Paganini would know nothing of it, and thought the orchestra rehearsal was sufficient. At that he played his part very smoothly and fairly through at sight. But in the evening he repeated the variations, which Lafont had to play before him, in octaves, thirds, sixths, so that the poor Frenchman was extremely confused, and did not play as well as he was able. I reproached Paganini for this want of musical loyalty; but he laughed and was bound. Lafont went beforehand back to Paris in a rage and I assure you, I passed there for a charlatan until at length he taught the Parisians to know better.

—Is it true, I asked, that he had formerly a fuller tone, and played on thicker strings?

—The greater the difficulties he undertook and the more of mere stringing on several parts at once, the ... the thinner the strings had to be. In any case ... besides, I was no longer on the full wave of youth when he and I played; and so there may be something in the assertion. What always most astonished me in him, was the alternation of excitement and repose, of which he was capable when he passed from the most impassioned excitable to the fullest calm. Then he would become suddenly rigid as an automaton. I almost believe that he grew physically cold.

—Of the many strange adventures, related of his early life, is even the smallest part true? I asked.

—No, he was for a long time established at the court of prince Bacciocchi and afterwards went about Italy giving concerts. He could not have grown rich by it; Italy is not the land for that.

—And he was extravagantly fond of money as they say.

—His avarice was as great as his talent, and that is saying not a little. When he was earning his thousands in Paris, he would go with his son into a restaurant at two francs, order one dinner for the two, and carry home a piece and a piece of bread for his boy's breakfast. He had a morbid desire to become a baron, and he found in Germany a man who helped him to attain his end, but charged him a round sum for it. From ... that time on and forgot he fell sick and continued in that state since then.

—And yet he made Berlioz a right royal gift, suggested I.

All Paris knows it, said Rossini, shrugging his shoulders. I must believe it, and yet at bottom I hold it to be impossible.

—There are so many wonders, dear maestro, that it can be but one more or less. Is it not one of the greatest that you have written nothing sometimes since ... so many years? What do you do with all the musical thoughts which must, be I am saying through your head?

—You joke, said the maestro, laughing.

—Indeed I do not;—how can you exist without composing?

—Without the occasion, without the prompting, a thing the desperate purpose to create a heart's rest with I did not need much to excite me to composition, as my opera-books bear witness—yet I needed something.

—You have indeed often contented yourself with a very bad libretto text, said I.

—But this was not only that, exclaimed Rossini. In Italy I ... had a part-book ready made, when I began to write. I composed the introduction before the words of the following number were ... And how often I have had for poets people who wrote indeed not badly but had no idea of the requirements of the composer. I had to work with them, instead of having them work for me.

—That was not without its advantages, maestro?

—True, if I had not always had to write in haste! When I was established with Barbaja in Naples, I had to bother myself about everything connected with the opera, to watch over all the rehearsals. Barbaja paid no bill which I had not approved—and besides that, I had bound myself to write two operas every year.

—And did write four, I interposed.

—I had moreover a bank of gamblers in which I availed myself my whole salary amounted only to 8,000 francs. To be sure I lived in Barbaja's house, and had no housekeeping to provide for.

—Barbaja must have been a genial man in his way.

—He managed his business with a certain largeness, and made it his peculiar pride to have the best people in opera. And he succeeded too, although it cost considerable generous sacrifices. But he would easily lose them as soon as in favour of the public, grown interested in some new opera. His assistance was his extraordinary versatility and his ... He thought that he knew best about everything himself he which means he affected the most ... His buildings swallowed up immeasurable sums for him, and he left his son at last only a ... million.

—Only one million! said I, mournfully.

—He might have left him a dozen, answered the maestro.

—Verily then, one must drop a tear of sympathy for him.

—What a splendid orchestra there was then at San Carlo, continued Rossini. Festa, of whom I spoke just now was as musical director. The orchestra at that time in Naples was, next to the Grand Opera in Paris, the best I ever found in any theatre.

—The latter is still always excellent, said I, but I have always had a deep impression of it in regard to power.

—The house is too large, answered the maestro; I am especially shy of these altogether too large houses—they kill all. The influence of locality has not been highly enough estimated. Transplant the orchestra of the Conservatoire with all its splendor into the Opera—you will not recognize it.

—Let us transplant ourselves, dear maestro, into the salon, where one of you are so positively expecting us, and I breakfast all the conversation. If we linger here much longer we shall get a scolding.

—*Eh bien, allons!*

We talked one day a long time about Cherubini. Rossini who had lived in the greatest intimacy with him and his family told me many things before unknown to me. The conversation turned upon his peculiar character in which a generous kind mean lay hidden under a somewhat ... which also frequently presented as it in an ... I was unable to communicate to the maestro many a trait which interested him. "Here and there something of that occasional stern one of his passed into his music," said he finally. "But what a great musician! and the honest man was one can imagine. But do you know any composer who has effected such a total transformation in his style?"

—His earlier operas, to be sure, said I, give you not the remotest anticipation of the composer of the *Medea*. But he was a little ashamed of those works and he wrote no more, when I asked him for some of them to look through, that they were attempts of a young man just out of school.

—Yet I caused him great pleasure one day by reminiscences from his *Giulio Sabino*, said Rossini.

—How so?

—He had written that opera for the tenor Babini, of whom I afterwards took singing lessons. Babini had sung over a good deal of it to me, which I remembered when I came to Paris. One day after dinner at Cherubini's I sat down at

the piano and sang to him those songs of his early youth. He could scarcely contain himself for amazement, since naturally he could not guess at the connection,—but the tears came into his eyes.

—It must have carried him some forty years back, said I. That must have affected him!—And that you should have brought it to his hearing!

—Did you know old Salieri too? and Winter? asked Rossini.

—Neither of them.

—I saw the latter in Milan, said the maestro, when he brought out there his *Maometto II*. There were very fine things in that opera. I remember especially a Terzet, in which one person behind the scenes had a [illegible] [illegible], while the other two carried on a dramatic duet on the stage. It was capitally made and very effective. What annoyed me in Winter was his *disreinlichkeit* (*Unsauberkeit*). He was a man of lofty and imposing exterior, but cleanliness was not his strong side.

—I dare [illegible]

—One day he invited me to dinner. There came on a huge dish of *polpetti*, to which he helped me, and he still his [illegible] [illegible] with his fingers. That ended the dinner for me.

—That was a fatal occurrence. And Salieri? Did you not know him in Vienna? I inquired.

—Oh surely, the good old gentleman! At that time he had a passion for composing canons, and came pretty regularly to supper with us.

—To compose canons?

—To get them sung. My wife and I, David and Nozzari, who commonly ate with us, formed quite a respectable vocal quartet together. At last we grew quite tired of those intolerable canons, and we begged him to hold in a little.

—His opera, *Axur* is among my earliest musical recollections, said I.

—It contains capital pieces, as do all his operas. In his *Grotta di Trofonio*, to be sure, he was not up to [illegible] post. Casti's libretto is a real masterpiece. Poor Salieri! Have they not accused him of Mozart's death? said Rossini, smiling somewhat wryly.

—Nobody believes in it, said I, in a *pacifying* tone.

—At all events, the accused was very uncomfortably situated. I asked him *d'auriti* one day after a canon: "Did you really poison Mozart?" He planted himself before me proudly and said: "Look at me. Really, do I look like a murderer?" And certainly he did not.

—Yet he may have been jealous of Mozart, I suggested!

—That is very likely, said Rossini; but you well understand, it is a long way from that to mixing poisons.

—Which, thank God, is not readily undertaken. Italian composers would then die like flies. But since we are talking of these old masters, tell me something more of Simon Mayr, of whom I know as good as nothing. Had he a strong gift of invention?

—He made himself as great a name less by that, perhaps, than by the fact that he first drew more attention in Italy to the dramatic element. Moreover in the expansion of instrumentation in my country he and Paer have had the greatest influence.

—I saw him once in his extreme old age, I said, a man at Verona—said I,—or rather I heard him. Briefly, for he directed choir and orchestra by tapping with a roll of paper which served him for a baton.

—He was a worthy man, said Rossini, and one of comprehensive scientific culture. His *Medea*, which he composed in his later years for Naples, is a distinguished opera.

—What an expansion the Italian opera has gone through, since the time of Metastasio! It began when a composer set down arias and a little chorus formed the musical contents of a lyric drama!

—Not to forget the Recitatives, said the maestro, which were admirably treated by the good composers, and with which the best singers of that time often produced more effect and earned greater applause, than with the bravura airs. The latter considered with reference to the text were scarcely *fort élégants*. They consisted most of a pathetic image, and at the most repeated an expression of feeling, which had before been uttered to satiety. But Metastasio has, after Zeno, the great merit of having peculiarly adapted our language to music. He brought into use a genuine selection of euphonious, singable words, and in that remains a model for all times. *Do you know any compositions of Jomelli*?

—Church compositions, but no operas, I answered.

—He was the most gifted of our composers of that time, continued Rossini. No one knew how to treat the voice so well. His slow movements especially are often of wonderful melodic beauty.

—But no one would seek to produce an effect with them to-day, said I inquiringly.

—The forms, to be sure, of our Art are so changeable and so important, replied Rossini. Surely no one nowadays would be able to write those things; they require a rendering, of the conception, of which only the *castrati* were capable, and as it were away [illegible] through studies, so [illegible] [illegible] compensation.

—The only thing we have not taken quite otherwise than those of our time, said I, if one might judge by accounts of their extremely [illegible] with the simple songs, which the composers often wrote for them.

—True, the opera composers of that time commonly played a part in schools and [illegible], and gave the singers merely sketches, and they [illegible] out at pleasure. Nevertheless men like Durante, Leo and Jomelli will remain great masters for all time, exclaimed Rossini.

In the summer of 1836 Rossini came to pass a week at Frankfort. Felix Mendelssohn was there at the same time, and I had the pleasure of seeing them two meet, the one of whom had a rather [illegible] [illegible], the other his first great work, together almost daily in my mother's house. The nearly young man and the celebrated maestro had in [illegible] felt also upon Mendelssohn, and he played before him very much as he wanted, and what he wanted; both of his own and others' compositions. Rossini thought with great interest of those days, and often in the conversation back on the master [illegible] so early from us. He told me he had heard his Octet well performed in Florence, and I had to play to him the Symphony in A minor for four hands, with a very clever pianist in a Florentine house, who was here in [illegible]. With what, however, what could Mendelssohn have been to treat the smallest matters! said he afterwards one day. But how comes it, that he wrote no opera? Had he not applications for the same from every theatre?

—You do not know our German theatrical management, I answered. We try the works of all times and nations, from Gluck to Balfe, to Verdi, and let the living German composers make a trial when they can. In order an opera is a thing which seldom occurs to any theatre director.

—But, exclaimed Rossini, if young talents are not encouraged, if you do not give them opportunity to get experience, nothing can ever come of it!

—And nothing will come of it, I answered. As Beethoven and Weber wrote for once a couple of masterpieces but from a [illegible] and progressive German nation! I ignore not the rest. Moreover, I believe that the German composers will always incline mostly toward instrumental music.

—They commonly begin with instrumental music, said Rossini, which perhaps makes it hard for them to accommodate themselves afterwards to the conditions of vocal music. They have difficulty in being simple; whereas it is hard in the [illegible] not to be simple.

—You are very severe, maestro, indeed it may be the most difficult of problems to remain noble and simple. Speaking of that, I am not come back again to my hobby, that you did not continue to us after "William Tell" to write for the Grand Opera. Had you not the intention to compose a *Faust*?

—It was long a favorite thought of mine, and I had already sketched out a whole *scenario* with Jouy. Naturally upon the basis of Goethe's poem. But about that time a real Faust mania sprang up in Paris; every theatre had its separate *Faust*, which quite destroyed my relish for it. Meanwhile came the July revolution; the Grand Opera, formerly a royal institution, passed into the hands of a private impresario; my mother had died; my father found it intolerable to live in Paris since he understood no French,—so I decided, in summer, after [illegible] [illegible] to furnish four more grand operas, preferring to remain quietly at home and cheer the last years of my aged father. I was far away from my good mother when she breathed her last; that had been an unspeakable grief to me, and I felt the greatest anxiety lest the same thing should happen to me with regard to my father.

—And so you went home to your Bologna, where I found you in '41 where you were dignifying a work of admission to a public rehearsal at the Lyceum. You took great interest in that institution at that time.

—I have done all that was in my power for it during my whole residence in Bologna down to the year '48. It was the school in which I got my side struck! And I had my fun there having all sorts of works played to me by the pupils, who formed a complete orchestra. It often sounded, to be sure, like groans and turnips: still it was young and fresh and entertaining.

—You preferred Bologna to Florence for a residence? I asked.

—Bologna is my proper home, and as such I realized and gave it heartily *preferite* there. Florence is more of a society, and that is nothing to me, although I like to think of all the friendliness so constantly shown me by the Grand Duke.

—But it appears to me you never found it very irksome, *d'autrement marcher*, to have a tête-à-tête with high and even supreme powers; and you have had opportunity enough for it. In fact you took part in the Congress of Vienna.

—I went there at the invitation of Prince Metternich, who wrote me a most amiable letter. Since I was *le Dieu de l'harmonie*, so he hoped I would come there, where there was so much need of harmony. All Cantatas could have done the thing I should have accomplished in. I had to compose for them in the shortest time five pieces, for the *Naps* [illegible] and for the *Nobili*, for the [illegible] of Congress—and what not?

—How did you contrive to do all that?

—In part I patched all things together and put a new inscription to—so that you can take it all as I could scarcely get through in season. In a chorus about Concord it happened that the word *Alleanza* (Alliance) stood beneath a certain chromatic sigh. I had no time to alter it, but I thought it fit to leave Prince Metternich beforehand of that mournful trick of accident.

—He recognized in it perhaps the work of a higher destiny, said I.

—At all events he refrained to it smilingly, proceeded the maestro. But the festival which took place in the arena was wonderfully beautiful, and is still a most lovely recollection. The only thing that gave me trouble was that I had to direct my Cantata [illegible] to stand under an enormous statue of Concord in constant terror lest it should fall upon my head.

—Concord would certainly have had a downfall then.

—*Merci*. But there were fabulous carryings on at that time in Verona. I was presented there among others to the emperor Alexander. He and king George the Fourth of England were the most amiable crowned heads that I ever met. Of the personal attractiveness of the latter one can scarce a form an idea. But Alexander also was a splendid and imposing man. I went from there to Venice, to write *Semiramide*. There again I found many of those high personages, in [illegible] Prince Metternich, who interested himself in an uncommon degree for music and really understood something of it. He was present

out every evening in the *Fenice* at the rehearsals of my new opera, so I seemed to be very happy to be able to escape there somewhat from the political circles.

—Apropos of that story of the chromatic *Alleluia*, said I, it seems to me it used to be related how, during the occupation of the Church States by the Austrians, you received an order from the new governor of Bologna for a Cantata, and you executed the commission in such a way, that you cunningly set the new text to a much sung patriotic song of your own composing.

—There is not a word of truth in it. They left me quiet, and I really had no desire to joke with those stern gentlemen. I also never mixed myself up in any way in politics. I was a musician and it never occurred to me to wish to be anything else, although I take the liveliest interest in what is going on in the world, particularly in my country's fate. In truth I have lived through and seen all sorts of things.

(To be continued.)

Herr Manns on Musical Pitch.

(To the Editor of the "Musical World.")

SIR,—The well [illegible] article in the *Daily Telegraph* of the [illegible] and the [illegible] in the *Athenæum* [illegible] concerning the [illegible] of England [illegible] to lay my views on the question [illegible] before my brother conductors [illegible] be effected through the lowering of the present pitch. It [illegible] to evoke the fullest inquiry on all points in connection with the movement, before any decisive steps are taken.

I beg to say that I not only think it desirable, but absolutely necessary that the present pitch should be lowered, and I have strong reasons to believe that most, if not all of my respected colleagues entertain the same view since nearly all the first-class performances of those choral works upon which England justly prides herself with her own and [illegible] have [illegible] from the fact that it is [illegible] the [illegible] who can [illegible] different temperaments and [illegible] has also from the [illegible] that choral singing [illegible] a perfect [illegible] instead of a pleasure, as I [illegible] to be.

As to the more [illegible] of the [illegible] practical excellence [illegible] by [illegible] the [illegible] of the [illegible] in the pitch, it [illegible] to be [illegible] or [illegible] of [illegible] of all good [illegible] would revolt against seeing [illegible] too sharp. The tendency to force a rise [illegible] the beginning of a concert performance has [illegible] of being prepared for the [illegible] of the [illegible] caused by the warm breath which gives life to the bodies of wood and brass, and also from the presence of the heated atmosphere of a crowded [illegible] concert rooms.

According to [illegible] history the rise in the pitch commenced [illegible] the pitch of Chor and Kammerton, which, a couple of centuries ago [illegible] more than a whole tone—the Chorton being the highest. When, from the beginning of the 18th century, the orchestra gradually became an [illegible] accompanying instruments in [illegible] [illegible] had caused [illegible] according to the Chorton, [illegible] to the pitch of the church organs of the time. But the [illegible] when the orchestra was [illegible] and [illegible] independent musical body [illegible] of wood and brass instruments [illegible] composed for [illegible] the whole [illegible] performances which had [illegible] all [illegible] in the same room in the [illegible] the evening performance, when [illegible] tuned the wind instruments up considerably. After that the [illegible] up [illegible] in order to [illegible] for the next morning performance, [illegible] evening performance [illegible] artificial light and [illegible] too sharp. The wind instruments were [illegible] to [illegible] to sharpen their pitch

for the next morning concert; and so things went on, becoming more rapidly [illegible] with the introduction of the brilliant gaslight into concert rooms, until they reached the present unendurable climax—a musical pitch which forbids tenors and [illegible] to venture to perform the instrumental classical works of the great masters of the 18th and the greater part of the first half of the present century; which forces [illegible] the first and [illegible] of trumpet and French horn players before they reach the prime of life; makes [illegible] drums, [illegible] of [illegible] like the [illegible] of a [illegible] orchestra, [illegible] of all the [illegible] violins, [illegible] too high pitch [illegible]

How can a further [illegible] of the [illegible] and a [illegible] be effected? [illegible] to [illegible] of [illegible] the [illegible] establishment [illegible] the [illegible] representations of such a [illegible] the commercial part of the question with willows [illegible] instrument makers, &c. and [illegible] in all England and [illegible] members [illegible] instruments [illegible] the same pitch after [illegible] usual [illegible] of flutes, clarinets, &c. and the [illegible] share of [illegible]

To suggest [illegible] orchestra should lower its pitch [illegible] that the [illegible] old pitch large while orchestral [illegible] this [illegible] quite impossible. There is also another weighty reason why it cannot be done [illegible] the [illegible] orchestra as well as other bands—the Crystal Palace band for instance—frequently play with military bands. Of course this could not be done so long as the military bands of London [illegible] adopting the new pitch. A lowering of the pitch by [illegible] by [illegible] the [illegible] of the [illegible] make [illegible] the [illegible] instruments would be [illegible]

The most practicable means of lowering the pitch would be to lower it a full half tone. In doing this the [illegible] wind instruments for an orchestra would be confined to flutes, oboes, clarinets [illegible] A and C and bassoons. The present A [illegible] would [illegible] clarinets. All the brass instruments would only be [illegible] by the old [illegible] shanks or crooks, but the military [illegible] French horn, [illegible] of the [illegible] the whole family of [illegible] and trombones. Organ builders would [illegible] such trouble and expense [illegible] the higher pipe and adding one of lower pipe [illegible] the present [illegible] the [illegible] a [illegible] where such alterations would only be effected [illegible] by transposing [illegible] a semi tone lower. Military bands would [illegible] have to [illegible] bass, [illegible] and [illegible] and bassoons, [illegible] the Calciferous [illegible] [illegible] respectful, as private competent.

The question whether lowering [illegible] should [illegible] [illegible] composers [illegible] a [illegible] [illegible] composers part [illegible]

[illegible]

brilliance being adopted, the expense to regimental [illegible] and societies, military bands, organ builders, and brass instrument makers, would be reduced to a minimum, because, as already pointed out, most of the existing instruments could be utilized, and the material already shaped or finished off for instruments being made could be used without important loss or trouble.

Having now stated my views as to what, to the best of my knowledge and practical experience, are the most essential points in connection with this important matter, I trust that all who are concerned will come forward and express their plan [illegible] so that [illegible] and practicable an [illegible] satisfactory result [illegible] be possible.

[illegible] this long letter I [illegible] the following question: Would it not be [illegible] by whose [illegible] an [illegible] voluntary [illegible] percentage of every [illegible] of a fund for the purchase of instruments? [illegible] pounds per week, [illegible] A [illegible] with [illegible] of [illegible] [illegible] with [illegible] in all [illegible] of the [illegible] [illegible] The general [illegible] the [illegible] because the pitch would [illegible] a [illegible] be [illegible] through the [illegible] of old pitched wind instruments.—Your obedient servant,

Crystal Palace, Jan. 9th. A. MANNS.

Musical Pitch.

Mr Joseph Barnby has addressed the following letter to the [illegible] *Daily News*:—

SIR,—I am glad to find that Mr. Manns, in the [illegible] suggest [illegible] [illegible] that the present too high pitch should be lowered a whole [illegible] I am [illegible] between the necessity of [illegible] and the anticipated expense of new instruments [illegible] the present [illegible] pitch [illegible] than that of [illegible] Mr. Manns' suggestion [illegible] would [illegible] [illegible] to be considered [illegible] for my [illegible] Manns standard [illegible] French [illegible] [illegible] of the [illegible] [illegible] [illegible] and Alter [illegible] however, [illegible] the French pitch [illegible] in England [illegible] Mr Charles Hallé the [illegible] of [illegible] diapason normal [illegible] be followed by, where I [illegible] I am, etc. J. BARNBY.

Wagner on Rossini.

The foremost composers have been [illegible] [illegible] and [illegible] Rossini had [illegible] The last twenty years of his life he [illegible] [illegible] wit of his tongue. He [illegible] [illegible] [illegible] Mendelssohn, [illegible] with [illegible] [illegible] [illegible] [illegible] [illegible] but the old [illegible] was also [illegible] and in this character this [illegible] truth. [illegible] could not quarrel, and often left him to

[illegible] all their friends and the world the wit of which they had been the cause. Now that the grave [illegible] and his biographers are at work, all who had been [illegible] are [illegible] of consoling the wound with as pleasure a face as possible. Amongst the sufferers, all supposed sufferers, is the reverend Richard Wagner, a musician of the highest ability, but who will not condescend to gratify the weakness of your humanity in writing what your humanity especially loves to hear. [illegible]

[illegible]

Richard Wagner cannot see that the end of [illegible] in any way applicable to [illegible] or his compositions, and [illegible]

[illegible]

The article of Richard Wagner is chiefly interesting for [illegible]

[illegible]

[illegible] his own country, and the never-ceasing industry, the [illegible] the [illegible] clever gathering together of short phrases and [illegible] [illegible] so [illegible] practised by his great contemporary and rival. Meyerbeer, was a huge [illegible]

[illegible]

[illegible] Wagner did not see Rossini for some years before he died. [illegible] *Orchestra*.

Music Abroad.

London.

The Chief concerts [illegible] musical performances of the past year, as follows:

[illegible]

[illegible] a bill of fare which we are glad to believe would create many an outburst [illegible] from the middle classes.

Foremost among our ORCHESTRAL SOCIETIES, in the [illegible] of which we can no longer number the *Musical Society of London*, is the ancient *Philharmonic Society*, which gave its usual series of concerts at the Hanover Square Rooms, capped by a complimentary benefit performance at St. James's Hall, a tribute [illegible] to the orchestra and the [illegible]. Among the novelties produced under Mr. W. G. Cusins' direction were Schumann's Concertstück in G, [illegible] [illegible]

[illegible]

The NEW PHILHARMONIC CONCERTS Dr. Wylde conducted [illegible] at St. George's Hall, the [illegible] performances being preceded as usual by [illegible] rehearsals. Among the [illegible] novelties played here [illegible] were Mendelssohn's *Reformation Symphony*, and [illegible] also a new pianoforte concerto by Mr. J. F. Barnett. At one of these concerts, Mr. Lazarus played Weber's concerto for clarinet in F minor.

[illegible]

At the CRYSTAL PALACE CONCERTS, which deserve to be ranked by themselves as representing the good and [illegible] in nearly every form of music, the work of the [illegible] season is one pleasant record of novelties and successes. Among the pieces played for the first time to an English audience were Mendelssohn's "Trumpet March" [illegible] the "Cornelius" March, and Schubert's Tragic Symphony [illegible]

[illegible]

of Mr. Bennett's Canons, although full of high class music, did not meet with the success they deserved.

In classical chamber music the Monday Concerts, on the principle of ... [illegible] ... Mr. Ella kept up a constant supply of ... [illegible] ... who would probably never have been heard in England without his assistance. Among these we may mention Herren Auer, and Duranck, ... and M. Jacquard. Herrn Rubinstein and Joell were among the pianists.

At the Monday Popular Concerts Mr. Chappell ... [illegible] ... The leaders of the quartet party were Herren Strauss and Joachim, with the welcome addition of M. ... [illegible] ... The pianists before Easter were Messrs. Arabella Goddard, Schumann and Mr. Hallé, while during the past two years ... [illegible] ... Miss Agnes Zimmermann and Mr. J. F. Barnett. Among the most ... [illegible] ... heard for the first time at the spring concerts were ... [illegible] ... in C major ... [illegible] ... Beethoven's pianoforte sonata ... [illegible] ... in G major (op. 29) and ... (op. 21); Chopin's ... in G minor; Haydn's string quartet in C major, No. 3 (op. 33); ... in E flat major (op. 38); Mendelssohn's sonata in F major, pianoforte ... in B flat, and ... [illegible] ... Mozart's trio in E major, and ... sonata in B flat; Schubert's fantasia in F major, for pianoforte and violin (op. 159); Schumann's ... [illegible] ... E flat major; and Beethoven's ... in F major for pianoforte ... [illegible] ... A new series of performances of a ... [illegible] ... has been commenced by Mr. Henry Holmes and Signor Piatti under the title of "Musical Winter Evenings."

Of the numerous private concerts in the metropolis it is impossible to speak. Prima donna ... [illegible] ... Madame Arabella Goddard, Mme. ... [illegible] ... M. Charles Hallé, Herr Rubinstein and many others ... [illegible] ... Professor ... [illegible] ... gave a performance of Mr. ... [illegible] ... and the Ray Queen ... [illegible] ... Among these we can only ... Mr. Benedict's, always the most successful of the year.

Munich.—The Oratorio Association has given a very good performance of ... [illegible] ... under the direction of Professor ... [illegible] ... Mlle. ... [illegible] ... at the Theatre Royal.—The first part of the programme of the second Odeon Concert ... [illegible] ... capital. The pieces were: Overture to ... [illegible] ... Air from ... Handel; Concerto for Violoncello, ... [illegible] ... and "Die ... [illegible] ... after Uhland's poem of the same name ... [illegible] ... The second part of the concert consisted entirely of ... Symphony, No. 8, in A minor.—The ... [illegible] ... inside ... [illegible] ... For the present, however, Herr Richard Wagner reigns supreme at the ... [illegible] ... Gluck's Iphigenia in Aulis, as arranged by the ... [illegible] ... Herr Richard Wagner ... [illegible] ... Der fliegende Holländer ... [illegible] ... Tristan and Isolde ... [illegible] ... It is a remarkable circumstance that this opera has never got beyond Munich, though both Carlsruhe and Vienna ... [illegible] ... Die Meistersinger ... [illegible]

... [illegible] ... are nothing compared to those in Tristan and Isolde. An ... [illegible] ... One opera is to be shortly revived here, with M. ... [illegible] ... Mlle. ... [illegible] ... is a young lady who ... [illegible] ... Herr ... [illegible] ... will ... [illegible] ... The programme of the third Subscription Concert given by the Musical Academy ... [illegible] ... J. S. Bach's Orchestral Suite ... [illegible] ... Haydn's "La Reine" Symphony ... [illegible] ... Mozart's Symphony in E flat, while Beethoven's Symphony in F major No. 8, concluded the list.—Corr. Lond. Mus. World.

Dwight's Journal of Music.

BOSTON, FEB. 13, 1869.

Music at Home.

Seventh Symphony Concert.—For the first time this season has the success of these concerts ... [illegible] ... a streak of stormy weather. Thursday, the ... inst., was undeniably a bad day outside, yet the Music Hall had scarce an empty seat to show. Moreover the ... [illegible] ... and everybody was in his seat when the first Overture began, so that it was heard and enjoyed in perfect quiet,—a ... [illegible] ... what everybody wanted who really cares much for the music. The programme was as follows:

Overture to "The ... of Prometheus"	Beethoven.
Aria, ... [illegible] ...	...
Symphony in E flat, No. 3, (Rhenish) ...	Schumann.
1. ... 2. Scherzo ... 3. ... 4. ... 5. Finale ... [illegible] ...	
Fourth Pianoforte Concerto ... Op. 58	Beethoven.
Songs: a. ... b. ...	Mendelssohn. ...
Overture ... [illegible] ...	Mendelssohn.

Beethoven's earliest Overture, composed, with other music, in the year 1800, for an allegorical Ballet, founded on the old Greek legend of Prometheus, has been but little heard of late years. It is a genial, light, graceful work, with hardly so much of the Promethean fire as ... Beethoven got from heaven later without stealing. Indeed you would hardly imagine it to be by Beethoven. It sounds much more like Mozart. It was nicely played (that being the quality chiefly needed) and was pleasant for a beginning. Nothing could be more unlike it than the concluding Overture, that vividly imaginative, felicitous piece of descriptive (suggestive) music, which seems as remarkable in its way as Schiller's "William Tell" or Scott's "Lays of Lancaster" ... [illegible] ... for Mendelssohn composed it when he was hardly twenty—his second overture—and where he could have known but little of the ... [illegible] ... But here the ... [illegible] ... wonderfully brought home to one who has had any experience of this kind. This, too, was more vividly reproduced in the rendering than at any time before.

But the point of special interest in the concert, of course, was the E-flat Symphony of Schumann,—which was indeed to Boston an important novelty. There are very various opinions about it, as there always are about a work of Schumann. Some had clear impressions of it, and some had very vague ones, of at least some parts of it;—we do not know that the score is wholly answerable for that: we do know that the performance was not, for with all its remarkable difficulties, it did find a ... [illegible] ... the ... [illegible] ... being all that we would question. We are sure that it will always grow in favor with any really musical person of some depth of nature, who shall hear it often and study it as such things deserve. Even the English prejudice is giving way slowly and steadily before Schumann; and this very Symphony during the past London season has won reluctant homage, not without reservations, from nearly all the critics. Its thoughts are ... great ones, and may well have been inspired by the Cologne Cathedral and the Rhine "the ... [illegible] ... " so big with all its wealth of memory and history beneath its waters. (It is called sometimes the "Cologne," sometimes the "Rhenish" Symphony.)

The opening theme of the first movement (Lebhaft, equivalent to vivace), a very broad and stately ... [illegible] ... on the ... [illegible] ... of its syncopated rhythm, seems to move majestically ... [illegible] ... the wide and noble river; and this is genial ... may characterize the entire movement, though it is full of lesser tributary thoughts, and ... [illegible] ... melodious second subject, introduced by the reeds, is of fascinating beauty. The London Musical World, which went so far as to print in notes all the striking themes and motives of the Symphony, says, after quoting the first theme: "It is a good ... [illegible] ... entire movement, about which curiosity is at once aroused. It is impossible not to feel that the composer has something original to say, and means to say it ... [illegible] ... " And again, after ... [illegible] ...

"It is not too much to say that in this movement Schumann appears at his best. Elsewhere he often ... [illegible] ... power of expression ... [illegible] ... Moreover there is about the ... [illegible] ... the composer is thinking of the ... [illegible] ... Without doubt wherever it is ... [illegible] ... the claims of Schumann to be ... [illegible] ... in higher form will have the advantage of powerful advocacy."

The Scherzo is a sort of ... [illegible] ... The first subject in C major, having a heavy ... [illegible] ... with a will. Violas, 'cellos and bassoons give out the quaint first section of it, which is repeated with the addition of second violins and clarinets. In the second or answering section, the figure is reversed, and now with more light and airy ... [illegible] ... (first violins and flutes above) ... [illegible] ... of Schumann's ... [illegible] ... and the ... of melody. Then in the words of the writer above quoted,

"After repeating the first section with full orchestra ... [illegible] ... the composer becomes humorous, and ... [illegible] ... with pleasant laughter. ... [illegible] ... bassoons ... [illegible] ... among the ... [illegible] ... the trombones ... [illegible] ... the first ... [illegible] ... All through this, however ... [illegible] ... through the second part of the same theme, the ... [illegible]

Digitized by Google

[illegible] do not forget the little joke of the [illegible] which they keep whispering to each other till once more the jovial first strain bursts forth. Finding this congenial, they join in heartily.

The whole piece is fascinating; there is most delicate beauty and poetic feeling in the [illegible] reverie, as it were, before the return of the first theme with full orchestra; and indeed all that last part, with its commingling of the several subjects and phrases of such different forms, yet all [illegible] related, forms an enchanting labyrinth of melody. [illegible]

The third movement, [illegible] *Andante* [illegible] is full of sweet, deep, tender feeling and its beauty would be almost cloying but for the [illegible] [illegible] by the clarinets and bassoons, as in four-part song with slight accompaniment [illegible] new melodic figure [illegible] too [illegible] to describe. [illegible]

The fourth movement, marked *Feierlich*, solemn, is said to have been inspired by [illegible] of an Arch bishop [illegible] in the Cologne Cathedral. [illegible] Music Hall. [illegible] trombones [illegible] [illegible] the Ninth Symphony [illegible]

The last movement [illegible] [illegible] Would that we could give the notes! [illegible]

full career of the gay movement, we drop from a [illegible] [illegible] a sudden reminiscence [illegible] of that [illegible] phrase in the [illegible] movement; and again [illegible] [illegible] [illegible] solemn movement is unexpectedly heard after a succession of [illegible] chords. A brilliant *Coda*, with accelerated *tempo*, closes the movement and the Symphony, with which we are [illegible] [illegible] interested as to wish to hear it many times. It was our fortune to hear it played [illegible] years ago, [illegible] we enjoyed it, but by no means so much as now.

[illegible] added to [illegible] the Schumann Symphony [illegible] than the Concerto [illegible] Beethoven,—the most finely [illegible] of all Concertos, we are inclined to say [illegible] Two years ago he played it [illegible] Complete master of his instrument [illegible] [illegible]

[illegible]

Altogether it was one of the [illegible] programmes and the most satisfying concerts in all the [illegible] series of the Harvard Musical Association.

The next concert offers two [illegible] new to this country [illegible] Haydn [illegible] Symphony [illegible] Beethoven's [illegible] Symphony. The Overtures will be "The Hebrides" (Mendelssohn) and "The Naiad" (Bennett), and the Concerto [illegible] will be played by Mr. Leonhard.

Chamber Concerts.

[illegible] The [illegible] Mozart in C [illegible] Mendelssohn's second Trio [illegible] [illegible] *Lento* [illegible] *Allegro* [illegible] [illegible] Beethoven, No. 11 [illegible]

[illegible] with his brother [illegible] have organized a new Quartet [illegible] Mendelssohn [illegible] Chickering's

before which date this paper has to go to press; but we shall speak of it next time. At the second [illegible] Feb. 26, will be given a Quartet in [illegible] by Haydn, and the first of Schumann's, in A minor. Success to the [illegible] Quartet!

Vocal Culture.

The general neglect to cultivate the voice is very strange when we consider what a charming accomplishment it is to have a pure, brilliant, powerful tone and voice [illegible] in conversing, reading, or singing. The neglect is equally strange when we think how profound an influence is exerted on health [illegible] [illegible] Thousands of persons go through life with feeble, squeaking [illegible] [illegible] For this purpose we [illegible] recommend Mr. W. J. [illegible] who has devoted many years to the elaboration of a [illegible] for securing the most desirable qualities of speech and song. He is to be found at [illegible] Street, Boston, room No. 3. Those desiring to improve their voices cannot do better than to call on him.

Offenbach.

Dear Mr. Dwight:— [illegible] Offenbach fever is raging, it may be interesting to many of your readers [illegible] by Dr. Joseph Schlüter [illegible] in the year 1865, says: "What Meyerbeer achieved on a large [illegible] Jacques Offenbach (from Cologne, but [illegible] in Paris) [illegible] *Le Mariage aux Lanternes, La Fille d'Elizondo,* [illegible] *Les Bouffes Parisiens* [illegible] *Orphée aux Enfers, Geneviève de Brabant, Le Pont des Soupirs* [illegible] *Orphée* [illegible] [illegible] applause."

Musical Correspondence.

New York, Feb. 1.—A Grand Charity Concert was given [illegible] [illegible] Mr. Von [illegible] The former played, for his [illegible] Chopin's *Ballade* in G minor, op. 23, [illegible] [illegible] "virtuosity" [illegible] [illegible]

On Tuesday evening the "Madrigal Concert" (which I mentioned in a previous letter) was repeated with some slight changes in the programme.

Digitized by Google

The repertoire, I am told, was equally as successful as the original entertainment.

"A Missionary Meeting" and Concert will occur at the Academy on Friday evening of this week, and the programme will comprise various selections from Mr. Bristow's Oratorio "Daniel," while the whole performance will be directed by that gentleman. The entertainment will be of a somewhat "mixed" character, for there are to be prayers, addresses, and several old congregational tunes.

Mr. Thomas' 10th Sunday Concert presented an attractive programme, of which I quote a portion:—

Overture, Scherzo and Finale, op. 52	Schumann.
Overture, "Genoveva"	[illegible]
"Lied (Spring)"	Vogt.

Herr Alves and Miss Mehlig were the soloists. The former is a pianist who has studied in Europe and who made her debut on this occasion. Her style is small, and she works her fingers finely, but on the other hand her touch is crisp and neat, and her scale passages are all really praiseworthy.

Miss Raymond, Ritter and Mr. S. B. Mills are about to give three "Historical Recitals of Vocal and Pianoforte Music." To show the purpose and plan of the undertaking, I quote a few words from the printed programme. "The programme of these concerts will be laid in two branches of art, Song and Pianoforte composition, and the idea will be to give a complete sketch of the development of both branches in their most prominent points as can possibly be accomplished in a short series." It is not yet definitely announced when the first Recital will take place.

FEB. 8.—Last Saturday evening we had the third Philharmonic Concert with the following programme:

Reformation Symphony	Mendelssohn.
Capriccio, G major	Ole Bull.
Ole Bull.	
Two movements from posthumous Symphony in C	Schubert.
Polacca Guerriera	Ole Bull.
Ole Bull.	
Overture, Leonora, No. 3	Beethoven.

The Reformation Symphony (we were fortunately spared an infliction of a description sent you on the back of the programme) would have made a reputation for a man of less note than Mendelssohn, but it adds nothing to his fame and is indeed, in many respects, inferior to either the Scotch or the Italian. The last movement—an ever employing the Luther and popular Choral—is (to my mind) the sheer Andante, in G minor, which immediately precedes the vigorous Finale. It is simply an orchestral *Lied ohne Worte*, of which the theme is sung by the violins.

The Schubert fragments have now become quite familiar to us and grow in favor upon each hearing. If any criticism were to be made, it would simply be with regard to the prolixity of the composer. Yet Schumann (speaking of the C major) called it a "heavenly length" and I am not disposed to rebel against his opinion.

Ole Bull played his two selections in his own well-known familiar and peculiarly unapproachable style. It is useless to criticise his compositions, for they are scarcely such in the usual sense. In the Concerto, for instance which is supposedly in A, the final opens abruptly in E major, continues in that key for a very long time and then suddenly without warning a sudden winds up with about 16 bars in A. "To paraphrase a famous *bon mot* of a certain celebrated wit, I imagine that his compositions will be played and admired when those of Mendelssohn and Beethoven shall be forgotten"—and not until then. Ole Bull was encored—in a somewhat labored way—at the close of the concerto, and responded to the compliment by drawing about ten or more of valuable time to a sort of modern nightmare . . . in which he exhibited his mechanical dexterity and the beauties of the chromatic scale in a most ingenious manner.

At the next concert—to occur on March 6—we are to have Schumann's 4th Symphony in D minor, a Suite by Bach (first played here by Thomas at a Symphony Soirée in last season) and Mendelssohn's Overture to "The lovely Melusina." The soloist or soloists not yet announced.

Mr. Thomas' 11th Sunday Concert presented these, among other attractions:

Overture, "Les Deux Journées"	Cherubini.
Allegretto, 8th Symphony	Beethoven.
Overture, "Preciosa"	Von Weber.
"Träumerei"	Schumann.

Mrs. Farnsworth (soprano) and Mr. Mariner (pianist) assisted upon that occasion. Of the former I have already given my opinion. Mr. M. played Mendelssohn's well known "Rondo Capriccioso" in quite a timid way, but seems to be possessed of some considerable mechanical dexterity. F.

PARIS, JAN. 24.—The 6th concert of the Conservatoire was, as usual, a repetition of the 5th, of which I gave an account in my last letter. The programme for the 7th concert I give below:

Symphonie en A mineur	Mendelssohn.
Adagio . . . . (Double chœur sans accomp.)	[illegible]
Sur Allegro du concerto en si mineur pour violon	Beethoven.
[illegible]	J. Reuberg.
Exécutée par M. E. Sauzay.	
Marche religieuse de Lohengrin (Chœurs)	Wagner.
Symphonie en sol mineur	Mozart.

The "Scotch" Symphony is the one which established Mendelssohn's fame for excellence in this branch of composition. It is called the third Symphony, but it became famous while the second (in A major) was comparatively unknown. The charming Scherzo may have gained for the work the title of Scotch Symphony, and, both that and the other movements abound in the peculiar grace so wonderfully outlined in *Chanter Ambroise*.

It may be superfluous to say that the performance, both of this and of the Mozart Symphony, was above criticism, and indeed, the same may be said of the *Andante* and of M. Dancla's playing, which was such as to gain for him an enthusiastic recall,—a compliment which with this audience, is not to be had for the asking.

The Popular Concerts continue to pursue an evenly smooth tenor of their way, and I give below the programme of the last one:

Overture de Fidelio	Beethoven.
Symphonie en Si bémol, op. 38	Schumann.
Intermède	Weber.
Prélude et Romance pour Solo de Violoncelle	Vieuxtemps.
Marche religieuse de Lohengrin	Richard Wagner.
Ouverture de Euryanthe	Weber.
[illegible]	Meyerbeer.
Sakuntala Marche	Goldmark.
Ouverture, solo, fantaisie, orchestre, Mr.	Robert Schumann.
Andante de Rosamunde, Schubert	Schubert.
Sérénade, pour Alto	W. Sor.
Par M. Weber.	
Symphonie en ut majeur	Beethoven.

For to-day are announced a Symphony by Haydn (No. 42) an Andante by Schubert, Beethoven's 8th Symphony, a Concerto for Violin by Vieuxtemps, and Wagner's Rienzi Overture. A fine concert is to take place to-morrow at the Salle Herz for the benefit of the Société Italienne de Bienfaisance, at which Mmes. Albani and Cotrone will assist together with the principal Italian artists. Mme. Albani will sing an air from Semiramide, and with M. Tamburini a duo from the same work. She will also sing with Mme. Castano the duo from the Stabat in which she sang so magnificently at the funeral of Rossini. This concert is given annually and has therefore been held at the Theatre Italien, but this year owing to some misunderstanding between the Committee and the Director of the Theatre, the Salle Herz has been chosen.

Mlle. Nilsson is said to be returning to the Italian Opera. Tuesday she took for the matinee from the rôle of Ninetta, in Il Barbiere. At the Grand Opera the representations of Hamlet are interrupted by the illness of Faure; but Les Huguenots still continue as before. To-day at the Théâtre Lyrique we have Mozart's Don Juan. Rienzi, Violetta and La Flauta are soon to follow. A. A. M.

Special Notices.

DESCRIPTIVE LIST OF THE

LATEST MUSIC,

Published by Oliver Ditson & Co.

Vocal, with Piano Accompaniment.

Cavalier and Coquette. (L'Espagnol et la jeune Indienne.) Duet. 3. F to f. "La Périchole." 35
A very pretty duet, and one of the chief favorites of the opera.

If I knew I came from Paris. Song and Cho. Foster. 30
A chorus to "Miss Karry" and the fiddling.

Sweet Belle . . . . Lloyd. 30
[illegible]

That is the reason why darling. 3. Ab to f. Danenport. 30
Answer to "I ask you tell me why, Lilla?" Very pleasing.

Rest for the Weary. Trio. Female Voices. 4. D to g. Grand. 40
A sweet charming trio. For three lady's voices, but easy to sing by others.

I will count to thee you darling. 3. Ab to f. Schloft. 30
The answer has reached them, to "Will you come, the . . . " . . . Has this, also like a [illegible]. If you feel . . .

June weeps Song. 3. A to e. Bennett. 40
A beautiful sacred song.

Home is home however low. 4. A to e. Taylor. 30
A very "worthy" home song. Worthy of wide circulation.

Broadway Swell and Brooklyn Belle. Kelly. 30
This would make song.

What's he wanted the sailor? Song. Clifton. 30
[illegible]

Tipsy Ariette. (Griserie.) 4. Eb to g. "La Périchole." 35
[illegible]

Over the Way. 3. A to f. Sault. 30
Very neat and sweet, like the pretty girl "over the way."

O praise the Lord. Quartet. 3. Eb to g. Farley. 35
Fine for choirs.

The [illegible] . . . . Ascoldi. 30
[illegible]

I think of me. 3. F to g. Johnson. 30
[illegible]

I saw her with a rosy wreath. 3. Eb to f. Pratt. 30
[illegible]

Break not. 3. F to f. Farrt. 30
A fine ballad in popular style.

Instrumental.

Robinson Crusoe. Fantasia. 3. Kelmer. 50
A brilliant resume of airs from the opera above named.

Snow Flake Polka. 3. Eb. Somers. 30
Very pretty and something in the style of "Woodland Waltz."

Pirate's Galop. 3. F. Knight. 30
Brilliant.

Three easy preludes for Organ. 3. Mendelssohn, Gounod, and Salvatori. 40
Very tasteful. Good as Voluntaries.

La Coquette. Spanish Waltz. 3. Fleurs. 40
Very graceful and brilliant. 4 than are

Letter Song and Street Singer's Duet. 3. "La Périchole." Welz. 40
A pleasant combination.

Florentine Waltz. 3. G. Mack. 30
Allegheny March. 2. G. 30
Laura Schottisch. 2. G. " 30
. . . Mack's "First Steps." Excellent for learners.

Books.

LIBRETTO OF "LA PÉRICHOLE." 50
This is a new and pleasing opera, and the libretto contains the greater part of the sparkling airs.

ABBREVIATIONS.—Degrees of difficulty are marked from 1 to 7. The key is marked with a capital letter, as C, B flat, &c. A small Roman letter marks the highest note, if on the staff, an italic letter the highest note, if above the staff.

MUSIC BY MAIL.—Music is sent by mail, the expense being two cents for every four ounces, or about one cent for an ordinary piece of music. Persons at a distance will find the conveyance a saving of time and expense in obtaining supplies. Books can also be sent at double these rates.

Digitized by Google

Dwight's Journal of Music.

WHOLE NO. 728. BOSTON, SATURDAY, FEB 27, 1869. VOL. XXVIII. NO. 25.

Translated for Dwight's Journal of Music.

My Recollections of Mendelssohn.

BY EDUARD DEVRIENT.

III.

In this new house Felix entered upon the period of youth with the new tendencies and occupations of freshly aroused energies. With the same zeal and order with which he used to take hold of everything, he threw himself into bodily exercises. The father had built a little gymnasium for the boys in the fine large garden adjoining the house. Felix trained himself to the utmost exertion and endurance in the well-known manœuvres. With great zeal he learned to ride and gave me glowing accounts of the horses and of the jokes of the old riding master which [illegible] now experienced. His swimming exercises during the following summers were pushed with juvenile enthusiasm. A little swimming club had been formed for the purpose. Klingemann, who lived with the Hanoverian Minister in the upper story of the Mendelssohn house, belonged to this club, and wrote swimming songs, which Felix composed, and which they used to sing while swimming in the water; when they got home there was possible fun and merriment enough to tell of at the supper table. Klingemann, who was soon transferred to the embassy at London, came into nearer and nearer relations with Felix. He enlisted his and Fanny's sympathy in Jean Paul, whose full hearted mysticizing and deep-souled humor exerted a great influence on Felix; these were kindred natures.

His musical calling now became an earnest matter and the profession of his life. His father, fain to satisfy himself of the sufficiency of Felix's capacity, had made a journey with him to Paris in the autumn of 1825 to call on Cherubini; and he, after examining his compositions and hearing a piano Concerto and a string quartet, had granted the youth an undoubted talent of great promise. So in the winter the opportunity of a concert of the violinist Maurer was availed of for Felix to play Beethoven's piano Fantasia and bring out his latest composition, the grand Overture in C major. We called this the "Trumpet Overture," on account of the trumpet call which dominates the piece. He performed it once more in the great garden hall of the house, where now the Sunday music had its home, and again at the musical festival at Düsseldorf; nevertheless—and even though his father was so partial to the piece that he told me he would like to hear it in his dying hour—Felix did not find it ripe for publication. Therefore he did not scruple afterwards to use the trumpet call in the "Hebrides" Overture.

And now there was to be a public trial of his operatic talent, the teacher's love being supported by a great success for the one. After many alterations, the opera "Camacho's Wedding" was declared finished and was soon to appear. It was handed in to the Royal Theatre in 1826. The General Intendant, Count Brühl, showed himself favorably inclined to further the first work of the young composer; but Spontini, who as general music-director had the deciding voice about the acceptance of operas, who was hostile to everything which he apprehended might win the favor of the public, and who omitted no opportunity of [illegible] asserting his own supremacy and his official importance,—Spontini demanded the score that he might examine it.

Dignity required that this examination should last a long time. [illegible] for such business was not his forte. Finally the young composer was summoned, the opera was spoken of in a tone of compassionate disparagement, and Spontini's concluding advice in regard to the completion of a comic opera consisted in his leading the young man to the window—he lived opposite the dome of the French Church—and saying to him: "*Mon ami, il vous faut des idées grandes grandes comme cette coupole.*" It was finally decided that the opera should be performed; but other works claimed precedence, and so long a delay [illegible]. But the old Mendelssohn had a talk with Spontini and [illegible]—he had known him from the Paris days and had met him with his wife at large parties and in vocal performances in his own house. Finally the mediation of Count Brühl, in the beginning of 1827, brought the work into the usual course of the opera studies of that time.

I had not till then only heard isolated pieces of "Camacho's Wedding" at the piano, had read the poem, and had not been able to suppress a certain uneasy doubt whether all this was so much more than "The Uncle from Boston" as to be likely to produce sufficient effect upon the public as Felix's first opera. Now I took part in all the rehearsals in the character of Carrasco, and gradually various scruples became clear to me.

The subject of the opera—already used and more well known in "The Village Barber" (*Dorfbarbier*)—is only suited to a comical catastrophe. The rejected lover's feint of having taken poison and his sudden recovery after his [illegible] seemingly upon the point of death, must of necessity produce a laughable effect. In the *Dorfbarbier* the confirmation of the doctrine that honor is a universal remedy evidently makes a more satisfactory conclusion than the intervention of Don Quixote in "Camacho's Wedding." Such questionable materials, together with the poet's inability to produce really dramatic situations and effects, made rather a tame affair of it. Don Quixote and Sancho Panza, in fact, only run along beside the action.

The composition still bore essentially the same character with all the boyish works of Felix. What made the chief impression on the hearers was, who he had possessed with his great gift to learn, the extraordinary cleverness in form, the skill shown in the right construction of musical pieces, the intelligent expression of the singing persons. All this was undeniable and claimed respect for the composer of sixteen, but did not all promise something to win and to anchor the career. In [illegible] the humorous moments in account he did not get beyond what he had accomplished in his boyish operas; in invention the work was not rich; indeed [illegible] preserving it was not equal to "The Uncle from Boston," to which whole course of the rehearsals I learned to like so entirely as well as several in that earlier work. One song from "Camacho's Wedding" was afterwards included by Felix in a second book of Songs;* but it has remained the one of a [illegible] to suit all singers, and clearly shows the still unripe stand-point of the composer for direct passionate expression.

To confirm these observations that would have been very unanswerable; but upon one point, the musical treatment of Don Quixote, I fell into dispute with Felix, because he attached great importance to it. Throughout the whole opera every appearance of Don Quixote, intended to [illegible] extreme his knight-errantry, was introduced by a heroic and imposing entree of trombones. Real heroism could not have been heralded with more dignity. But here [illegible] the point was to [illegible] one befooled with the mania of knight-errantry,—although a respectable and honest fool,—here, in my opinion, the entire ought—through the [illegible] of instruments [illegible]—to characterise the crazy knight himself [illegible]? Felix on the contrary maintained that The Knight of the Rueful Countenance felt himself entirely a hero and capable of world-subduing deeds; but the composer must express the [illegible] of the dramatic figure, not his own. I remarked on the other hand, that Cervantes everywhere holds up the image of [illegible] knight-errantry in Don Quixote, and that the composer ought to follow the poet; moreover, that no [illegible] of the old knight of La Mancha would ever play him as a real hero, but only as a crack-brained fool, who deems himself a knight; and how would the chase with the high idea of him announced by the trombones [illegible]?

The proposed theme was discussed at great length, and I was struck by the fact that Felix's father took the side [illegible]—perhaps only because it was too late to alter it.

The production of the opera seemed to be undergo all the [illegible] and fatalities of the [illegible]. After all sorts of delays, when we finally came to the final rehearsals, the singer Blume, to whom the part of Don Quixote had been assigned, was taken ill with jaundice, and the physician demanded his exemption from all active labor.

And now we had to face the question, whether the study should be broken off and the opera postponed for four or six weeks, and the rehearsals be begun anew after the recovery of the invalid. This would have been the right thing for the success of the work. But people had become impatient; who knew what other hindrances

* [illegible], Ed.

† [illegible]

might still arise? But Rossi promised to work with them the best he could until the last moment fixed by the physician for beginning the treatment! and so they could count upon the possibility of two performances. Accordingly it was resolved to put the opera through. As a parting blessing, the chorus director also brought up difficulties, protested against the day fixed and declared that the choruses were not yet sure enough. The open hand of the father put this difficulty aside; but other hindrances, pertaining to the repertoire, delayed the first performance until the termination of Rossi's engagement, the 29th of April, and cut off all possibility of any repetitions.

The opera was at once given in the Opera House, but in the little anglo-house. It modest way appeared to Felix better suited to the nature of the work. The house was filled to overflowing with well-wishers and therefore the applause was zealous and noisy enough; but in a hearty sense the opera did not please. It was the same with the young composer. He had outgrown this music since the nearly two years; he felt so dissatisfied regarding the applause, that he ran away before the close of the performance, and when the public called him out, I was obliged to go out and excuse him.

While the family enjoyed the seeming success, Felix remained out of humor and dissatisfied but would not talk about it. When the Don Quixote was restored to health some booksellers from the experience showed their unskilled Success with whom they finally spoke to Felix himself of a resumption of the opera, he answered as he proceeded: "That is the affair of the general Intendance, not mine." After that of course the thing was out of the question.

A malicious criticism—only in Saphir's Schnellpost to be seen—also wounded Felix. He then already felt, as he has often said to me afterwards, that the most splendid praise in the first of papers does not gladden one so much as the most contemptible abuse, in some low and dirty sheet annoys him. Moreover he soon found out that the author of the aforesaid article was a very unusually gifted student who had found a friendly reception at Mendelssohn's house, had shared all the excitement of the family during the preparation of the performance and who even knew the score of the opera.

This chain of most contrary experiences prevented the first stage of aversion to the state of things in Berlin into Felix's soul.

Later, after the excitement about it had passed over, I asked him to consider whether the structure of the opera itself had not had a great part in that strangely adverse concourse of circumstances? He half assented, brought up this and that, but ended with saying: "The opera was not so bad, that one need have dealt so meanly with it." In that I surely could not contradict him.

But these occurrences were in no way destined to oppress his creative energy; on the contrary it took a grand upward impulse at this moment of his life. He wrote his Overture to Shakespeare's "Midsummer Night's Dream,"* in November, when Moscheles visited Berlin, he was able to play as the finished composition for four hands with Fanny.

Evidently this character-piece indicates the clarifying crisis in Felix's power of composition. He had shaken off the school dust and was now completely himself. In the conception of a poetical masterwork his characteristic faculty, in one mighty leap of development, had grown astonishingly. In his previous opera compositions he had characterized intelligently and vigorously enough, but here the representative was striving and convincing irresistibly winning the hearer and carrying him away with itself. The Moonlit-landscape, where the world possesses now and loves, dates from this composition.

After we had often heard the work played with four hands, and then also in the garden hall with full orchestra—which first placed the structure of the composer fully in the light—all the friends recognized the epoch-making worth of this creation. Here appeared the fine conception, the delicate feeling, the fine appreciation of poetic beauty, the sensibility and the graceful humor of Felix's nature, at once in their fullest flower—all peculiarities, which show that he was eminently called to characteristic, to dramatic music.

His father also recognized the cropping out of self-reliance in the talent of the son, and that henceforth the self-reliance could only limit and impede him; accordingly he put an end to Zelter's last tuition, which made the old gentleman very sensitive, for he still thought that Felix had learned all from him and had not yet outgrown his guidance.

Marx who had a short time before been introduced into the Mendelssohn house said: "Zelter has seen the job sewn, and imagines that he taught him." But Felix, as his tender piety was troubled by the teacher's sensitiveness, and sought to compensate him by redoubled tokens of respect and honor.

* As we are still further indebted to Mendelssohn for the introduction of such character-pieces as the "Hebrides," "Melusine," and "Meeresstille," it seems a pity that he did not give them the name or that of overture. [illegible] it is a work like those without Words" which after the old custom might have been called Etudes.

Chat with Rossini.

BY FERDINAND HILLER.

(Concluded from page 395.)

After dinner I generally smoked a cigar with Rossini. For some time, he has entirely given up the noble art of smoking, having been compelled, on account of his health, to give up taking snuff, a practice of which he was most passionately fond. As he was resisting offered me a regalia, with a magnanimity repeated every day, he observed:

"These cigars were first made for Ferdinand VII, after whom they are named."

"The King was a man of delicate taste," I replied, but merely drawing from the cigar a thick cloud of smoke.

"He used to smoke all day long," said Rossini. "On the occasion of my making a short trip to Madrid with Aguado, I had the honor of being presented to him. He was nothing, when he received me in the presence of the Queen. The monarch was not awkward nearly discourse, or even clear. After the interchange of a few phrases he offered me, in a most friendly manner, a cigar [illegible] smoked away but I declined with a bow and did not accept it. You ask a song to refuse, and Maria Christina, in a low voice and good Neapolitan: 'It's a mark of favor that does not fall to every body's lot.' 'Your majesty,' I replied, in the same accent (I had known her formerly at Naples), in the first place, I do not smoke, and in the second I would not, under the circumstances, answer for the result. The Queen laughed and my audacity was attended with no evil consequences.

"It was at any rate a mark of favor that had its drawbacks," I observed.

"The favor from any drawback was the condescension evinced towards me by Don Francisco, the king's brother," continued Rossini. "Maria Christina had already given me to understand that I should find in him an ardent admirer, and recommended me to go to him, immediately after my audience with the King. I found him playing, and with only his wife; I believe that one of my operas was lying open on the table. After a short conversation, Don Francisco turned towards me in the most friendly manner [illegible] to beg a particular favor of me. 'Give me, he said, the song the air of Assur in you, only distinctly.' Rather astonished, I sat down to accompany him on the piano, and was not quite sure what he meant when he proceeded to the other end of the room, struck a theatrical attitude, and then to the great amazement of his wife began to sing the air with all kinds of movements and gestures. I must confess I never witnessed anything like it."

"How you must have amused yourself!" I exclaimed. "Not only did you have Pasta and Malibran, but even a descendant of Henry IV, to interpret your works. But this excursion of yours to Madrid was the cause of your composing your Stabat Mater, was it not?"

"I composed it for an ecclesiastic, a friend of Aguado's," replied Rossini. "I did so merely from a wish to oblige, and should never have thought of making it public. Strictly speaking it is even true at only some parts, and in the first instance I got Tadolini to compose three pieces, as I was ill and should not have been ready in time. The great celebrity of the Stabat Mater by Pergolese would have been alone sufficient to prevent my setting the same text to music for public performance."

"Do you think so highly of Pergolese's Stabat Mater then?" I inquired. "It is true that I never heard it performed, but on looking through it, I found I was more pleased with certain details than with the work as a whole."

"I once had it performed in Naples, and it produced no ordinary impression," said Rossini. "But there must be two good voices; they must sing it well and even elevate by nobleness of expression certain antiquated passages. The original simple instrumentation must be retained. Lately I saw pieces by larger horses, and with so lavish instrumentation somewhere or other, but where I do not know—that is a very great mistake."

"It always appeared to me," said I, "that Pergolese enjoyed a celebrity which was rather exaggerated." "He died young, it is true. There are plenty of persons too, who confound him with Piccinni, and who know nothing of the one or of the other. Is there anything in the Serva Padrona so often mentioned?"

"It has," replied Rossini, singing me a number of motives out of that old opera, without entering into any further explanations.

"There is a certain amount of sentimentality in Pergolese's compositions, I must allow," I remarked, "and I must say that the more I observe an yours, the more I admire at what is simple and expressive. There is a reproof in that!"

"Not at all times habit," replied the maestro, "the feeling will grow on you more and more."

"What should properly be the reason for sensations of that description?" I inquired.

"In your heart," said Rossini, "who liked and do a great deal here, so it appears new and unusual. But the heart is developed in domestic life and in love of child in a more mature years—you will find I am right."

"I am quite willing to believe it, my dear maestro!" said I. "The great influence that our mode of life and those by whom we are surrounded, exercise upon us, even as artists, will be denied by no one."

"I, at least," said Rossini, "was always dependent in the highest degree upon external influences. The different orchestras and the various singers and in different ways I adapted myself always to the peculiar tastes which predominated among the audiences of this or that place. For

instance; in Venice they could never have enough of my *Cenerentola*, and I, therefore, scattered it about, although I myself was tired of it. In Naples, I was able to lay it aside. The people there did not seem like it."

"Have you been present as a calm spectator, to many representations of your works?" I enquired of the maestro.

"Behind the scenes, I have been so often enough, but never in the front of the house," replied Rossini.

"Never?" I exclaimed.

"I had a lesson in this particular, which again my [illegible]," answered Rossini. "One evening I was invited, in Milan to go to a friend's house in a *Ricotta*. It was rather too early, and, as we passed the Scala where my *Pietra di Paragone* was being performed my host dragged me, almost in spite of a [illegible] into the pit. A trio—one of the best pieces of the opera—was just being sung; but my neighbors far from being edified by it, amused themselves by abusing me in the most vivacious manner, not sparing me a word for a single redeeming point. I did not feel any inclination to receive any further lessons of this description; for, in such cases, you may take the part of any one, yourself excepted."

"The *Pietra di Paragone* has played rather an important part in your life, then; for if I am not mistaken, you were indebted to it for your exemption from the conscription," said I.

"Certainly I was a good enough soldier, and there was no possibility of getting off as I was the protector of a house. But what I [illegible]. My [illegible] brought me in forty [illegible]. But the success of the opera rendered the general commanding in Milan favorably inclined towards me—he applied in my behalf to King Eugene who was absent at the time, and I was left to a more peaceable occupation."

"But one's [illegible], perhaps, not less wearing," said I.

"A *fiasco* is not a masked ball," replied the maestro, "and there are plenty of people who grow old at the business."

One day as I was playing something to Rossini, he begged me, as usual, to play one or two of Bach's fugues.

"Those accursed fugues!" he subsequently exclaimed in a comically-angry tone. "When I was at the Lyceum in Bologna, I became acquainted with the overture to the *Zauberflöte*. My head became so full of it that I determined to attempt one myself. I set to work, wrote a fugued overture, and had it copied out and played. But, when I heard it, I was so [illegible] at the effect of my patchwork that I tore up the score and parts into a thousand pieces, in presence of my school-fellows and audience."

"This was a bold step, maestro," said I. "The work would have afterwards been a great [illegible] of some use to you."

"A man has always something better to do than to busy himself with past follies," answered Rossini.

"Talking of these fugues," I observed, "reminds me of your Raimondi, lately deceased. He must have been a perfect wizard. To write two oratorios, which could be performed after each other, and next to each other and simultaneously was of itself a miracle, supposing there was not even any confusion."

"He was really very skilful in such artifices," said Rossini, "and tried his hand at the most adventurous combinations. On the other side, he [illegible] real [illegible] and musician and it was only with his last work [illegible] successful. When I was in Naples I procured for him an appointment at the theatre, in order to give him an opportunity of earning something—he had to superintend and arrange the ballet music—a wretched occupation for a real musician. He subsequently obtained an honorable post in the Lyceum at Palermo, but [illegible] not go on well too long as we here."

"A passionate lover of a *maestro* Cologne," said I, "applied to Raimondi after the performance of his oratorio in Rome and enquired whether it were possible to obtain a copy. Raimondi demanded the bagatelle of 60,000 francs. His success must have turned his brain."

"I should not be surprised if it had," said Rossini; "he had never presented two pictures at one and the same time, and never obtained such a triumph before."

We were interrupted by a most graceful French lady, who was introduced to the maestro, and, in the course of conversation, thanked him enthusiastically for all the hours of enjoyment his music had already procured her. It is true that such scenes occurred every day; but the warmth with which a great many persons gave utterance to their feelings was, at times, something really [illegible] up.

"In spite of your being used to this sort of thing, maestro," said I, "the manner in which people meet you here must be highly agreeable to you."

"Marks of attention which come from the heart have certainly something satisfactory about them," said Rossini.

"It must be confessed," observed I, "that the French possess, in the highest degree, the gift of manifesting their respect for celebrated men in the most suitable manner."

"Certainly," replied the maestro, "if they could be made only a few less compliments, and speak to a man less about his own works. But this is it that they cannot give up, from persons of the highest rank down to the concierge. I think I never met a Frenchman who did not ask me which of my operas I liked best. You can imagine how little I am the man to enter upon a discussion of this kind. The French are friendly and appreciating, but, at times somewhat too loud."

"Do you prefer the Italian fashion?" I inquired.

"In Italy the people are distinguished by a noble indifference," answered Rossini; "but, on the other side, you may be too loud."

"You certainly have no reason for complaint either on this side of the Alps, or on the other, maestro," said I, laughing, "and yonder comes like a proof son of Albion who adores you—I would lay any wager about the evening he first heard your music and saw you and the tears stood in his eyes the while."

"I have experienced from Englishmen," said Rossini, "marks of attention which are not to be met with every day. For instance, I shall never forget the behavior of the Duke of Devonshire towards me."

"What did he do, maestro?" inquired I.

"On my way to London I was stopping for a day at Milan," said Rossini. "The Duke of Devonshire happened to be there also, and an acquaintance of mine, who was about going to see the Duke, made me come and so I accompanied him, although my travelling costume was not adapted for dancing in the drawing-room of an English nobleman. The Duke, a great lover of music, overwhelmed me with politeness; we dined together and after dinner, I sang him two or three songs."

"That was a bad time for doing so," said I.

"According to what my pen says," replied the maestro, "I must at least confess I have never sung more willingly and better than after a good dinner. But in return for this I must add that he gave me the most powerful letters of recommendation which were highly serviceable to me in London. He himself was not in England during my stay there."

"All you have hitherto related is but very natural, my dear maestro," said I.

"A little patience; it was soon," continued Rossini. "Twenty years had elapsed since the period in question, without my having again met the Duke. One morning very early I go to the market at Bologna. You must know that there is nothing like the market at Bologna. It is impossible to form any conception of the various productions [illegible] there, and [illegible] about the place. To my great astonishment I perceive, about in the middle of the square, a gentleman very confidently smoking a cigar. I approach, and the moment he perceives me, he stretches out his hand in a quiet friendly manner, to shake hands with me. It was the Duke of Devonshire. 'I am very glad that I have seen you here; I intended calling on you in an hour or two,' said he. 'I know your residence and your habits.' We chatted good-humoredly together for some time. I accompanied him to his hotel, and he subsequently paid me the visit he had announced. 'I am still greatly in your debt,' said he, on taking leave, 'and up to the present time have found no opportunity of taking my revenge.' With these words, he handed me an extremely valuable snuff box. It was [illegible] far from the costliness of the present than the [illegible] on the part of the donor which afforded me great pleasure. To pay a supposed debt [illegible] after the lapse of twenty years [illegible] but he who was under an obligation to me but I to him."

"That depends upon how you look upon the matter," said I.

"At any rate, the behavior of the Duke was that of a nobleman, and the best occupation of the world. But it is fated [illegible] today, yonder comes an elegant *pianiste compositeur* who has certainly got his eye upon you."

"I only trust that he does not wish to play me a *fantasia* on motives from my own operas," said Rossini, "for nothing in the world annoys me so [illegible] of this description, added to which you are expected to express your thanks, at the same time, for the honor done you."

[illegible] the maestro passed quietly by. It was, however, his last evening he spent at Trouville. On the following morning he left the place. I accompanied him to his carriage, and although I was to see him again in a few days in Paris, my heart felt moved as he drove off.

"I expect you on Friday to dinner, *caro Ferdinando*," he called out to me.

"Friday and every other day," exclaimed Madame Rossini.

I sauntered home, with half-melancholy half agreeable feelings of having spent one or two nights that for me were memorable ones. May the readers of these pages of reminiscences—[illegible] at these conclusions—[illegible] from these [illegible] notion of one of the most genial and notable men of the present century—one who, besides all his other [illegible], possesses the highly [illegible] virtue of being extremely well-disposed towards the author of these pages.

The Stabat Mater of Various Masters.

Among the innumerable crowd of musicians who, from the end of the fifteenth century down to the present day, have tried their powers on the words of [illegible] a work which I have [illegible] of celebrity. These are Josquin des Prés, Palestrina, Pergolese, [illegible], Haydn, Boccherini, and Rossini. There is nothing more interesting than to compare these works, [illegible] in form and in the manner [illegible] we separate each one from its own epoch; [illegible] thoroughly imbue the conditions that inspired the composer [illegible] to form an impartial judgment on the subject. [illegible] a well-founded opinion of the value of each work and our judgment will be [illegible] enlightened impartially.

Behold us, then, face to face with the *Stabat* of Josquin Després, who ruled the art of his own time. Choral music was then written for voices alone without any accompaniment save of the organ. The art [illegible] just emerged from its swaddling clothes, and harmony [illegible] chord. For Josquin, the *Stabat* was a [illegible] prayer; his wisdom was simply [illegible] its penitential and devout character. The Saviour on the cross and the grief of Mary [illegible]. The author did not [illegible] the work he had to produce, [illegible] a work of calm devotion, and for this he possessed what he required the pure

Digitized by Google

sounds of the human voice and consonant harmony. The composition is written for five voices on the ancient Roman chant of the sixth tone (F major). One of the voices sings uninterrupted plain chant, in long sustained notes, and, upon this theme, the remaining four voices join in such sweet harmony, in something displaying such intelligent treatment of [illegible], imitations, and the opposite character distinguishing the different classes of [illegible], that, if we bear in mind the circumstances amid which the work is really beautiful and worthy the attention of every educated and impartial musician.

The [illegible] elapsed from the moment that Josquin wrote his Stabat Mater [illegible] period which [illegible] Palestrina produce his. The [illegible] compositions [illegible] as I have seen, [illegible] improved in form and Palestrina brought to it the power of his [illegible]. The composer literally [illegible] Palestrina's Stabat Mater, for eight voices in two choruses. The latter alternately [illegible] combined, produce some striking effects. [illegible] composition we perceive most plainly that the composer was deeply imbued with the words of St. Matthew: "Now from the sixth hour there was darkness all over the land unto the ninth hour. [illegible] And behold the veil of the temple was rent in twain, from the top to the bottom; and the earth did quake, and the rocks were rent." It is a sentiment of terror which reigns in the work of the Pope's chapel-master. The three [illegible] with which the first chorus commences on the words "Stabat Mater," and to which the second sings the words "Juxta Crucem," are something terrible, something, however, which [illegible] than those of grandeur. It is something [illegible] of Palestrina's [illegible] style, always so [illegible]. But Palestrina [illegible] he could [illegible]. The [illegible] the words "O quam tristis et afflicta fuit illa benedicta Mater Unigeniti!" It produces [illegible] up to the end of the work, and leaves no doubt as to the feeling by which the artist was moved when writing the latter.

Between Palestrina and Pergolese there was a period of one hundred and fifty years, [illegible] formed; a new system of tonality had arisen [illegible] and instrumental [illegible]. Such were the elements placed at the disposal of the Neapolitan composer. Feeble as regards his physical constitution, his soul alone possessed energy [illegible]. His Stabat Mater is consequently [illegible] grandly developed [illegible] the powerful effect of choruses [illegible] all the vocal portion, while the orchestra consists of only two violin parts, a tenor and a bass. [illegible] The work [illegible] the other. It seems as though Mary's [illegible]. When [illegible] the Stabat of Pergolese [illegible] moved [illegible] we well deserved [illegible] the influence of a [illegible].

Although Haydn's talent does not shine so much [illegible] in his church music as in his instrumental work, he was happily inspired in his Stabat Mater. The [illegible] of character which [illegible] He appears to have [illegible] We [illegible] the world of [illegible] the formula of the time about [illegible].

The least known of all the Stabats which I have [illegible] of the Marquis de Ligniville [illegible] whose genius was not inferior [illegible] Marcello, [illegible] His Stabat [illegible], Salve Regina [illegible] and a "Dixit Dominus," for four voices and orchestra, are all I know of his. Looking at his subject from a point of view very [illegible] to that of the other composers I have named, the Marquis de Ligniville did not endeavor to portray sentiments above human nature, nor to make us [illegible]. What he wished to express was the [illegible] tenderness for God expiring on the cross, and we must confess that he has succeeded admirably. Three voices, sometimes all similar, as in the first verse, sung by three sopranos, and as in "Quae moerebat et dolebat," for three contralti, and sometimes mixed, for soprano, tenor, and bass, or for soprano, contralto, and bass, as in the other verses, three voices, I say, without accompaniment of any kind, are sufficient for the [illegible] of this [illegible] composition to produce the most touching expressions. The Marquis [illegible] the form of [illegible] but these [illegible] which [illegible] injure the expression of the words.

Regarding his subject from the same point of view as the Marquis, [illegible] a work [illegible] more powerful resources for the production of effect, [illegible] accompanied by an orchestra. The [illegible] a few words under consideration [illegible]. Though known only to [illegible] and perhaps never performed, this composition is worthy of the greatest [illegible].

One of the most powerful geniuses of the [illegible] century, Rossini, wrote a Stabat. It [illegible] under the form of an oratorio [illegible]. In [illegible] resources, [illegible] To appreciate properly the [illegible] of the work we must look at it from his point of view [illegible] the church [illegible] chance of forming a very erroneous judgment of it. [illegible] richness of [illegible] "Stabat Mater" [illegible] the quartet "Quando corpus" [illegible] Stabat Mater [illegible] among his [illegible] works.

FETIS, Sen.

Pitch.

(From the London Musical World.)

"Behold how great a matter a little fire kindleth!" Mr. [illegible] in the Athenaeum, briefly [illegible] the [illegible] Harmonic Society, [illegible] pitch [illegible] the whole musical world [illegible] in a blaze. Not only [illegible] the [illegible] of performers [illegible] have been offered [illegible] "vibrations" [illegible]. As the [illegible] press [illegible] in words few and plain, what it is all about.

[illegible] the lowering of our present diapason [illegible] of course, being [illegible] proportion. The [illegible] There [illegible] independent [illegible] the observation of [illegible] parts of Europe [illegible] a French Imperial [illegible] Halévy, Auber and Meyerbeer [illegible] investigated [illegible] years ago. [illegible] in favor of [illegible] satisfied [illegible] Handel, Haydn, and Mozart [illegible] why the pitch has been [illegible] the effect produced upon [illegible] the [illegible] of concert rooms. We shall not enter minutely into his argument, because there appears to [illegible] fatal objection on the very threshold. The [illegible] will be, in [illegible] therefore [illegible] that the pitch has been always rising, that it must inevitably rise, and that the operation of setting back will be periodical. We [illegible] Mr. [illegible] the opinion of the French Commission [illegible] in the report. After an elaborate inquiry, the [illegible] both composers and singers [illegible] before the law of [illegible] the [illegible] brilliancy resulting from a high [illegible]. In support of this [illegible] which took place [illegible]. When the late Emperor Nicholas [illegible] an Austrian regiment [illegible] a set of new instruments for his [illegible] with an eye to [illegible] brilliancy [illegible] that every other [illegible] followed [illegible] the orchestral [illegible] compelled to [illegible]. Here we have a [illegible] brilliancy has done it all.

The question now presents itself—ought the pitch to be lowered? The balance of testimony [illegible] in favor of an affirmative reply. The French commission [illegible] Europe [illegible] agreed [illegible] majority of [illegible] prepared [illegible] therefore, [illegible] pitch is [illegible]. Here we come face to face with another question—What shall it be? [illegible] On the one hand we [illegible] who say "Let us adopt the normal diapason of France. [illegible] uniformity, with what will very soon be the common diapason of the European Continent." In opposition to this there are others who [illegible] the adoption of the French pitch [illegible] because of the [illegible] cost. New wind instruments would be [illegible] at a very large cost, [illegible] with the Continent, the difference between half-a-tone reduction [illegible] and the French pitch being [illegible] the plan, on the contrary, [illegible]. In [illegible] and economy of a half tone reduction [illegible] Mr. [illegible]. We give [illegible] full half-tone [illegible] the material [illegible] of the facility [illegible] of Mr. [illegible] Choral Society's performance [illegible] half a tone lower than usual. [illegible] The question, therefore, [illegible]. A matter of principle [illegible] we should prefer to see the French pitch adopted. Uniformity [illegible] desirable [illegible] difference between [illegible] French pitch [illegible] advocated by Mr. [illegible] which [illegible].

A good deal has been said about the effect of a lowered diapason upon performances. This, also,

was tested on Wednesday night by Mr. Mapleson's [illegible], and we must candidly own that at the outset our impression was decidedly unfavorable. The [illegible] flat to an unexpected degree. But as we did not succumb to the depression, the result proved all, and before the close we were inclined to regard the experiment as a success. Certain of the wind instruments—trumpets and horns, for example—came out with increased power, the chorus gained in solidity and lost much of the [illegible] [illegible] on former occasions, and the principal singers were able to give their high notes with [illegible] [illegible]. So far the trial [illegible] [illegible] to hand [illegible] [illegible] desirable at present. Our hope is that musical people will work together in the matter as far as possible, and eventually come to some general understanding, instead of the present movement [illegible] result in a general [illegible], every conductor [illegible] his own pitch, placing his faith in, and [illegible] by a certain number of vibrations in which nobody else believes.

THADDEUS EGG.

[From [illegible] Week.]

Christmas Music.

COMPOSITIONS, as we [illegible] are rarely acquiring [illegible] repute. This remark applies to works on passing [illegible], and [illegible] alike. Dryden says somewhere [illegible] of his dedications the [illegible] character of [illegible] the garden that [illegible] of April a [illegible] when they please but [illegible] the god [illegible] on them and [illegible] [illegible] which they are not able [illegible] [illegible] which puzzling [illegible] [illegible] own, he accounts for the [illegible] of [illegible] [illegible]. And as with panegyric. [illegible] [illegible] [illegible] upon the [illegible] [illegible] canvas of an historical incident, [illegible] of its occurrence, possesses but worth which belongs to [illegible]. Imitation of the same subject in which the [illegible] and consequently the imagination, of [illegible] brought into play [illegible] this with commemorative poetry and painting, [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] popularity than either. Of all [illegible] composed there are but two—"God [illegible] Queen" and "Gott erhalte den Kaiser"—which still fulfil the object for which they were originally intended. [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] by a [illegible] of being unpersonal. Ballads and music of all kinds, [illegible] marches, songs, [illegible] and overtures, composed for special occasions, are neglected and forgotten as soon as they have served their use.

Such, however, is not the case with certain music, [illegible] has become identified with certain recurring events. Carols, for instance, are associated with Christmas, although they are equally appropriate to many other festivals of the church. They seem to have [illegible] [illegible] and some magic association with the anniversary of the Nativity. The [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] from the time of year at which these songs are now sung.

According to Dr. Rimbault, "the practice of [illegible] [illegible] [illegible] [illegible] may be traced back to the [illegible] of the early Christians." This custom is referred to both by [illegible] and St. Jerome and Pliny the younger in his letter to Trajan respecting the Christians [illegible]. They were wont to meet together on a stated day before it was light and sing [illegible] [illegible] to Christ as to God. The term carol, continues Dr. Rimbault, appears originally to have signified songs intermingled with dancing, a sort of [illegible] [illegible], and is used in that sense in "Le Roman de la Rose," and by Chaucer and other old writers. It was afterwards applied to festive songs, and those became prominent during Christmas [illegible] [illegible] for a long time [illegible] [illegible] [illegible] [illegible] sung during that feast. Then again, the melody known as the "Christmas Hymn," although of [illegible] origin, [illegible] [illegible] [illegible] church [illegible] of the [illegible] [illegible] but is common [illegible] [illegible] and [illegible] [illegible] [illegible]. No more [illegible] [illegible] is made by [illegible] [illegible] [illegible] [illegible] by the pure and simple melody, [illegible] [illegible] the [illegible] of old Sermons, and recalling [illegible] [illegible] [illegible] [illegible] the [illegible] [illegible] the past.

But music written [illegible] for this [illegible] season affords an exception to the observations I have made on music composed for special occasions. Christmas [illegible] of any importance [illegible] [illegible] very scarce. I do not, of course, allude to carols and hymns, which are plentiful. By Christmas music I mean such musical compositions as are

composed in importance as Corregio's "Night," Raphael's "Holy Family," and other celebrated paintings. Musical works of that standard of excellence having reference to the Nativity are rare.

Handel's "Messiah" stands first on the list, although not composed expressly as such, it is Christmas music in every sense of the word. It is so well known that any description of it here would be quite superfluous. There is, however, a circumstance connected with the [illegible] pastoral symphony, that is worth notice. It has been frequently asserted that Handel was indebted for the subject of this [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]. "But singularly enough," says an author [illegible] [illegible] [illegible] "all those who have examined the original MS. of the Messiah have concluded the very point which [illegible] be question." Over the pastoral symphony [illegible] [illegible] has written the word "Pifa," an abbreviation of Pifferari [illegible] [illegible] which at once [illegible] [illegible]. During the festivities of Christmas and of the New Year at Rome, the Pifferari, or Calabrian peasants perform a kind of [illegible] [illegible] [illegible] to the principal shrines of the Virgin. [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] which [illegible] [illegible] [illegible] from century to century [illegible] the [illegible] of the Romans [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]. This [illegible] [illegible] [illegible] [illegible] [illegible] of several [illegible] in [illegible] was probably that listened to by Handel when he was at Rome in 1709, and afterwards [illegible] [illegible] [illegible] [illegible].

Next comes a Christmas [illegible] by Sebastian Bach, one of the finest compositions of the old contrapuntist. It is a sacred [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] as [illegible] [illegible] of the whole. The text, [illegible] from the [illegible] [illegible] [illegible] St. Matthew [illegible] [illegible] [illegible] has been [illegible] by the German poet. Although [illegible] that which has been designated [illegible] [illegible] music the expression of joy and [illegible] [illegible] [illegible] throughout the work which [illegible] [illegible] has [illegible] writing than might be expected from a master whose specialty was [illegible] [illegible] [illegible] of the art.

No [illegible] [illegible] [illegible] pieces out of the sixty [illegible] of which the Christmas oratorio consists, were [illegible] [illegible] [illegible] other compositions of his own—an example followed by Handel some [illegible] years later when writing the "Messiah." The different [illegible] of the oratorio are intended for performance on [illegible] [illegible] succeeding Christmas-tide. The work itself is a remarkable instance of the fate of occasional music, being [illegible] [illegible] its native land and nearly unknown elsewhere. One or two of the detached pieces are sometimes performed in the German churches, especially the chorale

[illegible] [illegible], [illegible] [illegible]

The original MS. [illegible] in the Imperial library at Berlin where it lies like some [illegible] [illegible] block of granite [illegible] with the dust of [illegible] [illegible] [illegible] more of the [illegible] of [illegible] who [illegible] it. It bears a superscription [illegible] Bach's own handwriting:—

ORATORIUM

Tempore Nativitatis Christi. Pars I.
[illegible] Festo [illegible] [illegible]
[illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]

[illegible] [illegible] [illegible]

to which a note is added by C. Ph. E. Bach, to the effect that the work was composed in 1734, in the fiftieth year of the musician's age. The oratorio has within the last few years, been published by the Bach Society of Berlin in full score and in a form [illegible] [illegible] to the publications of the London [illegible] Society.

A sacred cantata [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] "L'Enfance du Christ," by Hector Berlioz, [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] yet been universally accepted. [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] and grand [illegible] character of his music (if such a word can be applied [illegible]) [illegible] [illegible] [illegible] for the great [illegible] of the composer as a master of the art of instrumentation.

There is no [illegible] [illegible] capable of [illegible] the works of others by the [illegible]—no more able [illegible] [illegible] Hector Berlioz [illegible] [illegible] composer [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] and [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]. The cantata, "L'Enfance du Christ," [illegible] [illegible] [illegible] [illegible] [illegible] into three parts. Part I. [illegible] Herod's [illegible]. Part II. The Flight into Egypt. Part III. The Coming to Saïs. [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]. The [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] vague and [illegible]

so profound or so unintelligible as to be beyond the power of an ordinary mind to understand, is a fair type of the prevailing character of the whole work. To borrow a comparison from the sister art, the outlines of the music lack precision, and the effect produced is unfavorably bewildering and unsatisfactory.

The text of the sacred trilogy has been translated from the French by Mr. Chorley, whose English version is called "The Holy Family." Considering its subject, and the reputation of the composer for classic severity, some of the stage directions for performance are, to say the least, remarkable. Thus, in scene [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] the door of which should be left open," and further on "the door of the room is to be closed." Then it is said, "if the work [illegible] [illegible] [illegible] the chorus should be placed [illegible] [illegible] [illegible] before them. [illegible] should be far down on the level of their [illegible] [illegible] the beginning of the [illegible] in order that by [illegible] [illegible] [illegible] [illegible] [illegible] the sound may be softened. Further on the chorus [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] them from out in the [illegible] [illegible] produce the [illegible] [illegible] possible. That such a [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] by a composer, shows [illegible] [illegible] [illegible] [illegible] in the work. They are [illegible] [illegible] [illegible], and [illegible] inconsistent with the [illegible] [illegible] and [illegible] [illegible] Hector Berlioz so deservedly enjoys.

Amongst the English musicians who have composed [illegible] and other pieces for Christmas [illegible] [illegible] Purcell, Gore Ouseley, Hopkins, Hatton and others. A [illegible] collection of these [illegible] [illegible] [illegible] [illegible] [illegible] in [illegible] [illegible] [illegible] [illegible] the Musical Times. They are [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]. Gounod has [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] in the form of a chorus and [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] specimen of his peculiar style of harmony and [illegible] effects.

[illegible] Christmas music is even scarcer than that of a [illegible] character. The sacred festival has not been chosen as the subject for an elaborate musical work except [illegible] Macfarren who [illegible] cantata called "Christmas," consisting of choruses, songs, and [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] English [illegible] [illegible] the jollity of Merry England at this season of the year. The poem of the cantata is by John Oxenford and [illegible] [illegible] [illegible] [illegible] [illegible] of healthy strength and genuine sentiment, [illegible] expressed. One of the principal features of the [illegible] [illegible] [illegible] a chorus in F [illegible] [illegible] [illegible] of which [illegible] [illegible] old carol arranged [illegible] [illegible] [illegible] [illegible]. The [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] all [illegible] [illegible], and then in simple harmony—[illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] the same [illegible] would do [illegible] [illegible]. When the [illegible] is [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] which goes on in common time. Nothing can be more effective than the contrast [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] and [illegible] [illegible] [illegible] [illegible] [illegible]. [illegible] [illegible] all the [illegible] [illegible] of the [illegible] [illegible]. Of the songs [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]. The [illegible] choral [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] of the song. On the other hand [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] a very gem of inspiration—"a thing of beauty and a joy forever" to all who take delight in [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] may not be so [illegible]. The [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] of Offenbach. The [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] the same word. A [illegible], [illegible] [illegible], purely English in its nature, [illegible] [illegible] [illegible] [illegible] [illegible] close. The work [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] symphony. As an important specimen of secular Christmas music, it would alone, and as combining [illegible] excellence with the elements of nationality, [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] English composer but Macfarren [illegible] [illegible] [illegible] [illegible].

In this [illegible] we have [illegible] [illegible] two [illegible] of [illegible] [illegible]. Placing Handel on the topmost [illegible] of one as [illegible] [illegible] Bach and then, [illegible] [illegible] [illegible] Hector Berlioz, from whose position in the [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]. On the other [illegible] [illegible] [illegible] [illegible] Macfarren [illegible] the most prominent position [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]. [illegible] on the [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] Christmas [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible], all [illegible] [illegible] [illegible] merry season [illegible] [illegible] [illegible]. They

d by Google

fore and what noise they make, nor how appropriate or otherwise is the clamor raised. Some in the churches are ambitious, and disdaining the simple tunes so well known, and so fine in their congregations, give forth new-fangled compositions of their own, in contempt of the churches of [illegible] all the works of good harmony; some in the theatres set their fiddles to play vulgar songs and horrible medleys, which distract the ears of many and degrade the taste of all. More terrible still, those in the streets scatter [illegible] neighborhoods with the most discordant notes at the dead of night. There, now and all [illegible] art, [illegible] is worthy of being called Venetian music.

Music Abroad.

London.

Monday Popular Concerts.—Of the concerts since Christmas we find a resume in the *Saturday Review*, Jan. 31, from which we take the following:

The return of Herr Joachim, whose yearly visit is now the most interesting event of the London musical season [illegible] possible, excited greater enthusiasm than at any former season. A host of display— like Franz Liszt the pianist, [illegible] dazzle Il Maestro and Tausig [illegible] would, on Paganini likewise, [illegible] an occasion [illegible] of the first appearance before a London public would have induced the director of the concerts at which he was to appear to arrange the programme that the virtuoso should be a [illegible] all [illegible] the music nothing. But Herr Joachim is made of different stuff. [illegible] only [illegible] has been selected for his [illegible] (we must use a French term) one of those divine quartets by Mozart, and as some of those [illegible] quartets by Haydn in which the [illegible] passages [illegible] Beethoven [illegible] the only way [illegible] Schumann's [illegible] quartet in C of Mozart, and [illegible] of Haydn's quartets in the key of E flat. And how Herr Joachim [illegible] we shall no more attempt to describe than we shall attempt to describe the extraordinary enthusiasm with which he was received by an audience that crowded St. James's Hall in every part. But the quartets were not the only performances of Herr Joachim. He also played with Miss Arabella Goddard the last, the most original and the most beautiful of the ten sonatas composed by Beethoven for pianoforte and violin—the one in G (Op. 96). So perfect a [illegible] executed by both artists—and so [illegible] ever harmonized Miss Goddard being no less consummate a musician [illegible] than Herr Joachim [illegible] that they [illegible] charmed all in by the music and the performance [illegible] to the end. Not the least remarkable feature of this interesting concert was Herr Goldkorf's performance of Schubert's solo sonata in D, one of the those below which Schubert's [illegible] Schubert's genius [illegible] have been greater than Schubert—was last [illegible]. Here again came forth the irrepressible musical love of the time, and [illegible] power not to be denied.

Herr Joachim's two other appearances have been no less interesting than his first. At the second he led Cherubini's fine quartet in E flat. Two of the only three works of the kind [illegible] presented from the [illegible] of *Halm*: *Les Deux Journées*, *Faniska*, and other dramatic masterpieces [illegible] to speak of chamber music that few but the highest masters have [illegible] Cherubini [illegible] composers [illegible]. The quartet of the [illegible] of which we are indebted to the [illegible] of research which has [illegible] the Monday Popular Concerts, was readily admitted [illegible] the charmed circle [illegible] by Haydn, Mozart, Beethoven and Mendelssohn, an [illegible] being [illegible] to Spohr. So, not long hence [illegible] be hoped may be admitted in fellow quartets in D minor and C [illegible]. Cherubini is one of the few really grand musicians, and whatever he wrote merits consideration and respect. Herr Joachim has also introduced for the first time at the Monday Popular Concerts Mozart's most graceful quartet in B flat, one of the three written expressly for the Court of Berlin, [illegible] there was a [illegible] the composer's own heart. He has led, too, the second quartet in E minor of Mendelssohn—the second of the [illegible] of which the one in D [illegible] already [illegible] [illegible]. [illegible] thoroughly Mendelssohnian of [illegible] where [illegible] effect, being [illegible] readily [illegible]. But perhaps that [illegible] we have [illegible] the great Hungarian violinist is [illegible] in his making the general public acquainted with J.

S. Bach's [illegible] violin concerto in A minor, which he played at the most recent concert—with accompaniments of double string quartet, an accompaniment quite strong enough for Bach's music—in a style as perfect as Bach himself could possibly have contemplated. That Herr Joachim knew his audience was proved by the result. No work has been more earnestly welcomed since the Monday Popular Concerts were instituted; and never was a more unanimous encore awarded to any piece of music than that which followed the *finale* of Bach's concerto,—*finale* in nine-eight measure, with a theme in the *gigue* style, of which Bach and Handel have left so many [illegible] [illegible] and considerably [illegible] distinguished from the ordinary dance movement often met with at the end of their artwork suites.

At the same concert M. Charles Hallé made his first appearance for the season, playing Schubert's pianoforte sonata in A major (which he had already played in St. James's Hall) with his wonderful accuracy and neatness [illegible] ever since in 1862 he first paid England the homage of a visit. This work is one of the three sonatas Schubert intended to dedicate to Hummel, but which Schubert dying [illegible] Vienna publisher Diabelli [illegible] wished to Schumann (then an adroitly [illegible] critic) and which Schumann would never [illegible] [illegible] These [illegible] Schumann was [illegible] accounts for [illegible] the [illegible] period of that composition. M. Hallé also joined Herr Joachim in Beethoven's last sonata, C major, Op. 30—a capital performance on both hands.

Leipzig.—The eleventh Gewandhaus Concert took place on New Year's Day. The programme included among a few compositions [illegible] Lobgesang, a *Aria* and Mozart's Symphony in C with [illegible] Fugue. Herr [illegible] performed the first movement from [illegible] Concerto of [illegible] and the [illegible] of Ernst, Mme. [illegible] the vocalist.—The General Musical [illegible] of Germany [illegible] to pay a tribute of respect to the late [illegible] Franz [illegible] [illegible] Scott from Dresden [illegible] [illegible] of the deceased and [illegible] arranged by Mohr [illegible] Feste [illegible] Gott" arranged by [illegible].

Dwight's Journal of Music.

BOSTON FEB 27 1863

Music at Home.

Eighth Symphony Concert. The programme this time was peculiar,—perhaps too uniformly (through the larger half) of that romantic we say [illegible] associate with Gade's Symphonies and these two Overtures by Mendelssohn and Bennett.

Overture. "The Hebrides,"	Mendelssohn.
Symphony, in A major, (No. 3), (first time), Introduction and Allegro—Andante—Scherzo and Finale.	Gade.
Overture, "The Naiads,"	Bennett.
Piano-Forte Concerto, in G minor, Allegro con fuoco—Andante—Finale. B. J. Lang.	Mendelssohn.
Short Symphony, in B major, for Strings, two Oboes, and two Horns. Allegro vivace—Largo—Minuet—Finale Presto.	Haydn.

There was strong relief to be sure, in the Mendelssohn Concerto, and a character as different as possible in the quaint little Symphony by Haydn. But that too suffered, as did the whole programme, by the accidental arrangement,—the retiring of a dozen of the musicians in the middle of the concert (to fulfil a distant engagement) making it necessary to place the smaller pieces out, as well as to change one of the Overtures before announced. Still, if not the most effect as we have had the concert was made up of choice and interesting subjects, which were in treatment, if not in order, happily presented.

There could be found nothing better in its way than "The Hebrides,"—no better Overture, no better work in any form, of Mendelssohn's. It was beautifully played and it was enjoyed in

silence undisturbed. Mendelssohn's *Island Dervises*, (see our today's translation) tells us something about the trumpet call that rings so wildly in it now and anon.

The new Gade Symphony (No. 3 of the seven) has much of the same wild, sombre, Northern character with the others that we know (in C minor and in B flat). Opinions will be more divided about it than about the first one, which is over a favorite. We find it, as a whole, a very interesting work, and full of poetry, though not perhaps so smooth and happy always in the working. The first movement was to us less impressive than the others, rather monotonous in its swift pounding rhythm. A sweet and distant horn passage ends it—at first in slower measure, [illegible] Symphony—the art of holding [illegible] which forms the staple of the Allegro, whose speed relaxes now and then to give room for a musing episode in a more songful strain. The Andante, opening with mysterious subdued beat in A minor, has more greatly sonorous chords before it swells into a gorgeous fortissimo in A major, and is altogether an impressive piece. The Scherzo is charming, [illegible] a couple of quaint gay melodies together, with different instruments, so that they dance like one [illegible] [illegible] [illegible] in the fondest manner. The Scherzo proceeds itself and leads naturally into the Finale, of which the leading subject seems to be some old national or people's song, of a strong, heroic character. It is elaborated and varied with surprising art, and the whole movement, full of fantastical and bold effects, sometimes full of beauty forms, with the Scherzo, which is part and parcel of it, the most interesting portion of the Symphony.

The "Naiads" Overture was interesting to hear so soon after Bennett's other character-piece of the same sort, [illegible] beauty. Its exquisite finish of detail were as enjoyable as ever.

Mr. Lang made a new selection in the Concertos of Mendelssohn, whose first and last has been more played here, and by more pianists, than any other Concerto. But it stands ever as one of the noblest of the tribe, and it was well for once to have this in these concerts, inasmuch as we had no pianist [illegible] last year. Mr. Lang surpassed his own best mark hitherto in the rendering,—and that is saying a great deal. As nearly perfect technically and in point of taste as we can think of asking, there was a delicate individuality in the [illegible] which quite harmonized with that of the composer, [illegible] the whole [illegible] had a [illegible] which [illegible] seem that he was more than usually [illegible] by the music of his favorite master.

The quaint little overture Symphony by Haydn scored for so few instruments, simple so short and [illegible] in a cut, and in so strange a key —B major—or as the Germans say *H-dur*—is yet a real work of art, and fascinates the more one listens. It sounds almost like a Quartet of chamber music, with the strings multiplied as they sometimes do those things in Paris. It did not prove so be as short as was expected, owing to the unnecessary observance of all the repetition marks,—especially in the Adagio, which is most beautiful and only wearies by the doubling of its already frequent almost literal repeats. There is life and delicacy in the first movement, and the Minuet, as well as the Finale, are gems,

Digitized by Google

clear and sparkling. The sudden return of a part of the Minuet in the middle of the Finale is a good fancy, not a grand inspiration as in Beethoven's fifth Symphony, and the coming out again into the fresh current of the Finale is managed with fine tact. Only it ends there so abruptly and nothing more is made of it. This earnest little work, which shows the master's hand as clearly as a greater, was appreciated by many, but not at its full worth, coming as it did before a few of the works more richly scored.

Quintet Matinees. The opening performance of the new Quartet party organized and led by Mr. Bernhard Listemann was highly satisfactory and full of excellent promise. It occurred at Chickering Hall on Friday afternoon, Feb. 19. An audience nearly filling the room, and of the very best character, rendered a noticeably [illegible] interest in it as the renewal of that [illegible] element long missed among our musical opportunities. Certainly a real music-lover needs to hear more really Quartets. The Concerts of the Mendelssohn Quintette Club, few and far between, can hardly give us of one crafts. Besides it is well [illegible] to be able to hear more than one group of interpreters; a little emulation may be good for both. Mr. Listemann's party consists, besides himself, of his brother Mr. Fritz Listemann (second violin), Mr. Ernst Weiss (viola) and Mr. Anton Hekking (violoncello). In the rendering of their part of the following programme they proved themselves well matched:

Quartet in B flat, No. 6	Mozart.
Song "Serenade"	Schubert.
Miss Whitten.	
a. Nocturne, Op. 1 / b. Rondo Capriccioso	Rubinstein. / Mendelssohn.
W. Carlyle Petersilea.	
Song "Sehnsucht [illegible]"	Mozart.
Miss Whitten.	
Quartet in F major, Op. 59, No. 1	Beethoven.

The familiar Quartet of Mozart was here scarcely heard before so smoothly, delicately rendered with such clear individuality yet such good blending of the parts. There was spirit and expression throughout, enough to atone for some slight imperfections. The leader proved himself, as we had confidently hoped, the right man for the first violin. With his ample execution for mere technical facility and the sure finish, he has large, firm, but sustained and marching tone, with command and use of all shades of expression, which he rarely exaggerates (unless now and then in a slight excess of portamento in a legato passage); he can infuse a life into his co-workers, as well as keep before them an inspiring standard. The middle parts also were excellent; the tenor rang musical in its tone, which is rather a rare thing; and Mr. Hekking, we all know, is a most finely accomplished among our violoncellists. Perhaps we may be allowed to say that a little more of positive force and vital power on the part of the latter would have secured ... in one or two of the agitated variations of the Beethoven Andante. That Quartet, also one of the old favorites, was for the most part very clearly and effectively interpreted. — Verily a good beginning, in so short a time for the four artists to become such a band!

Miss Whitten sang her two songs very tastefully, with charm and real feeling, particularly the lovely melody of Mozart. Mr. Petersilea played the very taking Nocturne of Rubinstein and the fantastic thing of Mendelssohn with all his brilliant execution, the aplomb and the unflagging energy of a pianist fully armed and trained for those unerring tasks.

Of the second Matinée (yesterday) we must speak next time.

(Crowded out last time.)

Mr. George Pfeiffer, a pianist of the modern Romantic school, who has been chiefly known in Southern Europe and in South America, yet who has made in these two past winters in New York gave a couple of concerts in Chickering Hall last week, which were not by any means so well attended as they deserved to be, although the pleasure given to the few was the first drew many more to hear the second. Mr. Pfeiffer is a son of the famous German pianist Mme. Pfeiffer, and himself has seen a good deal of the world. He is a modest, refined, gentlemanly person, who understands [illegible] makes no pretension to what is not wholly in his heart and power to do, and therefore is more enjoyable than most of the glorious virtuosos of the fine new school. As an executant, his technique is admirable, his touch remarkably clear and crisp and vital, and there is no lack of strength or delicacy. There is a certain individuality and freshness about all he does.

With the exception of Weber's Rondo Polonaise and the Scherzo from a Sonata by the same (in A flat) [illegible] his selections were of his own compositions of course pieces. Of the former an Etude in F and a piece called "Fairy Secret" had delicate charm and freshness. The latter were very cleverly elaborated [illegible] transcriptions of Kreutzer's "Nachtlager" overture, and themes from Ernani, Lucrezia Borgia, and Trovatore, and it is a long time since anything of that kind has given us so much pleasure.

The concert was enriched by well chosen vocal songs sung by the Ernani ... Rosa, whose smooth but rich tones were always acceptable and who sang with taste and spirit. Rossini's "La Promessa" Cannonet, and "Non è ver" by Mattei were the first two pieces. But Franz's "O, wert thou in the cauld blast," and Mendelssohn's "Song of Spring" well suited to her voice and effective manner pleased the most.

The concerts were of more than exemplary shortness, neither of them filling an hour. Mr. Pfeiffer will find friends when he comes again to Boston.

Music in Order

This Season. We have our series of Quintet and of Quartet concerts and now we are to have one of Trios — a medium with violin and cello — a branch of musical literature particularly rich. On Tuesday next, Mr. Ernst P. D. [illegible], than whom we have not a more conscientious scholarly and high-toned interpreting artist, will give, at Chickering Hall, a series of four such soirées; and every one who knows him knows they will be choice, with none but sterling matter in the programmes. For the first: the Trios are Beethoven's No. 2, in C minor, and Schumann's first, in D minor. For piano solos, Mr. [illegible] will play an Etude in A flat by Mendelssohn and a Valse by Hiller. Miss Whitten will sing songs by Beethoven, Mozart and Weber.

Mendelssohn Quintette Club. Third Chamber Concert next Tuesday evening. The novelty and chief point of interest in the programme is the last (13th) of the Quartets of Beethoven, in B♭, — the one in the finale of which the composer has realized the mysterious idea "Der schwer gefasste Entschluss" (the resolution that must not so fare), followed by a grave theme "Muss es sein?" and an Allegro "Es muss sein!" We must all go and try to solve the riddle.

Ninth Symphony Concert. (Last but one) — Next Thursday is the 4th of March, the day of the inauguration of the new President of the United States. Accordingly the programme has been slightly changed so as to show some recognition of the day. Besides it has been found impossible to get ready the parts for the promised "Alfonso und Estrella" Overture by Schubert. The programme now stands: Part I. Overture to "The Water Carrier," Cherubini; Symphony No. 1 in B flat (first time), Schumann. — Part II. Inaugural Overture (Weihe des Hauses) op. 124, Beethoven; Symphony No. 1 in D; Mozart. Wedding March, Mendelssohn.

Gounod's Mass. The Mendelssohn and Haydn Society are industriously rehearsing, getting ready to produce Handel's "Samson" (new in this country), and Mendelssohn's "St. Paul" at Easter, March 28.

Letter from Berlin

Dear Journal:— Somebody has said somewhere that in criticising a work of art one does not think so much of the amount of the artist's knowledge as of his self-identifying of ... [illegible] with himself. Not the ingenuity of a work, as it stands out, in half so-to-be the life and soul of the poet who made it, appeal most strongly to us. The mastery of skill and the subtleties of technique is but a means to an end, scarcely appreciable. Nowhere more than in music is this expression part and parcel of the artist's own life. How strongly we are reminded of this in Chopin. And do not the noble symphonies of Beethoven — especially the later ones — give us more than a faint idea of the world-wide struggle of the latter. He is fully expressive in those wonderful creations of his genius, the pyramids of orchestral music. A "Calm Sea and Happy Voyage" is the type of Mendelssohn's life and career.

We were reminded of this lately in hearing the "Paradise and Peri" of Schumann. The whole work is so imposing and one could not but recognize the genius of Schumann throughout. This, with his other compositions, "The Rose's Pilgrimage," has enough of themselves to place the name of Schumann on the list of great composers. Both of these lyrical themes were recently given, the "Peri" by Stern in the Sing-Akademie, and the "Rose" by Schwiegl in Arnim's Hall. Stern's chorus numbered about three hundred and was well supported by the Union Capelle. The former has been performed but once in Berlin and is quite a novelty. Like the "Rose's Pilgrimage" it is sometimes found to give rise to other ... large a chorus as the Stern society numbers, ... of course ... better calculated to give the hearer an idea of the breadth of the composition. Indeed for an orchestral accompaniment a strong chorus is an indispensable and sufficient back-ground to the many "Schumannische Unterphase" which would otherwise be as gems are in disorder.

Like everything else that Stern undertakes, the Peri was finely performed. The beautiful and romantic chorus in G major commencing with "Schmückt die Stufen" was exquisitely sung, and with a fineness and purity really artistic. The Messiah, on the contrary, given by the Sing-Akademie Society was a very unsatisfactory performance. Any one who had heard it from our Handel and Haydn Society in Boston would have pronounced the performance very inferior. And then who cares to hear the Messiah with a harmonium, without the organ? It is a fine picture without its frame and by the ... of the Mozart arrangement of the orchestral score, the land was but too evident, and the very ground-work was gone.

The Quartet Soirées — of pleasant memory — are even better than ever this winter. On the 30th ult. we had for the first concert:

Quartet, E minor, op. 59	Beethoven.
Quartet, D major	Haydn.
Quartet, A major, op. 41	Schumann.

The favoring of quartets ... is due to Concertmeister de Ahna and his [illegible], Dr. Rietz, cornist [illegible]. With each season the four give us more and more that ideal of purity of intonation and unity of conception. One rarely finds four men alike who have grown into such a musical oneness. The last movement of the Beethoven quartet, so full of humor and romance, was given with an energy and in the same time purity of tone and unity of interpretation seldom equalled and possible only through long acquaintance of the players. One of De Ahna's pupils, a certain Fräulein Friese, has recently come before the public as a violinist. The young lady is but fourteen years of age, and good ... predict for her a bright future. [illegible]

NEW YORK PHILHARMONIC SOCIETY. The *Sun* does not mince matters in speaking out thus boldly about the last concert.

The concert itself was not an interesting one. The simple truth is that Mr. Ole Bull spoilt it. This gentleman has won the universal esteem by his very noble qualities of head and heart, but it is impossible for his most ardent admirers to claim for him any special merit as a composer. Being invited by a Society that has for its object the production of works of the great composers to play for them, one would naturally suppose that a man having the artistic reputation that Ole Bull has gained, would have chosen the [illegible] [illegible]

Mendelssohn's Reformation [illegible] symphony by Schubert, and Beethoven's [illegible] [illegible]

Beethoven's well-known overture [illegible] [illegible]

HANDEL AND SHAKESPEARE.—The name of Gervinus is a sufficient guarantee for the artistic value, if not the critical infallibility, of his work on Handel and Shakespeare. Whatever he may write on such lofty topics is sure to be eagerly discussed, and to arouse a powerful influence upon opinion. It is, however, entirely beyond our power to convey an adequate notion of a work which, although the author disclaims technical proficiency, presupposes on the reader's part a thorough acquaintance with the great masterpieces of music. We shall only observe, then, that Gervinus appears to maintain that the parallel between Shakespeare and Handel is complete, and that the latter reigns in the world of music with as absolute and unprecedented a sway as the former in the world of poetry. [illegible] [illegible] —*Athenæum.*

What is He?

Whenever the great name of Abbé Franz Liszt appears in the [illegible] [illegible]

Special Notices.

DESCRIPTIVE LIST OF THE

LATEST MUSIC,

Published by Oliver Ditson & Co.

Vocal, with Piano Accompaniment.

Dear Mother kissed me [illegible] [illegible] [illegible]

The Sailor night. [illegible] Hatton. [illegible]

[illegible] to love me. [illegible] Johnson. 30

Melody of the [illegible] [illegible] Dr. Callcott. [illegible]

Three Pictures. [illegible] Wills. [illegible]

Bard [illegible] C. T. S. 30

[illegible] W. Hulme. 30

Check [illegible] My first Love was a Country Girl. C. F. Pratt. 30

[illegible] Clifton. 30

[illegible] C. F. Pratt. 35

Champagne Song. [illegible] 30

Just the thing for [illegible] 35

Queen [illegible] Miss Lindsay. 35

[illegible] Balfe. 40

Valentine Song. [illegible] Wilder. 30

[illegible] for Guitar with [illegible] 30

[illegible] Guitar. Hayden. 25

Instrumental.

Perpetual [illegible] Wels. 25

Will-o'-the Wisp. Capriccio. [illegible] Jungmann. 35

[illegible] Galop. [illegible] Pratt. 40

Tommy Dodd Quadr. [illegible] Coote. 40

[illegible] Quadr. [illegible] Pratt. 40

True Love Quadr. [illegible] J. T. Stone. [illegible]

La Marche Waltz. [illegible] Godfrey. [illegible]

Recollections of Covent Garden. Waltzes. Strauss. 75

Books.

CLARKE'S NEW METHOD FOR REED ORGANS. By William H. Clarke. 2.50

[illegible]

[illegible]

MUSIC BY MAIL.—Music is sent by mail, the expense being [illegible] [illegible]

Digitized by Google

Dwight's Journal of Music.

Whole No. 720 BOSTON, SATURDAY, MAR. 13, 1869. Vol. XXVIII. No. 26.

For Dwight's Journal of Music.

Rossini's "Petite Messe."

Translated from the French by A. A. Cowles.

One Saturday in the month of March, 1864, on my return home, I found upon my table a pencilled card, the only autograph of Rossini which I possess. Upon one side of it I read, "Chez le comte Pillet-Will, 12 rue de Moncey; I une heure et demie, dimanche 13 courant," and upon the reverse the words "Pour une personne. G. Rossini."

There was no mistaking! The celebrated man who wrote the *Falcon* and the *Stabat* had kept an obstinate silence, was lately convicted of having written a new masterpiece. I had the confession of the culprit in a hand very legible writing, although back-handed, and on some words a little tremulous; moreover, it bore his own signature. The great production of Rossini was his "Petite Messe" with solo, choruses, piano and cabinet organ. The master had composed it at Passy in the summer of 1863, and the first hearing was with a general rehearsal, at which he had promised to be present. He kept his word. Before the two hundred or two hundred and fifty hearers were fairly seated, he was installed at one of the two pianos, all ready to turn the page for M. Georges Mathias, having at his right Carlotta and at his left Barbara Marchisio, and the two Ferraresi sisters, a name for which they were indebted to public report and the jealousy of their companions. M. Jules Cohen, placed behind the master, held the bâton.

The hotel of the host of Moncey contains three grand salons, in one of which were the ladies, seated in a sort of amphitheatre around the piano and harmonium, while the men stood at the back of the room, crowded themselves into the four rooms of communication, or decided to [illegible] and see nothing, seated themselves at their ease in the two salons at the right and at the left. M. Auber who had arrived very unobtrusively and was seated apart from the others, had taken shelter in one of the most remote corners of the apartment, where his head resting upon his hand, he listened without casting a single glance about him. During each interval between the different movements he would chat with Marie, who stood behind him; but when the first chord struck upon the piano, the old master would resume his attitude of immobility and seek a retreat, his inward emotion being manifested only by the desperation with which he bit his nails.

Meyerbeer had arrived a little later and taken his place near Rossini. The light from a window fell directly upon his face, heightening the intellectual and powerful expression of his fine head. Between two doors stood the tenor Duprez with his frank, kindly face, and the form of a Hercules; while the tallest Arnold, near the author of the *Huguenots*, had the aspect of a mode[illegible]ed he Count Montalembert, near the author of *La Dame aux*[illegible]. During the execution of the Eucharistic chef-d'œuvre, Meyerbeer was no less demonstrative than Auber was self-contained. He stared at the ceiling, applauded noisily, and sat as uneasily in his arm-chair as Saint Laurence upon his gridiron. After the last chord of the *Agnus Dei*, he ran to Rossini, fell upon his neck and embraced him.

I have given a faithful account of the picture which I had under my eyes, but it would be a little more difficult to share my recollections and fix my impressions of the music. However, having been present at two hearings of Rossini's mass, if it has been possible for me to forget the [illegible] of its impression, I can, at least, reproduce the emotions of my heart and the resentment of my ears, recall the immortal work in its picturesque grand outlines. Memory is like a blank sheet of paper which the soul covers with sympathetic but invisible characters. It is only necessary to submit the virgin leaf to the action of a chemical re-agent and the ink will flash to forms. In all lines of the paper the words will start into life, color and arrange themselves in [illegible] lines from left to right upon the page. The need or the occasion, like chemistry, has its re-agents, and memory when questioned with enthusiasm will write clearly and rapidly upon the black tablets of the brain, the characters of the past.

At the two hearings of the work inspired by Rossini—and wherefore?—*Petite Messe*, the circle of select auditors was struck by the imposing grandeur of the *Kyrie*, the *Gloria*, and the *Credo*. The principal motif of the *Kyrie* reposes upon an accompaniment which pursues an obstinate design. The measured and solemn march takes at once a strong hold upon the imagination; we seem to hear the tramp of invisible feet, walking in the infancy of darkness and seeking to reach those mortal sources which cry "Oh Lord have mercy upon us!" It is beautiful, absolutely beautiful.

The explosion of the *Gloria* is like a powerful and dazzling sheaf of flame ascending to the heavens. In the *Gratias*, a quartette for soprano, contralto, tenor and bass, we have a fine burst of harmonies and make a home, piquant in their [illegible] specialties, exchanging and leading the melody in leisure. The *Domine*, a tenor solo, reminds one of that charming, though somewhat irreverent *Cujus animam* of the *Stabat*. The *Qui tollis*, a duo for soprano and contralto, opens to us the world of the angels. What melody, what sweetness! The variety of the severe style is worth some way a[illegible]ah—like Rossini opening his eyes in the paradise of Chateaubriand—"Are I on earth or in heaven?" I asked that seraphic half way. "You are on earth, gentlemen," I say, "but in that land where God placed his Eden and where the apple-tree of our mother Eve bears, not apples, but melodies."

The *Cum sancto*, which terminates the first part of the mass, is a fugue.

"Une fugue, ce n'est pas vrai ou comment bien dire,"

says Crispin. Ah! that is the moment of expressed character [?]. The very structure of the same fugue, sufficient to put Berlioz into a fury. Well disciplined in the grades of Rossini [illegible] tremendous [illegible] [?] because the *Cum sancto*, the grandest and most powerful page of his mass, a passage truly Michael Angelo-like. Over the storm of notes, raging, surging, muttering and tormenting each other, passes the breath of the master's inspiration and behold the immense mass subsiding, stilled and harmonized. To that vocal and instrumental tempest succeeds a murmur like the murmur becomes a voice, the voice a song, the song a universal world, ever expanding and going higher and higher until it seems to lift all humanity to the foot of the Eternal Throne. That fugue is the contest between inspiration and learning; it is victory at the mercy of victorious genius.

After the fugue I must name the *Credo*, which is written in very fine style, and the symphonic movement of the *Offertoire*, a sonata sparkling with gems of sweet harmony and sweet or grand modulation. The *Offertoire* are painted by an Italian. Again, what page like the *Agnus Dei*! Nothing is more original than the way in which the chorus comes in, after each of the three strophes declaimed by the contralto, the softly dying choral response, like a faint and far-off echo of angel voices answering from highest heaven the prayers of the unknown upon earth!

Rossini's spirited and swinging waltz which would fashion itself to my fancy without much caring to take so seriously,—how was it you name the earnest and noble spot of the work?—Who knows? I believe that I caught sight of it—that lies [illegible] a design of the accompaniment. The voices sing "Holy, Holy, Holy!" while the orchestra murmurs as Don Juan's mandolin, dogging his serenade to Elvira's maid, forced to subsist upon the wings of a polka. An indecent and charming badinage which prevents not the heart from rising nor the ear from understanding.

(From the Easy Chair in Harper's.)

Madrigals.

BY GEORGE WILLIAM CURTIS.

This Easy Chair has heard much good music far and near, but never any more satisfactory or so easy than the singing of the madrigals in Stuyvesant Hall. Long ago, in the days and nights of the Apollo, the hall below Canal street upon Broadway in which the Philharmonic Society first gave its concerts on its way of small things—the hall in which Caradori made her debut in [illegible] lands, and in which so much good music was heard, there was a madrigal concert. The tone music was quaint as one way of the old literature and the old music. Phillis, Corin, Daphne, Damon, Chloe—all the gentle life and the dreams of the pastoral poetry and the past, a life that never was—warbled and frolicked and danced: and I say such lover as we have mentioned ever forget that concert. He has gone about ever since hungering and thirsting for more madrigals.

They did not come; and it was impossible not to reflect that the young singers of the ancient Apollo could not be always young, and that time, which steals so much, does not spare the sweetest birds. The Easy Chair for one, gradually sank

Digitized by Google

[illegible] hope of ever hearing that old music. It fostered many and many a tune for them in the music-hall and listened as "ears." The ancient Apollo has been so long gone that the generation of to-day knows nothing of it. But it was one of the [illegible] pleasures of Broadway to look at it in passing and say, "There I heard the [illegible]," as Quevedo looks at Park Row and [illegible], as if its past triumph were greater than all future successes, as if an [illegible] theatre were more real than [illegible] — "There I heard Malibran!"

A philosopher who said that none of his friends, so far as he knew, read Plato, also remarked that Plato was a man to be taught, and that there were a certain number of persons evidently read him. It is not so [illegible] as with Plato. The church of [illegible] does not become a fact. It may be [illegible] the Cate [illegible] the desert, but still the faith [illegible] and the service proceeds. Perhaps no form of music has been [illegible] developed [illegible] to hold upon human interest. And so it [illegible] that Arethusa, which disappeared from public view at the Apollo, did reappear far away [illegible].

By a pleasant fiction half a dozen lovers of music, [illegible] and [illegible] sat [illegible] Mendelssohn, not too much [illegible] single opera [illegible] and vocal music of the [illegible] and [illegible] forms, among which of course, the madrigal music was [illegible]. It was sung for its own sake, not for profit [illegible]. Some of the best company sang in [illegible] but they were [illegible] as a [illegible] Shakespeare [illegible] may be, for the [illegible] pleasure. And all [illegible] remembering and [illegible] old Easy Chairs were [illegible] upon the [illegible] the present generation [illegible] hearing of these old lovers, was singing here. Had their ears been [illegible] fine enough they would have heard through all the rattle of [illegible] and the [illegible] of feet, through the chill wintry air and the blinding [illegible] —

[illegible]

Such lovers attract all others, and [illegible] little groups [illegible] themselves, and finally [illegible] made themselves heard by the public as a madrigal concert at Steinway Hall [illegible] to Mr. James A. Johnson. Madrigals, madrigals! what are madrigals? asked the good public, which is familiar with cavatina, [illegible] and the rest of the opera phraseology, but which knew not the word which, from the form [illegible] should hang [illegible] an honest old English word [illegible] to be of Italian origin. Christopher Marlowe [illegible] —

[illegible]
[illegible] madrigals."

And Milton:—

[illegible]
The [illegible] to hear his madrigal."

Indeed it [illegible] especially English, but the authorities derive it from the earliest hymns to the Virgin [illegible] others from a Greek word meaning a [illegible] of cattle and so [illegible] a pastoral song. As such we have it [illegible] in pastoral [illegible].

The pretty programme of the concert says that the madrigal originated in Italy [illegible] the earliest of the kind were [illegible] about the year 1510 and not until 1583 was any attempt made to adapt them to English words. For a century it was the most popular form of music in England, and [illegible] Morley's Introduction to Practical Music [illegible] of the [illegible] of the custom of taking part in madrigal singing in well-bred society. "Supper being ended and music books, according to the custom, being brought to the table, the mistress of the house presented me with a part, earnestly requesting me to sing. But when, after many excuses, I protested unfeignedly that I could not, every one began to wonder; yea, some whispered to others demanding how I was brought up. So that, upon shame of my ignorance, I go now to seek out mine old friends, Master Gnorimus, to make myself his scholar."

How proud Master Gnorimus would have been of the fifty or sixty ladies and gentlemen who [illegible] upon the platform and proceeded to give the most conclusive proof of the manner in which they had been brought up! After Mr. Warren had played Weber's "Jubilee Overture" upon the organ they rose—Master Gnorimus, the most modest of men, concealing himself under the [illegible] the boy upon the piano, and instantly [illegible] one [illegible] and with the most delicate and [illegible] [illegible] they [illegible] and then [illegible] applause [illegible] young song, and when [illegible] and suddenly ended [illegible] delight [illegible] audience burst forth [illegible] of the sincerest applause, with [illegible] murmur of satisfaction. And so it went through the whole evening, the madrigals and the [illegible] glees, and Mendelssohn's "It [illegible]" It was [illegible] which every singer was a master—or a mistress, which, in music, at least is the same thing. There was therefore [illegible], no [illegible] no confusion but the tone was [illegible] and [illegible] the gentle [illegible] Every [illegible] was as fine and faultless as the loudest.

The madrigal music is often very elaborate, [illegible] of imitation and fugue. Often the [illegible] closely following the words. One of the most charming is that of Thomas Morley in 1595:—

"Now [illegible]
[illegible]
[illegible]
[illegible]
[illegible]
[illegible]."

Here too, the melody follows, and wanders, and doubles and fugues, and [illegible] until there is no more doubt and the audience [illegible] that [illegible] but be rewarded, that it [illegible] that delightful [illegible] all over again. The best of the madrigal composers—Morley, Wilbye, Ford, Orlando Gibbons—were all represented. As the Easy Chair looks over the programme the flavor of that [illegible] feast returns, each separate joy is remembered, and each [illegible] remembrance [illegible] slowly traveling the [illegible] reaches the [illegible] order. But when just before the end a [illegible] voices only into the "[illegible] of Pearl [illegible]," the melody [illegible] with the noble words of [illegible] was [illegible] of the [illegible] that the [illegible] so [illegible] not justify [illegible] heart that heard.

How greedy of the [illegible] all to the beautiful concert [illegible] to the end. It was [illegible] Easy Chair that remembered the madrigal concert at the ancient Apollo, and compared [illegible] would be about forty [illegible] century of which it had now heard [illegible] and [illegible] of the "Integer" will follow up the [illegible] only that those but heard also, it [illegible] —[illegible] calls, and [illegible] and that good [illegible] of the music hall. [illegible] happy [illegible] but is [illegible] story. It was pleasant to hear [illegible] Broadway and look [illegible] Easy Chair [illegible] of the [illegible] and to be reminded that the [illegible] so full from what such rills as the concert had [illegible] of sweet waters however [illegible].

It is the cheery part of travel that it teaches us how charming every land is, and how full of people worth knowing—people [illegible] feeling that our [illegible] not monopolize the worth of mankind. And [illegible] the world to that [illegible] New York [illegible]. There is very little local pride in the [illegible] there are very few local and [illegible] traditions. [illegible] lives in a fine house in a fine street, but his heart and his treasure are [illegible] among the hills. He does not [illegible] a city as a [illegible] to satisfy the Common Councilmen that rowl in the Park; but he gives an organ to that village church and an iron fence to that rural cemetery where, once released from Wall street, he shall tranquilly repose. Folly and mad extravagance and [illegible] and crime live also in superb houses, and are [illegible] conspicuous. Juvenal can scarcely say anything of the city that is not too mild, and Addison cannot smile severely enough. But how much humanity and heroism and self-sacrifice are here also! How much [illegible] would [illegible] It is modest, and refuses to assert itself. Horace Walpole sneers at Oliver Goldsmith [illegible] but Burke and Johnson and Sir Joshua knew him and loved him. Then they [illegible]. And Florence Nightingale as well as Cora Pearl? And the brothers Cheeryble as well as old Ralph Nickleby? And [illegible] years [illegible] the [illegible] may be [illegible] the finest ball [illegible] Alas! if there was but a Mrs. Easy Chair, how surely she would have heard [illegible] the [illegible] with her companion. "My dear, it was a very sweet entertainment." "Pshaw! Mr. Easy Chair for a sensible piece of furniture you are guilty of great folly. Is that all you can say for this beautiful concert?" "My dear, the concert [illegible] of the city and of human nature in general." "Very well, now," would that comely but impossible she respond, "now you are speaking the truth."

Franz Schubert.*

We hail this book in its English form as another act of justice to poor Schubert. Its appearance is [illegible]. The man's works after long obscurity have come out into the light and the world has found itself richer than it dreamed. Knowing the music, a desire to know the man was the most natural of sequences. Years ago when Schubert walked about the streets of Vienna, the people that met him [illegible] shoulders [illegible] about him. Either they passed [illegible] without notice, or merely pointed him out as a [illegible] and [illegible] told [illegible] latest [illegible] Beethoven. Probably [illegible] of Schubert [illegible] but never looked on with the [illegible] to so [illegible] it was. How all this is changed! Justice may have feet of lead, but she plods steadily on, and is [illegible] of [illegible] here. She [illegible] Schubert, and placed him high in the Temple of Fame, and the world [illegible] to [illegible] eyes. Now [illegible] in the man's personality [illegible] an interest in him is [illegible] while, as in the book before us, the [illegible] with whom he [illegible] There who knew and loved Schubert [illegible] in all this [illegible] —Mendelssohn [illegible] have been [illegible] of the world's [illegible] greatest men.

The life of Schubert is [illegible] Roof [illegible] and commonplace, as the world understands these terms. It presents no salient points which the biographers can make so many centres of interest.

"It is sad," remarks Schindler, "that we do not [illegible] to Schubert's life and [illegible] only a [illegible] which he [illegible] The [illegible] of his [illegible] too, which resembled the [illegible] further [illegible] a mere [illegible] which he [illegible] and [illegible] many [illegible] It must be [illegible] that his days glided away as well [illegible] be it a poverty and dying in poverty."

Besides this, Schubert's [illegible] and [illegible] nobody [illegible] study his character or [illegible] life. There is hardly an acknowledged great man without half-a-dozen Boswells [illegible] him at every turn ready to make a note of every [illegible] done or said. Poor Schubert had not a single Boswell and all we

* The Life of Franz Schubert, translated from the German of [illegible] Kreissle von Hellborn. By Arthur Duke Coleridge, M.A., late Fellow of King's College, Cambridge. With an Appendix by George Grove, Esq. [illegible] London: Longmans, Green & Co. 1869.

Digitized by Google

know of him is derived from the more or less vague recollections of those who are now assembled to find [illegible]. To make matters still worse, Schubert left behind him but scanty memoranda [illegible] and appears not to have written many letters [illegible]. We are thus shut off from the man's inner life by an impassable barrier, and his true biographer will be he who can best interpret the utterances of his genius. The real Schubert is not seen in the [illegible], who lived a very ordinary life and died without the means of burial; but in the genius who has given to the world numberless things of beauty, such as [illegible] "a joy for ever." An analysis of Schubert's music is the best means of his life.

We are not now going to examine either Dr. Kreissle's book or Mr. Coleridge's translation [illegible] [illegible]. The one is of more consequence than the book, and we [illegible] to find the latter bringing us [illegible] that we are not [illegible] as to the style in which it is done. Among these [illegible] we can read Dr. Kreissle's [illegible] chapters [illegible] on the personality of his hero, [illegible] and the world. The picture is not very charming, but there is [illegible]. Looking at it we cannot help being struck by the contrast between [illegible] the material surroundings on the one hand and the creations of his genius on the other. The former seem to have been of not absolutely [illegible]. About the composer's personal appearance Dr. Kreissle says:—

"He was small [illegible], low forehead, projecting lips, bushy eyebrows, [illegible] look which one [illegible] found at the [illegible] Churchyard. He was under the average height, round backed and [illegible], all plump arms and hands, and short fingers. The expression of his face was neither [illegible] nor pleasing, [illegible] Beethoven was the [illegible]."

[illegible] his personal appearance were [illegible] of the composer's habits and [illegible] of mind.

"One reason," says Dr. Kreissle, "for Schubert's [illegible] his long [illegible] the love of man. [illegible] peculiar [illegible] and [illegible] independence, [illegible] the [illegible] and [illegible] on the part of many well meaning friends."

He appears to have offended many of these friends by his [illegible] —

"If he [illegible] happy [illegible] and [illegible] evening, [illegible] lovely scene and pleasant [illegible] before him he would [illegible] had as speed for the evening."

In [illegible] society he was "[illegible] of talk."

[illegible] in the place his face became [illegible] and [illegible] would be [illegible].

[illegible] his own friends he was very different [illegible] and practical jokes, [illegible] laughing with [illegible] suppressed chuckle," and, we are sorry to say, [illegible].

"Franz," says his biographer, "liked good wine [illegible] refused [illegible] with water, and [illegible] head, it happened that [illegible] right sort of vintage was on the table, our friend would [illegible] and then rather become boisterous and [illegible] off to a corner where, out [illegible] his [illegible] there could be [illegible]."

There [illegible] to be in the drink had [illegible] Dr. Kreissle says, [illegible] Three [illegible] one side of his [illegible] prospect. Great are [illegible] who [illegible] the queer-looking character [illegible] for [illegible] and [illegible]. We are told that he was "a good and [illegible]," "high souled" and "free from all envy and hatred," "of [illegible] placed and contented spirit," and [illegible] character made up of tenderness and subtlety, [illegible] and melancholy. Unfortunately these noble features in his character could only be known to his intimate friends.

"In ordinary life," said one who knew him, "the spontaneity was only offered to a narrow few, and to those only on the [illegible] occasions, of convincing themselves of Schubert's [illegible] of soul."

Hence the world judged him by his [illegible] appearance, and it is little to be wondered at that the world neglected him. Poor, without influence, and overshadowed by Beethoven, Schubert [illegible] from all the gifts of nature, [illegible] of genius which, as is too often the case, stood him in but little stead.

We will here venture to indicate how the seeming contradictions in Schubert's character may be possibly explained. The [illegible] of [illegible] in [illegible] graceful fancy [illegible], and the evidence is given of the [illegible]. "[illegible] grapes of [illegible]" [illegible] forth [illegible] beautiful [illegible] the [illegible] upon [illegible] have been a beautiful creation of the Supreme Dreamer. [illegible] of Schubert [illegible] what can be gathered from [illegible]. The music [illegible] should [illegible] a Nature [illegible] of that great [illegible] refinement [illegible] beauty, added to more than [illegible] of [illegible]. None of us would [illegible] given to drink. [illegible] Dr. Kreissle, [illegible] man [illegible] [illegible] book [illegible] would [illegible] the [illegible] between [illegible] genuine biographer. He says:

"In the preceding pages we have pointed to certain features of Schubert's [illegible] so far as they [illegible] of [illegible] the [illegible] of his [illegible] from these we [illegible] every-day life of [illegible] average [illegible] of his character. [illegible], and of course, [illegible] pictures could have been made of [illegible] peculiar and [illegible] and we [illegible] of his [illegible] the [illegible] between the [illegible] life and [illegible] of the composer than we have done in this particular instance. Schubert [illegible] perhaps [illegible] of [illegible]. He [illegible] some of all proportion [illegible] like a [illegible] [illegible] estimate of the [illegible] concealed in the inner of Schubert's heart and spirit."

This is just what Dr. Kreissle does not attempt, and the result is as [illegible] an example of [illegible] biography as any with which we are acquainted. We shall hardly be expected to do what the doctor has left undone, but we cannot help suggesting that the contrast between Schubert the man and Schubert the musician may have been largely due to circumstances [illegible] of himself. We heartily agree with Goethe's [illegible]:—

"Instead of saying [illegible] in the creature of circumstances, I would be nearer the mark to say [illegible] of circumstances. [illegible] From [illegible] house or palace; [illegible] bricks and mortar are mortar and bricks until [illegible] make them something else."

The truth of this Schubert himself illustrated since [illegible] sat down to [illegible] himself an [illegible]. [illegible] There [illegible] and [illegible] the [illegible] of [illegible] much, the [illegible] which he held [illegible]. Let the reader [illegible] through which Schubert passed the poverty of his home, [illegible] the years of [illegible] the half-loaf of hope [illegible] struggle for fame and [illegible] a [illegible] public. [illegible] and [illegible] than Schubert [illegible] the house of life and [illegible] There from the [illegible] he had [illegible] his soul. Need we wonder [illegible] state of public [illegible] [illegible] to [illegible] the [illegible] and [illegible].

[illegible] hopes [illegible] Surely he, of all men, was tempted to [illegible] cares and disappointed hopes in wine.

We shall not even so sketch the life of Schubert from the details of Dr. Kreissle's book. It was not, as we have already observed, a very heroic life; for [illegible] and [illegible] it had little on us. Schubert [illegible] as a musician, [illegible] character as a man.

With regard to the works and treatment of the biography, Mr. Coleridge has made accessible to English readers [illegible]. He [illegible] and we will at once [illegible] our opinion that a more [illegible] life of a [illegible] than [illegible]. The author [illegible] in words left undone that which [illegible] he [illegible] would have [illegible] and [illegible] as a result. He is [illegible] of Schubert's life. Look [illegible] the [illegible] and finding [illegible] not only [illegible] but apparently common-place, he [illegible] up [illegible] he brought [illegible] of a complete record of the best of [illegible]. The consequence is a [illegible] of details, for a large proportion of which nobody [illegible] and the meaning of which [illegible] and [illegible] on the [illegible] a book [illegible] the number of its pages. Credit is due to Dr. Kreissle, however, for the pains he took to obtain the requisite amount of [illegible]. When Schubert was a student at the [illegible] he had schoolfellows numbers and [illegible] composers as a matter of course. With [illegible] of a true German [illegible] through the [illegible] of most of their lives. He tells about Joseph [illegible] Hüttenbrenner, Anna Milder, [illegible] Grassmann, and a [illegible] to [illegible] with a [illegible] for [illegible] [illegible] the [illegible] to Dr. [illegible] should have [illegible] to have [illegible] Among [illegible] composer [illegible] to Schubert's opera, the history of [illegible] part of [illegible] "fresh notes and [illegible] now" for the [illegible] book [illegible]. We can imagine his delight [illegible] how to [illegible] and how he [illegible] upon the [illegible] of pages his [illegible] At [illegible] the story of the opera [illegible] length and [illegible] him [illegible] the Zauberharfe, the [illegible] and their [illegible] companions. [illegible] may have been fair for the [illegible] to his readers. [illegible] of [illegible] the [illegible] with [illegible]. Useful enough for purposes of reference, Kreissle's "Schubert" is hardly [illegible] in any other respect.

We shall not attempt [illegible] of Mr. Coleridge's translation, [illegible] good authority for believing [illegible] not so fairly successful. As to the English [illegible] the [illegible] reader can judge of this for himself. We are [illegible] in the case of a book which, whatever its faults, [illegible] the best [illegible] of Schubert [illegible] something [illegible] English readers [illegible] Mr. Coleridge's preface, however, must not be passed over. [illegible] those who have had a share in making Schubert's genius known in England, [illegible] Mr. Grove, [illegible] Mr. Manns, [illegible] Charles Hallé, and Mr. Arthur Chappell, but makes no allusion whatever to Mme. Arabella Goddard. The [illegible] Mme. Goddard has kept Schubert before [illegible] performances of his [illegible] and [illegible] Mr. Coleridge [illegible] should be [illegible] required.

We have now done with Dr. Kreissle's work, yet the best part of the [illegible] remains to be noticed. This is not the [illegible] however, a good deal could be said), [illegible] Mr. George Grove's appendix. [illegible] most interesting subject for a [illegible] article.

[From [illegible] Feb. 28, 1869.]

Tomaschek.

Mr. Editor:—As Tomaschek is less widely known than he [illegible] to be, a slight sketch of his life and works may not perhaps prove unac-

Digitized by Google

ceptable to the readers of your excellent Journal.

W. J. Tomaschek was born in the year 1774, at Skutsch, in Bohemia. He was educated for the law, and was about receiving his final degree as Doctor of Laws, when Count Buquoy, one of the magnates of Bohemia, having accidentally heard the young lawyer's music to Bürger's "Lenore," thought it a pity such a talent should be lost to the musical world, and hence offered him a place [illegible] in his service as "Composer." Tomaschek had then time to devote himself entirely to his art; and, bringing the resources of a highly cultivated mind to bear upon the subject, he made the most severe [illegible] and critical study of music, examining and comparing all known systems, from the earliest to the latest, and finally constructing one of his own, based upon the [illegible], so rational, logical, simple and condensed, that we are told it would avoid [illegible] and [illegible] superior to all previously taught. Unfortunately it was never published.

Tomaschek lived chiefly in Prague. With the Conservatory of Music in that city he had no official connection, though the judgment of so excellent an artist was of course often consulted. His connection with musical associations was principally as follows: he was honorary member of the great Society of the Netherlands for the promotion of Music. Corresponding member of St. Anna Musical Association in Vienna, and honorary member of the great German National Association and [illegible] Art and Science, as also of the great musical Associations in Vienna, [illegible], and Lemberg.

After a long, useful, and blameless life, Tomaschek died suddenly in 1850 of a disease of the heart.

Although exacting and somewhat severe in his judgments, and impatient of all pretension and shallowness, he was a most delightful companion, with whom no man could converse without being attracted toward all that is truly noble and exalting in life and in Art. He never had an enemy, and seems equally to have won the admiration of those who knew him best. He left behind him many works, some of which were published during his life, while others remain in manuscript to this day, if indeed they exist at all. The following list of his compositions is from memory, and by no means complete.

WORKS NEVER PUBLISHED.

Two Operas. The first *Seraphine*, one of his earliest works, produced in Prague; the second a singular work, never produced.

Several Symphonies for full orchestra.

Several church works: chorales, motets and orchestral compositions. Several large portions of *Faust*: [illegible] &c.

About seven piano Sonatas.

Numerous Songs with orchestral or piano accompaniment.

WORKS PUBLISHED, BUT NOW OUT OF PRINT.

One Quartet for piano and stringed instruments.

One Trio for piano, violin and violoncello.

These works are said to be models of beauty of form and [illegible] treatment; but they are now out of print and the [illegible] plates have been destroyed.

WORKS PUBLISHED, STILL TO BE OBTAINED.

A solemn *Requiem*, vocal and orchestral. Op. 70.

A second *Requiem*, vocal, with accompaniment of double basses and violoncellos, Op. [illegible].

A solemn Mass in C major, Op. [illegible], composed for the coronation of the Emperor Ferdinand, when crowned in Prague King of Bohemia.

Another orchestral Mass in E flat, never published entire, only the separate parts.

Te Deum, for orchestra and chorus, Op. [illegible].

The Lord's Prayer, arranged for voice with piano-forte accompaniment, and ending in a fine fugue.

Many Songs. Lyrics of Goethe and other poets, with two sets of songs in the Bohemian language.

Two Overtures. One to *Seraphine*, Op. [illegible]. One in fugue style, Op. [illegible]. Both are arranged for four hands on the piano by Tomaschek himself.

4 Piano Sonatas.

4 [illegible]

[illegible] Books of Rhapsodies.

[illegible] Books of Eclogues.

The Allegri [illegible] di bravura. Op. 52.

Tomaschek was the first who wrote in the four forms last mentioned.

Those desirous of acquiring a knowledge of Tomaschek's style and power as a composer, are directed especially to his *Requiem*, Op. 70, a noble work, challenging comparison with the two most renowned the world has known, that of Cherubini for full orchestra and chorus, in C minor, and that of Mozart in D minor. A patient and impartial student of the three, considering all things, science, melody, adaptation of music to words and [illegible] effects, would not, we think, long hesitate to which to award the palm. The following are the among his most characteristic compositions:—The *Missa Solemnis*, Op. [illegible]. Nos. 4 and 5 of *The Allegri di bravura*, [illegible] 2 books, Op. 11 and Op. [illegible], of the Rhapsodies and many too numerous to mention of the various Eclogues.

These works are characterized by clearness and freshness, majesty, grace and energy, tenderness, passion and grandeur. However large or small the form, each whole is complete in itself. There is never a measure or a note too much or too little. Nothing can be omitted; for everything has a meaning. There is no mumbling of notes, mere passages to fill up a vacuum; though [illegible] these compositions require for their performance and proper appreciation, brilliant and conscientious artists.

[illegible] as Tomaschek possessed of course preserved him from many [illegible] of taste into which others of his day had fallen. We cannot [illegible] with Chopin, being constantly [illegible] by the search of novelty and novelty of effects *à la Thalberg*, and the mastery with which he moved through the most intricate contrapuntal mazes, reminds one of Sebastian Bach's wonderful skill in the independent and flowing treatment of combined parts. (Is our day it is the *successes* rather than the [illegible] parts which are apt to be [illegible] independent.)

Tomaschek was constantly [illegible] and finding [illegible] and his productions result in an noble [illegible] that every part dwells upon each care and love, and each minute portion highly finished, although of course, with all proper subordination to the general effect of the whole.

This tribute to the memory of a great man has been drawn forth by a sense of the just [illegible] deserved praise and worth. Let the world, if it must, ignore [illegible], but at least, [illegible] and the [illegible] of genius [illegible] where it is truly due.

New York, Feb. 1, 1858. L. R. F.

[From the same, March 5, 1858.]

JOHANN WENZEL TOMASCHEK, born April 17, 1774, at Skutsch in Bohemia, lived in Prague and died there April [illegible], 1850. I find him [illegible] spoken of "as a giant second only to Beethoven in all that rendered Beethoven [illegible]," &c. His works, among which are sonatas, symphonies, [illegible] variations, masses, and other church music, two operas, a cantata or two, [illegible] trios and quartets, &c. [illegible] perhaps a hundred in number. He was quite a famous teacher in Prague, and his autobiography is a pleasant sketch with many anecdotes of his contemporaries, Beethoven, Vogler, Zumsteeg, and others. Of his greatness I certainly never dreamed. Mendelssohn once spoke of him to me without conveying any such impression, and [illegible] that and the exception of two or three performances of symphonies in Leipzig long ago, I found no account of any of his similar compositions having been played outside Prague and Vienna, where apparently they are all now forgotten. I know of notices of him in the musical journals from 1798 to 1850, which lead one to the idea that he was above and beyond the standard of the average good musician. A. W. T.

Leipzig.

The correspondent of the *Western Musical Review* ([illegible]) keeps the readers of that journal au courant of the Gewandhaus and the other concerts. We copy from his issue of Jan. 21.

At the twelfth Gewandhaus Concert, Jan. 6, we heard a fine old symphony by Haydn (in E flat) and the overture and entr'actes to the fifth act from Reinecke's opera, *King Manfred*. Although his music is thoroughly modern in its mood, Reinecke has something in common with "Papa Haydn" after all, for he is very skilful in thematic work. The distinguishing features of the music to King Manfred, however, are its [illegible] grace and tender poetic sentiment, and the masterly instrumentation by means of which the composer gives [illegible] to his charming conceptions. Herr Brüll, from Vienna, played an original piano forte concerto, and two solo pieces (1) Moment Musicale, F. Schubert. (2) Scherzo-Capriccioso, Mendelssohn. The concerto contains many phrases in the modern [illegible] mood, and its graceful themes are not logically developed, [illegible] and cleverly wrought. As a pianist Herr Brüll possesses many fine points, but his [illegible] does not always do justice to his [illegible] conceptions, [illegible]. Frau [illegible] from *Medea* by Hardegger. [illegible] a little "overdone."

The Euterpe Association resumed their Concerts on the twelfth of January, producing Volkmann's [illegible], Op. [illegible], and Schumann's fresh and [illegible] B flat symphony. [illegible] the symphony [illegible] one of the best performances which the orchestra has given in this season. Fräulein [illegible] from Freiburg, was the vocalist, and gave [illegible] satisfactory interpretations of two of Franz Schubert's finest songs, *Wanderer* and [illegible] marked success in her first selection, the celebrated aria from Mozart's *Titus*. Of far greater artistic worth were performances of the Concertmeister Edmund Singer from Stuttgart, who played Mendelssohn's violin-concerto and a long concert allegro by Paganini. [illegible] refined expression and finished phrasing, and his bowing is smooth and graceful. [illegible]

The thirteenth Gewandhaus Concert brought Cherubini's stately "Abencerages" overture and Beethoven's grand symphony in F [illegible]. The overture is one of the Gewandhaus orchestra's specialities, [illegible] pieces and its performance upon this occasion was simply perfect. [illegible] Herr de Ahna from Berlin played the first movement from Joachim's Hungarian concerto and a Romance [illegible] accompaniment by [illegible]. He is a fine artist, [illegible]. Frau Peschka-Leutner made her third appearance for the season (i.e. in the Gewandhaus Concerts) and sang Beethoven's grand dramatic scene "Ah Perfido" [illegible] vocalisation. This admirable singer possesses a versatility of talent and education which qualifies her to appear in classic or sensation opera, or in the most

refined Cantatrice, with equally pronounced success. Leipzig is so enamoured of the lady that her stay here has already exceeded by half the time stipulated in her first engagement, and this engagement has recently received still another renewal. In a finale from Weber's (seldom played) *Euryanthe*, Frau [illegible] Fräulein Thoma, Hass and Herr [illegible] sang the principal roles in excellent style, assisted by a good but exceedingly "rocky" chorus of boys from the *Thomasschule*, who could just barely hold their ground in the orchestral crossfire.

The fifth soirée of chamber music offered Mozart's Quartet for two violins, viola, violoncello and bass, [illegible]; Trio for piano-forte, violin, clarinet, bassoon and horn, Op. 11, by Beethoven, and Octet for violins, viola, violoncello and bass, clarinet, bassoon and horn, by F. Schubert, Op. 166. Herr Landgraff, of the Gewandhaus orchestra, distinguished himself by a delightful clarinet playing in the Mozart Quintet. Beautiful, pure, and unwavering tone, which he modulates with a mastery of all forms, from *piano* to *pianissimo*, and *crescendo*, and *diminuendo*, all coupled with a perfect taste, are the characteristics of his playing, which I shall be fain to hear ... [illegible] Reinecke showed himself the master in his smooth rendering of the pianoforte part. The grand Octet by F. Schubert is a highly dramatic and impressive composition, glowing with sentiment, and most tender and poetic fancies, the charm of which is only heightened by the subtle melancholy which hovers over all.

LEIPZIG (Feb. 4).—At the fourteenth Gewandhaus Concert Mlle. Camilla Schmidt, from Breslau, made her appearance both as singer and pianist, and was warmly applauded for her rendering of Beethoven's Pianoforte Concerto in E flat major, of the scena and aria from *Orpheus*, [illegible], and of two songs by Rubinstein and Gluck [illegible]. The orchestral pieces were: Overture to *Die Zauberflöte*; Spohr's overture to *Jessonda*; Schumann's Symphony in B flat major, Op. 38. Owing to the overthrow of [illegible] and the small proportion of her success in favor of [illegible], Herr R[illegible] has been appointed leader in the [illegible]. The Musikverein, the oldest firm of [illegible] celebrated the 150th anniversary of its existence. It was founded, in 1719, by Bernhard Christ. Breitkopf, of Klausthal. In 1745 Johann Gottlob Immanuel Breitkopf succeeded and completed [illegible]. The catalogue of the firm now comprises 11,000 numbers, among which are some works which have been set down, as well as the complete edition of Beethoven.

(Feb. 20.) A new Symphony (No. 140 in C major, No. 1) by Herr Raff was produced under the direction of the composer, and was warmly received at the fifteenth Gewandhaus Concert. At the conclusion of the Symphony Herr Raff was recalled. Herr Japha performed Beethoven's Violin Concerto, and was much applauded.—Concert of the Paulinergesangverein: Overture to *Coriolan*, Beethoven; choruses for male voices, Schumann, Rubinstein, and Mendelssohn; *Harold the Harp* for solos, male chorus and orchestra, Ed. Kretschmer, etc.

DRESDEN.—Herr R. Wagner's last work, *Die Meistersinger*, was produced a short time since before an audience filling every nook and corner of the house. A [illegible] finely and artistic and result that has been done for Weber's successor here nothing was ever so [illegible] for the [illegible] of fresh, spontaneous melody in the work. Herr Degele, as [illegible], Herr Schmitt, Herr Bachmann, as Walther, and Herr Scaria, as Hans Sachs, covered themselves with glory, and were repeatedly recalled. Herr R. Wagner directed the rehearsals, but left Dresden before the performance. There is a report going the round of the German papers that the great Zukunftler of the Future has had a desperate quarrel with his Royal Patron, the King of Bavaria. So much the worse for the latter, if the report be true. The management of the Theatre Royal has just published a regulation by which any member of the company singing in [illegible] or [illegible], after singing in any concerts not given by the management, or in a private party, shall forfeit a whole month's salary.

BRUNSWICK.—Concert of the Association for Classical Sacred Music: Chorale, Præstorius; Motet, Palestrina; Ricercare for Organ, [illegible]; Toccata in F major for Organ Solo, Cantata [illegible] Bach; Toccata and Fugue for Organ, Eberlin; Fourth [illegible] Hymn for Soprano, Mendelssohn, and Fugue on the name "Bach" (Op. 60 No. 1), Schumann.

MUNICH.—During the summer, the stage at the Theatre Royal is to be rebuilt, for the performance, in autumn, of *Rheingold*, the prelude to Herr R. Wagner's *Nibelungen Trilogy*. The scenic difficulties in the work are said to be somewhat tremendous.

DÜSSELDORF.—Meyerbeer's *Africaine* has been produced very splendidly, and, as a matter of course, has proved exceedingly attractive.—The following are the arrangements for the approaching Musical Festival of the Lower Rhine, which will be celebrated in the grand "Tonhalle," or Town Music Hall; First day, "Judas," Handel; Second day, portion of *The Seasons*, Haydn, and the *Lobgesang*, Mendelssohn. Third day, Miscellaneous Vocal and Instrumental performance.

STUTTGART.—The "model" performance, got up by Herr von Wolzogen, of Mozart's *Don Juan*, took place on the great composer's birthday. The opera was given with recitatives and the original conclusion. The distribution has been made difficult, it is true, but managed very well with the [illegible], with the exception, the performance was highly satisfactory. The German version of the book was that published in the periodical entitled the *Anger* by Herr [illegible] in 1854. The eight new scenes are very well painted. The orchestra was in long covered with credit, and, in a word, everything and everyone connected with the opera were so [illegible], save the singers. These, with the exception of Mlle. Ubrich, as Donna Anna, and of Herr Hill as Leporello, were certainly not up to the mark.

FRANKFORT-ON-THE-MAIN.—This was revived on Mozart's birthday.—The eighth Museum Concert was exceedingly interesting from the fact that the programme contained with reference to the years dating from the year 1600 down to the time of Sebastian Bach. The Eleventh and Seventeenth centuries were of course represented by an unusually small one (but wonderful) song by the members of the St. Cecilia Association, while the Eighteenth and the Nineteenth centuries were represented by [illegible] productions. Bach's overture in [illegible] formed a part of the concert, and Beethoven's mighty C minor Symphony concluded it. The Swedish violinist, Mme. Wilma Norman-Neruda, who had come here from Cologne, played Bach's Sonata and Mendelssohn's Concerto, being greatly applauded for each.—A few days subsequently the members of the St. Cecilia Association gave a performance of Handel's *Solomon*.

VIENNA.—It is now definitely settled that the new Operahouse is to be opened on the 15th May with Gluck's *Armide*, Mlle. [illegible] playing the part of the heroine, and Herr Walter that of Rinaldo. Nothing more is heard about the production of Herr R. Wagner's *Meistersinger*.

London.

HENRY LESLIE'S CONCERTS.—At the three subscription concerts, the following works are selected: Beethoven's Mass in C, Mendelssohn's music to *A Midsummer Night's Dream*; Mozart's *Requiem* or Cherubini's *Requiem*; Beethoven's Choral Fantasia; the music to *Antigone* and *Œdipus*. Concert: Mass, Schumann; Schubert's Mass in E flat; Beethoven's *Ruins of Athens*, and Bach's Mass in B minor. If only a moiety of these are actually produced, the subscribers will have no reason to be satisfied. The choral concerts will be of the character to which lovers of part-music are so well and pleasantly accustomed.

CRYSTAL PALACE CONCERTS.—Over 3000 people were drawn to the Crystal Palace on Saturday last, no doubt chiefly by a programme which included Handel's *Ode to St. Cecilia's Day*, with Mme. Lemmens-Sherrington and Mr. Cummings as soloists, and Haydn's Symphony in E flat, No. 10, and Spohr's Overture to *[illegible]*. The most successful part of the performance, one of the singing of Mme. Lemmens-Sherrington, whose admirable vocalization in one of the solos elicited a well-deserved encore. Mr. Cummings was in very fine voice, and sang his parts with great care and taste. The orchestra, under the able direction of Mr. Manns, was most efficient, and the Crystal Palace Choir deserved more praise than has been lately afforded them.—*Orchestra*, Jan. 30.

Feb. 11. On Saturday a novelty was offered in the shape of an overture by Schubert, one of the relics brought from Vienna in 1867. The date of its composition is believed to be 1817. In character it is light, sparkling and full of melodious charm. Opening with a brief adagio which introduces an allegro vivace, wherein a simple and pleasing theme is ... distinctly worked out ... with the chief instrument in

the eight time forms a fitting climax. At the close there was a general demand for an encore of the overture, a satisfaction which Mr. Manns at first opposed, but to which he ultimately yielded. The symphony at this concert was Beethoven's in A, No. 7, written in 1812, and performed in the next year at Vienna. It was performed in a manner consonant with its magnificent merit. Miss Agnes Zimmermann's performance of Mozart's pianoforte concerto in D minor was that of a cultured artist. It may also be noticed that she played the concerto as the composer wrote it, rejecting the additions made by subsequent editors. [illegible] was warmly applauded. Mr. G. A. Macfarren's splendid romance *Clary Clare* was played for the first time at these concerts. Miss Edmonds sang Handel's recitative, "But one her hope is lost," and "Where'er you walk"; and Mr. Vernon Rigby's solos were an English version of F. Schubert's song, "Rest our journey," and the "Slumber song from *Masaniello*."—*Ibid.*

ORATORIOS.—Handel's "Jephtha" was performed on Friday evening, the 5th inst., at St. James's Hall, by Mr. Barnby's choir, with an excellent band, and with more effective artists for the solo parts, including Mr. Sims Reeves, who naturally signalized his adherence to the modern pitch of St. James's, as opposed to the sharper pitch of the Crystal and Exeter Hall. A large number of the audience, who have a very fair taste, were doubtless pleased at no sticking at the sanguine use of the new diapason; but in so far as he announced, have been decidedly concerned to his marvellous rendering from the tone and varied parts. Mr. Reeves intimated his wishes that the change was only a step in the right direction; having got the song this pitch a minimum lower, Mr. Barnby may have to come down still further if he wishes to retain the "great tenor." We need not criticise Mr. Sims Reeves in giving noble expression to that when he chooses to put forth his powers. Of the other vocalists, Miss Banks and Madame Patey deserve commendation. Mme. Dowell does not improve. On the whole, Mr. Barnby's oratorio concert, where, as the programme will those of the Sacred Harmonic Society, accepting as a questionable basis of comparison and power every other had wanted to be numbers of the larger society is greatly exaggerated in its merits.

The performance of "Elijah" under Mr. Martin's direction at Exeter Hall calls for little remark beyond the recognition of Mr. Leslie's good promise. He sang of Elijah's arias creditably, and Miss Annabella Sand [illegible] also be named [illegible]. Some weeks ago we [illegible] the composer that Mr. Martin had lowered [illegible] a means of attracting attention. The event has justified our surmise. At his coming two concerts at [illegible] he has declared to return, as announced, on Wednesday, to the usual English pitch. This is simply trifling with the questions, the singers and the public. We shall be curious to note [illegible] Mr. Sims Reeves shall sing for the National Choral Society.

MONDAY POPULAR CONCERTS.—The following selection was given Feb. 8.

Septet, in E flat	Mozart.
Song, "O ruddier than the cherry"	Handel.
Variations Sérieuses, Pianoforte	Mendelssohn.
Chaconne for violin, Violin	Bach.
Songs: a. "Wanderer's Nachtlied" / b. "Hark! hark! the lark"	Schubert.
Sonata in F, Op. 24, Pianoforte and Violin	Beethoven.

The Chaconne is too well known by Bach, a first performance [illegible] the grace and amplitude always associated with this master, and at the close of the fine movement a burst of applause called for and obtained an encore. So again at the end of the larger and [illegible] the conclusion of the concert. Bach's method of fugal writing is well calculated to bring out the executive of the performer in alternation, as is in contrast, and from Herr Joachim. Mr. Santley gave the fine song that as sung was received with an encore, well suited to an encore advantage. Herr Pauer [illegible] was also one of these contents, and its pathetic and [illegible] is supposed to the composers' well-known and [illegible] interpretation. Mme. Schumann's playing was admirable as ever both in the Variations Sérieuses and in association with Herr Joachim in Beethoven's charming sonata.

The *Athenæum* (Feb. 20) says:

The Trio in B flat, heard for the first time in public at last Monday's Popular Concert, will not add to Schubert's repute since, which, by the way, stands in need of no strengthening. It is clearly an early work, and I must be admitted it is a spring of Schubert's grand style, with the exception of the episode of the andante, which almost approaches triviality. Were the latter a composer of no weight, he would probably com

[illegible] from the vein of lighthearted poetry that pervaded it that it was the production of some Viennese musician, but he would not imagine [illegible] the name of the Viennese we did show. This was some of the pieces recovered by Mr. Grove and it had probably never before been publicly played. There was, therefore, a peculiar interest in Monday's performance. The Rosamunde [illegible] in E minor—one of the most [illegible] of Beethoven's [illegible]—was superbly played. Herr Joachim's enthusiasm, and something of his incomparable skill, he seemed to communicate to his partners. We have certainly never before heard so full and broad a tone from New Hall. The long quartet was listened to with devout attention—another proof that the good seeds played twice a week in the [illegible] at St. James's Hall is not thrown away upon them. In Beethoven's [illegible] Mr. Charles Hallé's facility was tested to the utmost and [illegible]. He was in an unusual [illegible] a sonata in the Op. [illegible] there may be too much of the tempo rubato and if Mr. Hallé indulged in it less he would do the composer fuller justice. In acknowledgment of the complete success of [illegible] that characterizes Herr Joachim we should mention that he played the difficult part in the [illegible] Trio, sung by Mr. Vernon Rigby. At last Saturday's morning concert Mozart's Septet was given, and Herr Joachim played the adagio from Spohr's ninth Concerto.

Dwight's Journal of Music.

BOSTON, MARCH 13, 1869.

Music at Home.

Harvard Musical Association. The Symphony Concerts are drawing to a close. The ninth and last but one fell on the 4th of March, the day of the inauguration of the new President of the United States; and in honor of the occasion the opening and closing pieces of the programme were selected. (For the floral decoration of Beethoven's statue and the stage the Society must disclaim all responsibility; it was not authorized by the managers of the concerts and done entirely without their knowledge.)

Inaugural Overture: "Weihe des Hauses," op. 124.	Beethoven.
Symphony No. 1, in B flat	Schumann.
Andante, Allegro vivace—Larghetto—Scherzo—Allegro animato.	
Overture to "The Water Carrier"	Cherubini.
Symphony in D, No. 1	Mozart.
Adagio and Allegro—Andante—Presto.	
Wedding March	Mendelssohn.

The *dignity* of Beethoven's grand Overture in C, "Weihe des Hauses," so grand and stately and inaugural in character, was felt by all. It had twice before been given in these concerts—"inaugurating" the season both of last year and of this,—but its power and beauty were more realized this time. Cherubini's noble overture to the *Wasserträger* (or *Les deux Journées*), too, is beginning to be appreciated as one of the classical models among overtures, a thoroughly genial, masterly and charming composition. It has been played every winter in these concerts and, we are sure, is more welcome now than ever.

The first of the four Symphonies of Schumann, in B flat,—the only one that had become at all familiar to Boston ears before the Symphony Concerts were instituted—appeared for the first time in these programmes. It has generally been the most popular of the four; and, even in the crude attempts of our old Musical Fund orchestra, and while all we knew of Schumann here was hearsay, it did win a certain admiration among the more earnest and inquiring music-lovers. It was carried again once or twice a few years ago in the Afternoon Concerts of the Orchestral Union with considerable interest, though presented on too small a scale. And now after six years' brothers, the noble one in C, and in D minor and especially the superb one which has association with the Rhine and with Cologne and its Cathedral (the one in E flat) have made their mark it was high time to do equal justice to the elder. It is throughout a fresh and vigorous work, full of original and fine ideas, treated in an original and masterly manner. It is so clear, after you have heard it fairly rendered and been become a little used to Schumann's individuality, as some Symphonies of Beethoven; the interest never flags; its poetry and passion are uplifting to the end. The way the bold impulse one throws of the first Allegro, after a serious introduction, sets out upon its arduous heroic journey is most exciting to the imagination; and we follow with more and more zealous interest to the end. The man was all alive, thoroughly possessed with his own theme when he did that. The *Larghetto*, full of refined deep feeling is only less winsome than the other movements. The Scherzo, with its two Trios, in the first of which the rapid rhythm changes for a moment to 2-4,—short breathings of subdued harmony—is wonderfully original charged with unmistakable electric life. Richest of all and most exciting is the Finale, with the frequent return of that most cheerful, happy theme under so many changes of disguise. Every instrument has some charming part to play which brings it for a moment to the foreground in the gay and finely peopled drama. The work had been severely rehearsed, and the execution if not fortunate in every passage, was on the whole quite satisfactory.

For those whose taste, formed from youth up upon the older models, perfect in their way, of Haydn and Mozart, is slow to find itself at home in the more modern creations reared by bold architects of later date than Beethoven, of the farthest one of those perfect ones was offered and was no doubt keenly relished by them and by all, in the Symphony in D by Mozart,—by far the more important of the two in that key which are without a Minuet. This exquisite creation, new to our public until last year when it was once performed, can never lose its charm. It was perhaps the best interpreted of all the pieces in Thursday's programme. The stirring Wedding March made a sufficiently jubilant and popular conclusion for the Inauguration day, though, after the retirement of one or two of the brass instruments, it did not get its full effect.

Mr. J. C. D. Parker's Trio Soirées. The two already given, on the last two Saturday evenings, realized a programme and in execution the highest expectation which the mere announcement of so true an artist must have raised in any real friends of Chamber music whom it reached. But strange to say it did not more to have reached many, the audience a number was scarcely anywhere of so fine an offering. A handful of people listened in Chickering Hall to the following choice selections, most to their own edification, more that they felt the want of other sympathizers around them both for the artists and their own sake.

Trio in E flat, op. 1.	Beethoven
Allegro.—Andante con variazioni.—Scherzo.—Presto.	
Allegro.—Finale.—Presto.	
Song: "Adelaide"	Beethoven
Piano Solos. a. Etude in A flat.	Wolfgang.
b. [illegible]	[illegible]
Songs. a. [illegible]	Schubert
b. [illegible]	Mendelssohn.
Trio in D, op. 49	Mendelssohn.
Allegro agitato.—Andante.—Scherzo.—Allegro. [illegible]	

Beethoven's early Trio said to have been composed before the other two of op. 1 wrote before he had left Bonn for Vienna (1791-2), is ever fresh and full of genius. The mere sound confessed in that fine rounded span. It was finely played by Messrs. Parker, Listemann and Fries; and so was the more difficult and unfamiliar first Trio of Schumann, a very interesting work though doubtless portions of it were obscure and strange to some. Our own impression of it is by no means so vivid as we could wish and we await a chance to know it better. Mr. Parker plays with more aplomb, more spirit and effect than ever before; his renderings were always nice and delicately finished. Now the fervor with which he always entered into such works, has become more apparent and he has his audience with him. The *Etude*, a fresh piece of the best period of Moscheles, and the *Valse* of Hiller were highly enjoyable.

Miss Whitten was the singer and though indulgence was asked on the ground of hoarseness, she showed such good taste in all attending her voice, that a severe betrayed the want of power or sweetness enough to record her true feeling and conception of the beautiful songs which she had chosen.

The second Soirée drew a large audience of more than [illegible]. It opened with a Trio in B flat by Haydn; a clear bright, cordial piece in three movements, as welcome as an old friend though we never saw that member of the family before. But I recognized the likeness and were glad. Much in contrast with its complexity of structure, is the intense feel valuing of the instruments (the Instance, giving the 'cello so much more to say upon its own account). As well with the work and boldness of ideas, was the highly dramatic Trio of Schubert, op. 100 with the [illegible] the Andante con moto, which closed the concert. It was very finely played. Mr. Parker's piano solos were the *Adagio* and *Rondo* from the Sonata by Weber, good contrasts severity of the Sonatas and impressions and of the brilliant vein of that imaginative composer.

The vocal contributions were by a lady of whom we had not heard before, Mrs. A. P. Brown, whose *mezzo* voice is a fresh, clear soprano of good power and volume, correct as true, musical and sure on good. But the style is yet too immature and gay like for so great an air (and recitative) as the *Letter Aria* in *Don Giovanni*. There was less of effort and it is chosen in the pleasing song by Mr. Parker "Touch for me thy magic string," and in Schumann's "Nussbaum."

The third Trio Soirée, this evening, must surely draw still larger audience.

Quintette Matinées. Mr. Listemann and party furnished another delightful feast of Chamber music on Friday afternoon, Feb. 26. The programme was as follows:

Quartet, in G major.	Haydn.
Scena ed Aria, "Softly Sighs the Voice of Evening"	Weber.
Miss [illegible]	
Sonata, Piano and Violin.	Dussek.
Mr. B. J. Lang and Mr. B. Listemann.	
Song: Aria from "Le Nozze di Figaro"	Mozart.
Miss [illegible]	
Quartet in A minor.	Schumann.

The two familiar Quartets, strongly contrasted were on the whole well rendered, the leader infusing into a little of his own fire into his fellows, although not up to enough. The Sonata by Dussek not merely interesting as a specimen of the piano-writers of that group (Dussek, Clementi, Cramer, Field, &c.) whose music is so rare a treat here, proved a charmingly elegant and graceful work full of refinement and spirit and with the tender so on the part of both Mr. Lang and Mr. Listemann these qualities were placed in the happiest light. It hardly escaped an *encore*.

Miss [illegible] wisely dropped the French version or perversion, of *Der Freyschütz*, and sang instead the aria "Sombre forêt" from *William Tell*. But it was taken so exceedingly slow that the mind of the listener will run forward and had to wait for the

those to come up. Surely we never heard it sung, at such a tempo. The soft and heavenly melody of Tamino *Ach, ich fühl's, es ist verschwunden*, is not particularly suited to so bright and cold a quality of voice as hers, yet we were surprised by the good [illegible] with which it was sung!

The Quartets in the third concert, yesterday, were Mozart's No. 6, in C major; Beethoven's in A minor, op. 13.

MENDELSSOHN QUINTETTE CLUB. The fifth Chamber Concert, March 2, experienced a complete turning over of the programme, in consequence of the illness of Hans Alvin Ernest, who had been announced at the piano. Chickering Hall was filled to overflowing and the concert began with a capital rendering of the [illegible] favorite, the Kreutzer Quartet of Mendelssohn, op. 44, which was greatly enjoyed.

Then came Mr. LANG, who played sixteen little piano pieces of rare charm and freshness: to wit, three of the twenty "Eclogues" by an old composer (born about the same time with Beethoven, though he outlived him twenty years), the Bohemian Tomaschek, an account of whom, written for our journal one years ago we reprint to-day —partly for the benefit of the newspaper critics all of whom the day after the concert, hailed the Eclogues as the works of a new composer rising into fame! and charging them with an "affectation of Chopin" (!), and another treating them as imitations of Mendelssohn's "Songs without Words" (!)—which, considering the they probably were written before either of those models, would seem to amount to a confession that there is some genius in the Bohemian's eclogues. They were part of a collection of almost [illegible] upwards of piano pieces by composers of more merit than fame, sent from Leipzig by Mr. Ernst to the library of the Harvard Musical Association. Mr. Lang had a good [illegible] in the [illegible] of these. The Eclogues are all cheerful, naïve, charming pieces, after one pattern: the original subject returning after a well contrasted episode. We do not remember a dull movement among them all. The ideas are simple, but genial and original, the style of an older fashion, faith[illegible], rather akin to harmony, but showing a masterly habit of outline and expression. It is sincere music, simple and so [illegible] that we should think it would be excellent material for pupils. Mr. Lang had selected three of the very best among them and the experiment was not thrown away upon the audience, for they were [illegible] all one encore, with a quick true feeling of their character.

The next piece proved a puzzle to most listeners —Beethoven's last Quartet, No. 17, in F, marked op. 135. It was too much to expect that it should be fully comprehended or appreciated on the first hearing; and there are peculiar difficulties in the way of a clear rendering of a thing so [illegible]. It has moods so complicated so changeable, so fitful; where the parts cross each other often, the tones mostly stake, for instance, suddenly leaping [illegible] [illegible], and the individuality of the parts carried to the extreme of frank [illegible] self-assertion. But it bears a peculiar [illegible] of the movements, especially the second, [illegible], beginning in a sort of *rustic*, playful humor, which is soon crossed by harsh, strange harmonies; there is [illegible] all the grotesque and the [illegible], of sunshine and of mystery. But there is no difficulty in following the last movement, a perfectly continuous tempo, etc., [illegible]. A [illegible] the mood is playful and the [illegible] you they are the playful [illegible] of a deep and much tried spirit, and the development is strictly logical. The third movement (*Lento assai e cantante tranquillo*) opens at a deep, solemn, [illegible] style, that is most impressive; presently the rhythm is more broken up, and it is perplexing to follow. But that may be only has to novelty. To the last movement Beethoven has prefixed two short [illegible] question and answer, with words under them. One is

slow (Grave): "*Muss es sein?*" (Must it be?) —The other is Allegro: "*Es muss sein,*" (it must be); and over both he wrote: "*Der schwer gefasste Entschluss*" —the difficult decision. It is understood that the conclusion of the Quartet was written after the earlier movements had been laid aside some months; and possibly making a humor of necessity in the dark days when he was hard pressed by the petty wants and annoyances of life, he reluctantly set about to finish it. At any rate, the two themes are worked up in interesting alternation. We would not be so bold as to [illegible], to call the composition entirely [illegible], the [illegible] and [illegible] of a divested [illegible] of mighty genius struggling with dissolution. To us it is full of interest, though passages indeed do baffle us. We understand it is to be played again, and will be a test for us with a surer judgment.

Schubert's splendid Quintet in C, for two violins, two violas and two 'cellos, so rich and full in sound was [illegible] of the 'benefit.' It is a rare [illegible] always.

MLLE. G[illegible] DE LA MOTTE AND HER PUPILS.—This energetic and accomplished lady who for years has been the pioneer in Boston of the Cine system of piano forte instruction, gave a very interesting entertainment to an invited audience, at Chickering's, on Wednesday evening, Feb. 17. It was simply an opportunity to see how her pupils are taught and what they have accomplished, how they begin with a [illegible] a point they carry it. The [illegible] are so beautiful. After some happy remarks and explanations by Mlle., the exhibition opened with the playing of scales and simple exercises by the youngest, seated in pairs, at [illegible] grand pianos. And perhaps this was the most interesting part. It was pleasant to behold four youngsters so good foundations laid. What most struck us was the habit of precision, certainly and firmness of [illegible] all seemed to be acquiring, as well as the ease and neat with which the pupils [illegible] a wilderness entered into it. —Then came, by older and older pupils, the execution of the following ambitious, yet most creditable programme:

Duet, Kermessen Blumengruss	Hendel.
Air for Children by Mendelssohn	
Rondeau	[illegible]
Allegretto	Mendelssohn.
Andante	Mendelssohn.
[illegible]	Schumann.
[illegible]	Thalberg.
Concerto in C major, for three pianos	J. S. Bach.
With quartet accompaniment, by Mlle. [illegible]	
March	[illegible]
Prelude in E, [illegible]	Chopin.
Nocturne in C [illegible] op. 32, No. 2	Beethoven.
Fugue, op. 35	Mendelssohn.
[illegible]	Haydn.
Prelude & Fugue in C major [illegible]	Beethoven.
[illegible]	Chopin.
[illegible]	Chopin.
[illegible] op. 67	Mendelssohn.
Ballade I [illegible] op. 47	Chopin.
Quartet, "William Tell," 8 hands.	

Of course much of this music —belonging as it does even to the transcendental poetry of the art —was beyond the mental and emotional experience of such young interpreters; but one could not but be surprised and pleased at the general excellence of the rendering. The technical facility and power were better executed than the conception; but, taken all together, it was far more than one could expect. The Ballade by Chopin was indeed admirably played,— and that on by a substitute called in at the moment to take the place of another. The most satisfactory performances were naturally the smaller pieces, such as the Bach Concerto and the arranged "Tell" Overture. This is the best sort of culture, especially the Bach. In this way they become not merely piano players but musicians. Something less of Chopin and Schumann (if only on psychological grounds) and more of those and high [illegible] arrangements of Haydn and Mozart Symphonies for instance would seem more practical. But it is obviously an interesting fact and does credit to the [illegible] and the artistic tendency of Mlle. [illegible] Motte, that she can inspire so many young girls with the aim and will to master compositions of so high an order.

NEXT OF DUTIES. To-night Mr. PARKER'S third Trio Soirée.

Thursday March 18, the tenth and *last* SYMPHONY CONCERT, when the programme will consist of three great works of Beethoven, the Triple Concerto, by PERABO, LISTEMANN and FRIES with orchestra, the Seventh Symphony, the "Leonore" Overture, preceded by Schubert's Overture to "Fierabras."

A fortnight later (April 1) the Harvard Association will give an Extra Symphony Concert in aid of the Musical Education of the Blind at South Boston. Mr. LEONHARD will play Chopin's E minor Concerto, and Schumann's "Cologne" Symphony will be repeated —both at the request of many.

Musical Correspondence.

Historical Concerts in New York.

NEW YORK, MARCH 8. —Mme. Ritter and Mr. Mills gave their last "Historical Recital of vocal and pianoforte music" at Steinway Hall last Saturday afternoon, before an intelligent and appreciative audience. The last programme consisted of twenty selections from the old Italian and English schools, taken from the works of some of the most prominent composers who flourished between 1600 and 1700. Mme. Ritter brought to her task a fine fresh voice, intelligence and remarkably warm expression and uncommon linguistic acquirements. Of Mr. Mills's fine technique and spirited manner of playing, so well known and recognized, it is needless to speak.

Among the many pleasing novelties musically this numbers, nearly all of which were performed for the first time in public in America, many of them expressly arranged from old scores by Mr. F. L. Ritter (and some of the Folk-songs by Mme. Ritter herself) were Dr. Blow's elaborate and elegant "Song to Tea"; Byrd's quaint and [illegible]; The Carman's Whistle (1590); Scarlatti's Sonata and "Cat's fugue" (second) of which so many stories have been related; the lovely little canzona "Alla Trinità" (A.D. 1400); Marcello's splendid setting of the 8th Psalm —many readers will remember the effect with which George Sand wrote of one of Marcello's psalms, on the occasion when her heroine Consuelo sang in the Venetian Church; and a fine Sonata by Galuppi; Arne, Purcell, Pepusch, Pergolesi, etc., had also a place on this programme.

The Folk-songs were a fine addition, possessing great original and melodious charm, and most of them taken from the rarest sources. How superior are such genuine poetic songs to the [illegible] ballads so commonly found on the concert table! In this part of the programme Mr. Mills displayed his elegant modern touch and separately in compositions by Chopin founded as these are on the Folk-song form. Though, indeed strictly speaking every natural form has sprung from that primal germ, the Song,—and necessarily the Folk-song is the root of songs. And how is it that our pianists most entirely neglect the fine old [illegible] compositions of Bach's, [illegible] and others? Do they fancy that there are all old quaint themes? What an error! Some of the oldest things are the youngest, and some of the [illegible] oldest; they in the eyes of a true artist, a composition whose [illegible], perhaps bristling with modern [illegible] difficulties, perhaps formidable on any fanciful paper as sparse, a haggard wrinkled [illegible] without a single spark of youth's buoyancy to [illegible] over the [illegible] of the [illegible], but those charming works, those genuine old works are yet

Ever fresh and fair and young,
And do they remain the poet's tongue."

And for the [illegible] as well as the instruction of our audiences of to-day [illegible].

[We hope to number a motto, to find room for these whole programmes, with the interesting explanatory remarks, referred to in the above.—ED.]

New York, Feb. 24.—On Saturday evening, 15, Mr. Thomas gave his 1st Symphony Soirée, at Steinway Hall, with this programme:

Overture, Scherzo and Finale	Schumann
[illegible]	Rubinstein
Concerto, Op. 37, Piano, Chorus and Orchestra	Beethoven
Concerto [illegible]	Thomas
[illegible]	Liszt

The choruses were sung by the Mendelssohn Union, and Mr. Mills was the pianist. The concert was extremely well attended, and the programme one of uncommon interest.

At the 13th Sunday Concert there were some of the orchestral numbers:

Andante and Scherzo from the 5th Symphony	Beethoven
Overture, [illegible]	Mendelssohn
[illegible]	Tayl.

Mr. C. F. Daniels [pianist] and Miss Jenny Busk [second appearance] were the soloists upon this occasion.

During the week just ended we have had various miscellaneous concerts, none of them being of any especial interest, with the possible exception of a concert, for the benefit of Mrs. Robert Goldbeck, which occurred on Tuesday evening.

At Mr. Thomas 17th Sunday Concert (Feb. 22) we had a mixed programme. Miss Sterling (contralto), Mr. Werner (pianist), Mr. [illegible] (cornet), Mr. Schmitz (French horn) and Mr. Sheller (flute) assisted. Mr. Werner played Chopin's *A-flat* [illegible], *B flat minor* and Thalberg's Fantasia on *[illegible]*. Mr. W.'s performance was [illegible] and he used the pedal without discrimination. The orchestral [illegible]—the [illegible] "[illegible]" which has become such a favorite [illegible] of these entertainments. P.

March 1.—I mentioned in a former letter that Mme. [illegible] and Mr. S. B. Mills are about to give three "Historical Recitals of Vocal and Pianoforte Music." They will occur on the Saturday afternoons March 6, March 27 and April [illegible] at 2.30 P.M. At the first one there will be illustrations of the Old English School, "Old Italian School," and "Folk Songs and pianoforte compositions founded on Folk Songs." Among Mr. Mills's solos will be Sebastian Bach's Gavotte, Fugue and Sonata in D major (1720); also Chopin's Mazurka, Opus 6, No. 1; Valse, Op. 64, No. 2; Polonaise in E flat, op. 22. Mr. S. I. Warren will be the accompanist at these recitals, and they will doubtless prove very interesting entertainments.

At the [illegible] Symphonic Concert, which will occur on Saturday evening of this week, Mme. La Grange will be the soloist, and the Action and [illegible] Fantasie will be given.

As I had surmised, the Mason and Thomas Chamber Music Soirées have been given up for the present, and perhaps for all time. Although musically successful and enjoyable, they have been failures pecuniarily, and therefore they have been discontinued. It is a shame and a disgrace to musicdom that this step was found to be necessary. While we are thankful to these two gentlemen (who constitute the Quintet party) for past favors, we cannot expect that they will continue their entertainments at a pecuniary sacrifice.

At the 14th Sunday Evening Concert Mr. Thomas gave us a programme of good taste. I quote many of the orchestral numbers:

[illegible]	Mozart
Adagio [illegible] Symphony	Beethoven
[illegible]	Liszt
[illegible]	Schumann
[illegible]	Meyerbeer

Mme. Clavetti [soprano] made her first appearance, and also Mr. Angelo Arnold (pianist), who played Mendelssohn's Concerto in G minor, op. 25, and Chopin's splendid and brand-new Polonaise in A flat, op. 53. Mme. C.'s singing was beneath contempt. Mr. Arnold is a pianist of [illegible] [illegible] and [illegible] ability. His rendering of the Concerto showed that he possessed remarkable technique, while he was no [illegible].

The evening *Faust* will be produced at the Academy of M[illegible] and Miss Kellogg will make her first appearance during the present season. But will again appear on Wednesday evening (in the Barber of Seville) and on Saturday there will be a grand "Kellogg Matinée." Q

Paris, Feb. 14.—On the occasion of the 4th concert at the Conservatoire the programme underwent a slight change viz. the substitution of Beethoven's Romance in F (executed by M. White) [illegible] of Spohr's Concerto. The programme of the 4th concert which took place to-day is as follows:

Symphony in [illegible]	Beethoven
Chœur [illegible] Concerto de Violon	Mendelssohn
Ouverture [illegible]	Beethoven
[illegible]	Haydn
Symphonie [illegible]	[illegible]

The symphony in D major belongs to the earliest of the so called *three styles* of the composer. The Beethoven spirit is here, but still fettered by the bonds of [illegible] conventionalities. It is genius trying its wings before rising splendidly in the grand Eroica. And yet, had the composer stopped here and given us neither the Fidelio and the Leonora, the noble Fifth and the great Seventh been denied us, still we might still have held him who wrote the Symphonies in C and D. The overture [illegible] of the work and of the unequalled Coriolanus Overture, seemed to me admirably performed and I may say the same of the [illegible] from the [illegible]. Mlle. [illegible] has a voice of a remarkably pure and fine timbre, great power was not required in this case. The accompaniment is remarkably different—a rare work in itself.

[illegible] has taken place at the Grand Opera. During a recent indisposition of Mme. [illegible] her place was supplied by Mlle. [illegible] who took the rôle of Valentine in Les Huguenots—an opera role, with Faure as [illegible] and Villaret as Raoul, will retain [illegible] upon such a [illegible]. M. Auber "conducted" at a recent representation. He slept well until the fourth act [illegible] then woke, apparently much refreshed and applauded Mlle. [illegible] quite warmly. The recent cold of [illegible] is [illegible] [illegible] of Auber [illegible]. A hero of [illegible] [illegible] at the Opera as [illegible], amid the crashing of trumpets and the shrieks of [illegible], [illegible] according to popular report the only opera he is ever known to take. On the [illegible] he enters upon his eighty-eighth year. In the evening he attended the grand ball at the Hôtel de Ville, and Strauss, aware of his presence directed the orchestra to perform quadrilles from *La Muette*. *La Premier Jour de Bonheur* [illegible] *La Dame de [illegible]*, &c., a delicate attention, which the composer seemed to appreciate.

The most important musical event of the season is announced to take place soon at the Théâtre Italien, where Rossini's posthumous "*Petite Messe*" will be rendered with a grand profusion of voices and instruments. This mass, purchased by M. [illegible] for the trifling sum of 100,000 francs, was composed in 1863. It has never been publicly performed, but by those who have been favored with a private hearing it is said to be a work of wonderful solemnity and beauty. Add to this the fact that Mme. Alboni has consented to sing the contralto solo, while the soprano will be Mlle. Krauss, and you may imagine what we have to expect.

I give below the list of selections performed at the three Popular Concerts since my last letter:

Symphony in [illegible]	Haydn
[illegible]	Gounod
[illegible]	Beethoven
[illegible]	[illegible]
[illegible] Joyeuses Commères de Windsor	Nicolai
Symphonie [illegible]	Haydn
[illegible]	Robert Schumann
[illegible]	Mendelssohn
[illegible]	Lecarpenter
Executée par Mme. Norman-Neruda	
Ouverture [illegible]	H. Berlioz
Symphonie [illegible]	Beethoven
[illegible]	Haendel
[illegible] de Manfred	Robert Schumann
Concerto pour violon	Mendelssohn
Par Mme. Norman-Neruda	
Ouverture [illegible]	Weber

Of the opera at the Théâtre Lyrique I will speak in my next letter. S. C. C.

Special Notices.

DESCRIPTIVE LIST OF THE

LATEST MUSIC,

Published by Oliver Ditson & Co.

Vocal, with Piano Accompaniment.

Whilst my Garden. (In meinem Garten [illegible]) 4. [illegible]. *Franz.* 30

The Butterfly's fallen in love. (Der Schmetterling ist [illegible]) 2. A to a. *Franz.* 35

In Summer. (Im Sommer.) 4. [illegible] " 30

The [illegible]. (Die Verlassene.) 4. F sharp to [illegible]. *Franz.* 30

Some more of Franz's exquisite productions, each a gem.

Our Flag. Words by Stebbins. 3. [illegible]. *Verdi.* 35

A poem by one of the best of [illegible] poets, and the music [illegible] [illegible] With easy [illegible].

Christ our Passover. Easter Anthem. 3. G to g. *Thomas.* 1.00

A fine anthem, and just in time for Easter. Simple, with [illegible].

Lord Dudley to Lady Jane Gray. 3. A to f. *Venetian Air.* 30

For one or two voices. Simply elegant. [illegible] and pleasing.

From the mystic Eastern land. (Ohé du Canot). "*Cinesine.*" 30

A [illegible] gipsy song.

Take back the heart. 3. D to d. *Claribel.* 30

[illegible]

Instrumental.

Travelling the Roads. Waltz. 3. Eb. *Pratt.* 35

Well known melody.

Glorian Reel Galop. *Lumann.* 35

Sparkling. Lively melody.

Golden Wave Polka. For Brass Bands. 1.00

Transposed [illegible].

Lydia Thompson Quadrille. 3. *Pratt.* 50

Contains the quadrille of "Tommy Dodd," "Sally [illegible]," "[illegible]," and "Up in a Balloon," a [illegible] [illegible] to the end.

La Vivandière. Mazurka [illegible]. 3. Eb. *E. de Paris.* 40

Very [illegible] and melodious. A "[illegible]" mazurka.

Up in a Balloon. Quadrille. 3. *Knight.* 40

Contains the "balloon" song, the new famous "[illegible]," "Tommy Dodd," "Tassels on her Boots," "Walking in the Park," and [illegible].

Evening Rest. Reverie. 4. Eb. *E. Smith.* 60

A charming and soothing piece.

Zoo Waltz. 3. D. *Montgomery.* 30

Gem Black and Bessie Galop. Brass Band. *Faust.* 1.00

[illegible] and [illegible].

Fleur de Thé. Potpourri. 4. *Wels.* 75

Piquant and pretty airs and quite pleasing.

Rose of Amour Galop. 3. D. *Turner.* 30

Beautiful melody.

Musical Bouquet from "La Périchole." 3. Eb. *Hewitt.*

A [illegible] from this very popular opera, skilfully arranged.

Three Marches Héroïques. Op. 32. Transcribed for 4 hands, by Mock.

No. 1. 35. No. 2, 62. No. 3, 45.

These three [illegible] are Schubert's Marches [illegible] [illegible] [illegible]. They are now published, [illegible] [illegible], for 4 hands, and [illegible] by Mock for 2 hands.

Books.

The Mountain Stream. A book of Religious Songs for Sunday Schools and the Home Circle. *Rev. J. [illegible].* 35

A collection of Sunday School hymns, nearly new and skilfully set to music by the author, who is a composer of skill as a clergyman.

Music by Mail.—Music is sent by mail, the expense being two cents for every four ounces, or fraction thereof (about one cent for an ordinary piece of music). Persons at a distance will find the conveyance a saving of time and expense in obtaining supplies. Books can also be sent at double these rates.

Abbreviations.—Degrees of difficulty are marked from 1 to 7. The key is marked with a capital letter, as C, B flat, &c. A small Roman letter marks the highest note, if on the staff, an italic letter the highest note, if above the staff.

Digitized by Google